

AN ANALYSIS OF A PROGRAM FOSTERING CREATIVITY
IN GRADE TWELVE POETRY

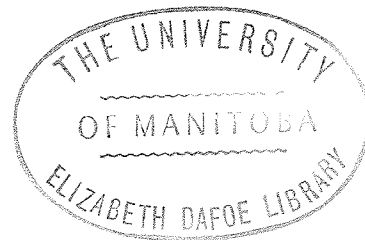
A Thesis
Presented to
The Faculty of Graduate Studies
University of Manitoba

In Partial Fulfilment
of the Requirements for the Degree
Master of Education

by
MADELEINE ROUSSEAU

April, 1971

© Madeleine Rousseau 1972



ABSTRACT

Many and varied books have been written concerning creativity at the primary and junior levels, but few have concentrated on methods of developing the creative potential of young people at the secondary level. This study has attempted the writing of poetry in grade twelve and has compared tests and prose writings of an experimental group of students to those of pupils receiving no training in creative writing.

The experimental group was given information in creative writing. The procedure was from simple to complex, from patterned forms to free verse and experimental patterns. Poems on the grade twelve English course as outlined by the Manitoba Department of Youth and Education and additional Canadian poems were used as samples for pattern and theme. Encouragement was often given for originality in prose writing.

The control group concentrated on the prescribed course. As a consequence, those students studied more of the course poems than did the experimental group. Plays and poems were added to the control group program. These were read for simple enjoyment.

It was hypothesized that training in the writing of poetry does not result in a deeper appreciation and understanding of poetry. Acceptance or rejection of this hypothesis depended on the compared post results of the Mason-Kendrick Poetry Judgment Tests.

It was further hypothesized that the creative writing of poetry does not increase the student's ability to think creatively. To test this hypothesis, the experimental and control groups' post

results of Creative Thinking were tabulated and compared.

A third hypothesis was that instruction in poetry writing does not enhance originality in prose writing. The criterion for acceptance or rejection of this hypothesis depended on comparison of the experimental and control groups' essays at the end of this experiment. These essays were examined by a committee of four teachers.

The final hypothesis was that experience in poetry writing does not influence student attitude to the English course in general. This hypothesis was tested by means of an attitude scale. At the conclusion of the experiment, the opinion of both experimental and control groups to the various parts of the English program was analyzed.

On the basis of the results of the investigation, all four null hypotheses are accepted as no significant differences were observed to warrant rejection of any of them. Only in their oral and written comments did the groups differ considerably in attitude to the English course. However, these cannot be measured statistically.

Perhaps what is needed in this type of study is a longer period of experimentation. Perhaps also, high school educators could attempt further development of techniques for measuring creativity in general and originality in poetry and prose writing at the secondary level.

ACKNOWLEDGMENTS

The writer is sincerely grateful to the members of her advisory committee, Dr. Sheila Kenway, Prof. M. A. Bonneau, and Dr. Carl Braun, for their patience, guidance and valuable criticism. Gratitude is also extended to: the panel of four teachers - Sister Edmond, Mr. J. Goulet, Mr. Urbain Roy, and Mr. Jean Yves Rochon, for their judgment of prose writings; to Sister Junette Morgan of Washington, Oregon, for her information on creativity; to Dr. R. Pippert of the University of Manitoba for his time and advice regarding testing; to Dr. Geoffrey Mason of the University of Victoria for his poetry tests; to Sister Lucille Blanchette, Guidance Councillor at Louis Riel Collegiate, St. Boniface, Manitoba, and to Sister Alice Konefall for their help in testing procedures and statistics; to the librarian of the Department of Education, as well as to Miss E. Motheral of the University of Manitoba, for assistance in carrying out this study. The writer would also like to offer sincere thanks to the 1970 Louis Riel senior students comprising the experimental and control groups. Without their cooperation this research paper would not have been possible.

TABLE OF CONTENTS

CHAPTER		PAGE
I.	INTRODUCTION	1
	Statement of the Problem	2
	Hypotheses	2
	Nature of the Experiment	3
	Limitations of the Study	4
	Definition of Terms	5
II.	REVIEW OF THE LITERATURE	7
	Creativity in General	7
	Creativity - Universality and Possibility of Development	21
	Creativity As Related to English Literature	27
	Creativity and the Study of Literature	27
	Creativity and the Study of Poetry.	32
	Creativity and Poetry Writing	37
	Value of Poetry Writing	38
	Misconceptions Concerning Poetry Writing	43
	Conditions Necessary to Creativity	48
	Experiments by Teachers in Poetry Writing	55
	Summary of Chapter II	62
III.	THE EXPERIMENTAL PROCEDURE	63
	The Sample	63
	Pre-Testing and Discussion of Measurement Instruments	64

CHAPTER	PAGE
Program for the Control Group	68
Program for the Experimental Group	69
Summary of Chapter III	98
IV. ANALYSIS OF TEST RESULTS	100
Poetry Judgment Tests	100
Tests of Creative Thinking	103
Examination of Prose Writings	107
Comparison of Attitudes	109
Examination of Poetry Written by Experimental Group.	110
Summary of Chapter IV	111
V. SUMMARY AND CONCLUSIONS.	112
Summary of Procedures	112
Summary of Findings	114
Conclusions	115
Implications for Classroom Practice	115
Implications for Teacher Training	117
Implications for Further Research	119
BIBLIOGRAPHY.	122
APPENDICES	
A. Program for the Experimental Group.	134
Samples of Student Poetry	135
B. Data of Tests	166
Samples of Tests.	178
C. Attitude Scale	217
Opinions of the Writing Program - Experimental Group . .	218
Summary of Interview	220

LIST OF TABLES

TABLE	PAGE
I. Comparison of Experimental and Control Groups in Pre-test of Poetry Judgment	101
II. Comparison of Experimental and Control Groups in Post-test of Poetry Judgment	102
III. Comparison of Each Group in Poetry Judgment Tests	102
IV. Data for Creativity Tests of Experimental Group	104
V. Data for Creativity Tests of Control Group	105
VI. Comparison of Experimental and Control Groups on Gain or Loss in Creativity Tests	106
VII. Correlation for Teachers' Marking of Prose Writings	107
VIII. Comparison of Prose Writings of Experimental and Control Groups	108
IX. Results of Attitude Scale	109
X. Large-Thorndike Intelligence Test - Experimental Group	166
XI. Large-Thorndike Intelligence Test - Control Group	167
XII. Poetry Judgment Tests of Experimental and Control Groups	168
XIII. Gain or Loss on Poetry Judgment Tests - Experimental Group	169
XIV. Gain or Loss on Poetry Judgment Tests - Control Group	170
XV. Comparison of Pre and Post Tests of Creative Thinking Verbal Section - Experimental Group	171
XVI. Comparison of Pre and Post Tests of Creative Thinking Figural Section - Experimental Group	172
XVII. Comparison of Pre and Post Tests of Creative Thinking Verbal Section - Control Group	173
XVIII. Comparison of Pre and Post Tests of Creative Thinking Figural Section - Control Group	174

TABLE

PAGE

XIX.	Summary of Data for Prose Writings of Experimental Group	175
XX.	Summary of Data for Prose Writings of Control Group.	176
XXI.	Comparison of Groups on Basis of Attitude to Total English Program	177

LIST OF FIGURES

FIGURE	PAGE
1. Guilford's Structure-of-Intellect Model	11
2. Wilson and Robeck Learning-Motivation Model	25
3. Student Example of Optic Pattern	76
4. Example of Optic Verse.	77
5. Example of Experimental Form	90

CHAPTER I

INTRODUCTION

Creativity is a subject in which interest has increased steadily since the beginning of the twentieth century. Studies on this topic have been conducted by philosophers, psychologists, psychiatrists, educators and by artists of all types, with each one's particular field of work often overlapping that of another. Philosophers and psychologists have attempted to define creativity and determine its source. Psychologists and psychiatrists have developed ways of identifying the creative individual and of measuring the degree of creativity a person may possess. Educators have carried out research on the effect of environment on creativity; they have sought ways of promoting creativity in children and have experimented with various teaching methods that would help the gifted or creative child. Creative people themselves - writers, artists, musicians, inventors - have given accounts of their works and of the developmental processes involved in producing something new. In this way they have made a contribution to the research on creativity.

The studies of philosophers such as Maritain, of psychologists such as Torrance, Getzels, Guilford, Taylor, and Stein, of educators such as Mearns, Powell, Holbrook, Walter and Lewis are examined in chapter two of this paper.

The particular aim of this study is to further the research on creativity.

I. STATEMENT OF THE PROBLEM

Though numerous and varied studies have been conducted in the field of creativity, no research has yet focused on a step-by-step procedure for teaching poetry writing at the high school level. It is the aim of this study to analyze a program for fostering poetry writing in grade twelve.¹

In conducting this study, answers to the following questions were sought:

1. does training in poetry writing lead to a deeper understanding and appreciation of poetry?
2. does training in poetry writing develop the student's ability to think creatively?
3. does instruction in poetry writing increase originality in prose writing?
4. does training in poetry writing influence student attitude to English literature in general?

II. HYPOTHESES

Four null hypotheses were formulated:

1. instruction in poetry writing does not result in a deeper appreciation and understanding of poetry;
2. instruction in poetry writing does not increase the ability to think creatively;

¹Manitoba, 1968/69

3. training in poetry writing does not develop originality in prose writing;

4. training in poetry writing does not affect student attitude to the English course in general.

With these hypotheses in mind a program was developed for the experiment with grade twelve literature students.

III. NATURE OF THE EXPERIMENT

The study was conducted with sixty-seven grade twelve students of Louis Riel Collegiate in St. Boniface, Manitoba. The pupils were boys and girls of average middle class socio-economic status. The students had previously been divided on the basis of course options. Selection of the experimental group was made at random. This group was composed of thirty students of whom seventeen were girls and thirteen were boys. Their ages varied from sixteen to twenty-four, the average of the class being seventeen. Within this group, 84 percent spoke both French and English, with French being the mother tongue, and 16 percent spoke only English.

The control group was composed of thirty-seven students, nineteen of whom were girls. Their ages varied from sixteen to eighteen. The average age of this class was also seventeen. Within the group, 73 percent spoke both French and English, with French being the mother tongue, while 27 percent spoke only English.

The experimental study lasting four months, from September 9, 1969 to January 9, 1970, was in three stages:

1. the pre-testing stage during which all students were given the Large-Thorndike Intelligence Tests; verbal and non-verbal Creativity Tests, developed by R. Pippert of the University of Manitoba; and the Mason-Kendrick Tests of Poetry Judgment; copies of the Pippert and Mason-Kendrick tests will be found in Appendix B;

2. the experimental treatment which involved the experimental group in a program of poetry writing in addition to the outlined English course, and the control group in an intensive study of the poetry as outlined by the Manitoba Department of Youth and Education;

3. the criteria-testing stage during which both control and experimental groups were re-tested through Poetry Judgment Tests and new forms of Creativity Tests; an additional study was conducted by a committee of four teachers who examined essays written by the experimental and control groups; before this analysis, the four teachers met to determine a uniform standard of measurement in evaluating creative prose work.

Results of all tests were tabulated, analyzed and compared. They can be found in Appendix B.

IV. LIMITATIONS OF THE STUDY

This study had some definite limitations:

1. four-fifths of the students were of French Canadian background and spoke both French and English, while the rest of the students spoke only English; the groups were therefore not homogeneous in this respect;

2. there was no grouping according to ability, since all

classes were organized on the basis of course option and scheduling;

3. on the average the students belonged to the middle-class socio-economic stratum; however they were not homogeneous in this respect;

4. the experiment was limited to four months;

5. the creativity tests used were in the experimental stage and lacked reliability and validity data; any findings related to creativity must be interpreted with this in mind.

V. DEFINITION OF TERMS

Since many and varied definitions of creativity and related concepts have been given, the meanings as understood within this study are stated as follows:

creativity - is the imaginative quality that tends to depart from stereotyped ideas and generate something new; the end product involving memory and environment is more than a simple repetition of previous knowledge;

originality - is often understood as synonymous with creativity because both terms mean a divergence from ordinary and over-used ideas and models presented to the individual; because of this, and also because originality and creativity do not exist independently of each other, this study uses originality and creativity synonymously;

imagination - is that faculty in man that uses knowledge within the mind, and through a process of synthesis changes it to something new; imagination is a necessary factor in the creative process;

without it, sensitivity to environment and awareness of concrete things will result in simple photographic observations of the outside world, and man will no longer be able to express his impressions and thoughts in abstract form.

CHAPTER II

REVIEW OF THE LITERATURE

The studies on creativity that have evolved in the twentieth century have attempted to define creativity, to determine its source and importance and to develop ways of fostering creativity in young people. These aspects of creativity will be examined within this chapter with emphasis on the relationship of creativity to literature and poetry writing.

I. CREATIVITY IN GENERAL

Creativity Defined

In trying to arrive at an operational definition of the term "creativity," it is perhaps of value to examine the opinions of a philosopher, a psycho-analyst, a psychologist, an educator, an artist and a man in the popular field of work. Since there is yet no universally accepted definition of creativity, one can only consider the varied formulations and determine if there is agreement in some of the definitions.

In the area of philosophy, the first statement to be examined is that of Plato who explained work of an original nature to be that of the gods.² The poet or artist was considered to be inspired at the moment of creation; he was no longer in control of his thoughts and actions, but became the agent of a supernatural power. This view of

²George F. Kneller. The Art and Science of Creativity. Toronto: Holt, Rinehart and Winston, Inc., 1965, p. 19.

creativity as a result of godly intervention persists to this day, so that even Jacques Maritain believes creativity to originate in the supernatural.³ In his dissertation on art, Maritain defined the creative idea as a flash of intuition in which the resulting product is visualized; it will gradually develop and unfold itself in matter and become a work that will be an original and a model.⁴ Modern philosophy looks on creativity in a way similar to that of Plato. Though the creative person is not the agent of the gods, he is nevertheless considered someone unique, "a rare and different breed of person."⁵ Creativity is interpreted as the product of a highly developed genre of intuition. Because of this, it is unpredictable, nonrational, and the prerogative of a few individuals. This idea evolved during the time of the Renaissance when it seemed a fitting explanation of the creative works of men such as da Vinci, Vasari, and Telesion.⁶ Other philosophers, such as Kant in his Critique of Judgment, have also defined creativity as genius. Because a creative production is unpredictable in its process, it follows according to Kant, that creativity cannot be taught and that examination of creative products, of the laws governing the creative process, and of the application of these ruling principles are all useless in producing original works.⁷

³Kneller, op. cit., p. 20.

⁴Jacques Maritain. Art and Poetry. New York: Philosophical Library, 1943, p. 80.

⁵Kneller, op. cit., p. 21.

⁶Ibid., p. 22.

⁷Kneller, loc. cit.

The belief continues that creativity is a result of inspiration, the privilege of a special few, and is proof that the Platonian interpretation of the creative artist still exerts influence on the minds of many students, teachers and general public.

In the field of psychoanalysis, Freud saw creativity as originating from a conflict within the unconscious mind, from the id.⁸ With time, according to his theory, the unconscious mind arrived at a reinforcement of a desire of the ego, or conscious part of the individual; then the result would be a creative product or behaviour. If it contradicted the ego, then the "solution" would either be repressed or would develop as a neurosis. Hence, both creativity and neurosis derived from a conflict in the unconscious. Freudian psychoanalysis, therefore, interprets creativity as sublimation and a substitute for the play of childhood.⁹ Modern psychoanalysts, such as Anderson,¹⁰ rejected the definition of creativity as the activity of the emotionally disturbed person attempting to remain sane through an outward expression of inner conflicts, a mental process called sublimation. To them, the creative person is not dominated by conflicts within his subconscious, but is in control of the ego which travels safely into the unconscious and back to the world of reality in arriving at a creative product. To reach a confirmation of this belief, a battery of tests of creative thinking was administered to some schizophrenics apparently on the way to recovery. The resulting responses were unimaginative,

⁸Kneller, op. cit., p. 28.

⁹Ibid., p. 29.

¹⁰Ibid., p. 30.

unoriginal and inflexible, thus showing that creativity is not the activity of a sick or partially disturbed mind, but of one in control of his faculties.

Akin to the theory of the modern psychoanalysts, is that of present-day psychologists such as Rogers, Guilford, Osborn, Taylor and Torrance. Rogers gave two definitions of creativity: it is first a flexibility in beliefs and perceptions, an acceptance of ambiguous ideas and situations, and an ability for "toying" with elements and concepts; it is also a tendency to self-realization.¹¹ According to Rogers, only through creativity can the individual fulfill himself as a human being. Rogers spoke of creativity as

the urge to expand, extend, develop, mature - the tendency to express and activate all the capacities of the organism, to the extent that such activation enhances the organism or the self.¹²

This definition of creativity precludes neuroses, or at least it explains a creative activity despite neuroses, the activity of a mind on the way to recovery.

According to the psychologist Guilford, an early researcher in the field of creativity, the creative potential does not derive from one single phenomenon, but from a collection of varied abilities which he terms cognition factors, production factors and evaluation factors.¹³ To explain creativity and the many other abilities of the intellect,

¹¹Kneller, op. cit., p. 38.

¹²Kneller, loc. cit.

¹³Morris I. Stein, and Shirley Heinze. Creativity and the Individual. (Chicago: The Free Press of Glencoe, 1964), p. 164.

Guilford uses the structure-of-intellect model¹⁴ which is shown in figure 1.

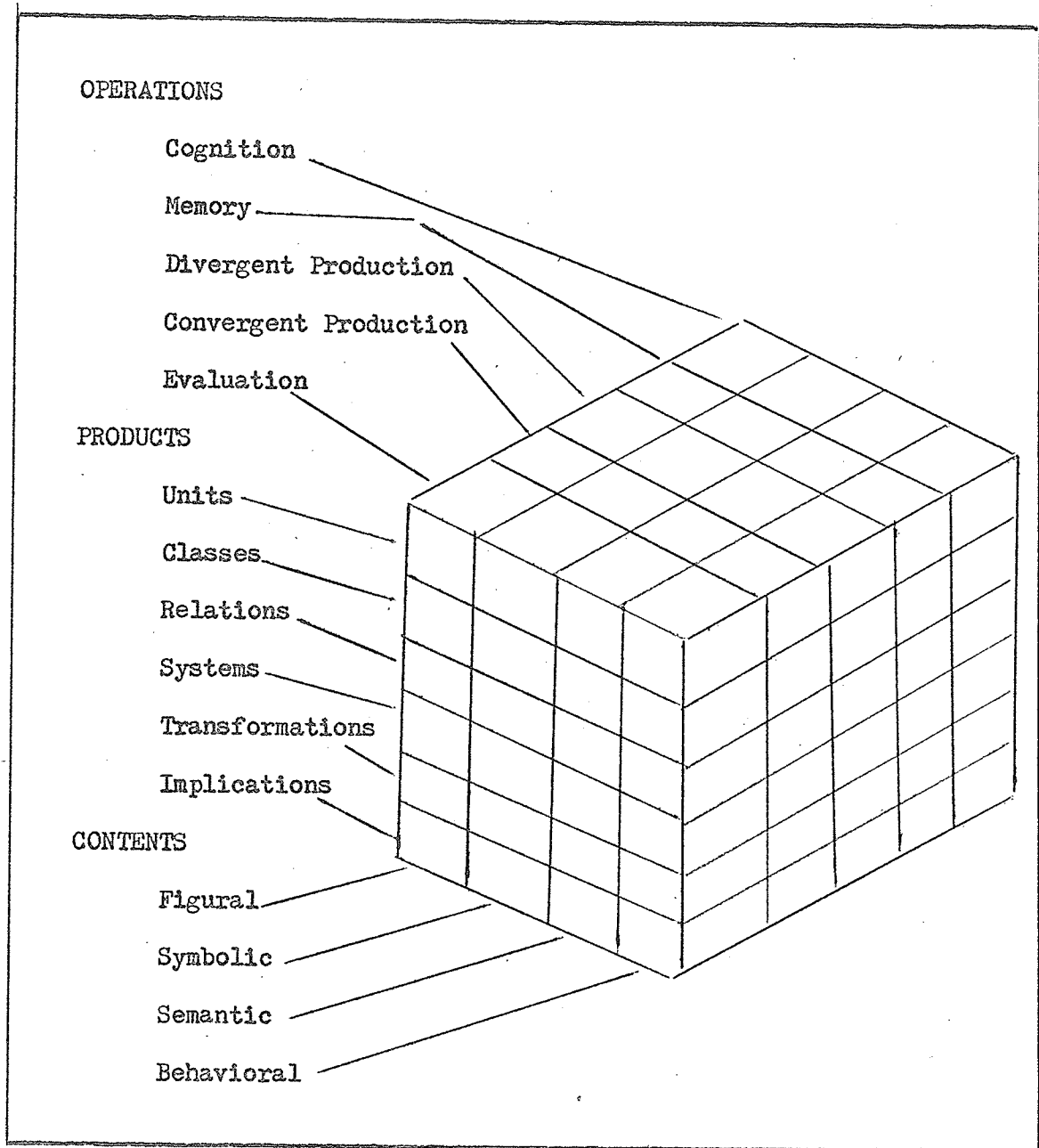


FIGURE I

GUILFORD'S STRUCTURE-OF-INTELLECT MODEL

¹⁴William B. Michael, Editor. Teaching for Creative Endeavor. (Bloomington: Indiana University Press, 1968), p. 27.

Within the OPERATIONS of the SI model are the main types of intellectual activities that an individual goes through when using information.

Cognition refers to the discovery or rediscovery, and awareness of information of all kinds. Cognition is the same as understanding. Memory is the retention and availability of information in the same form in which it was stored. Guilford divides thinking ability into convergent and divergent thinking, convergent referring to the generating of information that is conventionally accepted. In other words, convergent thinking is directed to that type of problem which requires one right answer, as in quizzes and some multiple-type questions. Divergent thinking departs from set directions and has a wide field of action in using information learned. It is to this type of divergent thinking that Guilford relates to creativity.¹⁵ The last characteristic, Evaluation, involves making judgments, arriving at decisions as to the adequacy of information. The CONTENTS of the SI model are the classes of information with which an individual operates. Figural content refers to information recalled as an image while Symbolic content refers to information in the form of signs and have no meaning in themselves. Examples of these are letters, numbers, and musical notes. Semantic content is found within the meanings of words and Behavioral content relates to information dealing with human interactions; examples are attitudes, needs, wishes, perceptions, thoughts. The PRODUCTS concern information that is transformed by the individual's intellectual processes. Units are segregated items of information while Classes are sets of items or units grouped on the basis of common properties.

¹⁵Michael, op. cit., pp. 27-281

In the Relations class are recognized relationships between classes or units of information. Systems relates to similarities between units or classes, on the basis of structure. Transformations are changes of all kinds that take place in the use of information, and Implications refer to extension of information in the form of predictions, antecedents and consequences.¹⁶ Guilford states that creativity may involve any or all of the individual's abilities, as outlined by the SI model, depending on the kind of situation. Information may be taken from memory or from any other area, but in the end, the product must be new to the individual, though not necessarily new to others.¹⁷ Through various kinds of testing, Guilford found certain traits to be characteristic of the creative person: (1) the ability to see problems, and this is not necessarily involved in creative production, but no creative act can begin without it;¹⁸ (2) fluency of thinking or the manipulation of words, ideas, expressions, associations; (3) flexibility of thinking, involving spontaneity and adaptation; (4) originality, or newness of production; (5) redefinition or changing of information; (6) elaboration, or building up of information. It is within these areas that the Tests of Creative Thinking evaluate an individual. Relating these traits to the SI model, fluency, flexibility and originality belong in the category of divergent thinking, redefinition in the class of convergent thinking, and a sensitivity to problems belongs in the evaluation

¹⁶Michael, op. cit., pp. 27-28.

¹⁷Ibid., p. 29.

¹⁸Stein, op. cit., p. 63.

category. Tests have been developed by Guilford and other psychologists on the basis of this explanation of creativity and have determined validity or general applicability of Guilford's factorial interpretation.¹⁹

Osborn saw creativity arising from use of the imagination. In his opinion, it is man's imagination that has enabled him to survive and to master the forces in the world. Through the imagination, man will one day conquer the universe.²⁰

Imagination is the cornerstone of human endeavor. Modern society with its emphasis upon the progressive synthesis of technological and pure science, is admittedly dependent upon imagination as its life-blood. It is axiomatic that to think intelligently is to think creatively.²¹

Osborn divided the mental capacities into four areas of functioning:

(1) the absorptive ability, or power to observe and concentrate;
 (2) the retentive capacity, or ability to memorize or recall; (3) the reasoning ability that judges and analyzes; and (4) the creative ability or the power to envision, foresee and generate ideas.²² According to him, the computers can perform the first three functions quite efficiently, but only man can generate ideas or imagine new patterns of thought and new material things. Because of this, he stated that knowledge is of greater worth when imaginatively applied. What Osborn called "imagination" resembles Guilford's explanation of creative thinking.

¹⁹Stein, op. cit., pp. 163-165.

²⁰A.F. Osborn. Applied Imagination. (New York: Charles Scribner's Sons, 1963), v.

²¹Ibid., p. v.

²²Ibid., p. 1.

Another psychologist, Taylor,²³ tried to reconcile the various interpretations of creativity by considering it in terms of five levels: (1) expressive creativity, in which independent expression is of prime importance, and skill and quality of product are negligible; (2) productive creativity, as applied to artistic and scientific products; here, techniques and skills are used and tend to restrict the independence of the individual in developing finished products; (3) inventive creativity, which pertains to inventors, explorers and discoverers; ingenuity is shown in the uses of materials and skills; (5) emergentive creativity, or the development of an entirely new idea or theory that begins a new school of thought. In Taylor's view of creativity, fantasy and relaxation are necessary to allow for unconscious play of ideas. In this way, creativity differs from the rigid patterns of logic and scientific thought.

Using the interpretations of Guilford, Taylor and others, Torrance²⁴ described his view of creative thinking, as a process in which the individual is aware of difficulties, problems, missing information, and makes guesses as to possible solutions; he tests these hypotheses in various ways until he finds one that is valid and then communicates his results. Torrance emphasized the idea that a tension is created and remains until the discovery is made known to someone else.²⁵ His definition of creativity is summarized by "person, process, product, and press" (or environment). It is true, he said that some

²³E. Paul Torrance. Rewarding Creative Behavior (Toronto: Prentice-Hall of Canada, Ltd.),pp. 5-6.

²⁴Ibid., p. 8.

²⁵Ibid., p. 9.

researchers emphasize one or the other of the categories, but in the creative process, they are all interrelated. Torrance described the highly creative person as having a strong self-image, a fine sensitivity, independence, unusual responses, and a sense of humor.²⁶ Of importance also, in considering creativity, is the observation Torrance makes of highly creative boys and girls: highly creative boys tend to be considered by teachers as having "a lot of wild ideas,"²⁷ whilst highly creative girls do not have this reputation. The reason, based on various tests administered, is that the highly creative boys display more uniqueness, inventiveness, and originality in drawings, and in oral or written responses. Educators should therefore not be dismayed at the difficulty of measuring these "wild ideas" as expressed in tests of creativity.

Torrance saw creative thinking as a "powerful force for lifting man to higher levels of intellectual functioning, human dignity, and achievement."²⁸ It is creative thinking that is responsible for all the avenues of communication such as the alphabet, printing, radio, television, computers, and modern spacecraft; it has given man art, architecture, music and literature. Torrance recognized the task of the educator to be that of guiding and fostering creativity so that it may lead to "socially valued achievements."²⁹

²⁶Torrance, op. cit., p. 40.

²⁷Ibid., p. 105.

²⁸Ibid., p. 10.

²⁹Ibid., p. 11.

Hughes Mearns, educator and researcher in the field of creativity since 1925, defined creativity as the "urge to do"³⁰ which arises instinctively and seeks exterior expression, overcoming obstacles of all sorts. Creativity, he claimed, was essentially made up of divergent thinking, uncoerced by rigid conventions. To him, it was more than a product in print, clay or on canvas. These were simply evidences of the creative impulse, of the presence of "imagination, invention, and artistry."³¹ Like Guilford and Torrance, Mearns characterized the creative individual as the one capable of sensing difficulties, of finding solutions or gaps in information; one whose work was marked by originality and uniqueness of expression.³² Throughout his books on creativity, Mearns placed the responsibility on the educator for awakening the creative spirit and encouraging its activity in young people. For creativity to develop, teachers must give the students freedom, but also guidance. Students need and desire appreciation and positive criticism. It is only the rare individual who can move forward unaided to "further and superior creative adventures."³³

³⁰ Hughes Mearns. Creative Power: The Education of Youth in the Creative Arts (New York: Dover Publications, Inc., 1929), p. 231.

³¹ Ibid., p. 248.

³² Ibid., p. 241.

³³ Ibid., p. 244.

Another educator, Alice Miel, summed up her view of creativity as a "deliberate process" of fashioning something new through use of "materials, movement, words, symbols or ideas" so as to make the product visible to others.³⁴ The newness of the product was important, but it applied to the initiator, not to those in his environment. This interpretation is also that of Guilford and Torrance. Creativity can be expressed in all phases of human living but the degree and quality varies with each individual as a result of differences in character, kinds of experiences and environmental factors. Like Rogers and Torrance, Miel believed that creative activity leads to personality growth, happiness and self-esteem.³⁵

Arthur W. Foshay, educator, writer, musician and researcher in the area of curriculum, followed Torrance in his concentration on "product" and "process" in describing creativity.³⁶ He felt that without attention to the process, there would result nothing but imitation of previous works. For the process to be creative, it must give evidence of:

...openness to one's own experiencing, focusing of one's experiencing, the discipline of one's actions to work out the focus, and closure - bringing the work to an end.³⁷

This openness suggests that the individual must suspend judgment until he has examined all sorts of material and data. Then he must use the

³⁴Alice Miel. Creativity in Teaching (Belmont, California: Wadsworth Publishing Co., 1961), p. 6.

³⁵Ibid., p. 7.

³⁶Ibid., p. 23.

³⁷Ibid., p. 24.

information much as a scientist does his microscope. He must focus on the information obtained and attempt to draw from it meaning or structure patterns. Openness and focusing are done for the most part unconsciously or impulsively, not through habit or learned technique. Openness and focus alternate until the individual arrives at a satisfactory form for that which was formless. The final product becomes an extension of one's personality. "What we really create is a portion of ourselves."³⁸ It should be the work of educators, Foshay maintained, to train students to open their minds to information and experience, and to show them the discipline necessary to arrive at new forms through focusing on data.³⁹

In the field of art, a simple definition of creativity has been given by four American artists, Sherwood Anderson, Thornton Wilder, Roger Sessions and William Lescage. They defined art as the imaginative quality in man that has the power to build or destroy, that can drive man on to brave deeds or produce art, poetry and all types of inventions.⁴⁰ A more complex interpretation has been suggested by the poet, Stephen Spender,⁴¹ who viewed creativity in five stages: (1) concentration, or focus on materials or ideas; (2) inspiration, which he understood to be the theme that begins and is developed throughout the poem; (3) memory,

³⁸Miel, op. cit., p. 30.

³⁹Ibid., p. 34.

⁴⁰Augusto Centeno, The Intent of the Artist (Princeton: Princeton University Press, 1941), p. 4.

⁴¹Stein, op. cit., p. 67.

or recall and association of ideas; (4) trust in self and in the truth being expressed; and (5) song, or the completion of the work; in the poet's case, the poem. The artist's motive, Spender stated, is a desire to communicate the idea conceived, a view similar to that of Torrance.

The final definition of creativity to be considered here is that of a man in the popular field of entertainment, the film producer, Walt Disney. Like the artists above, Disney explained creativity as an activity of the imagination with which everyone is born. He maintained that, as an individual advances in age, the imagination tends to lose its power through lack of exercise. Since the imagination is such a powerful instrument in conserving happiness and mental well-being, it is necessary to keep this creative force from dying or becoming paralyzed. "Failure to flex our imaginative muscles, " said Disney, "is as deplorable as breaking down our physical strength through lack of proper exercise."⁴²

A synthesis of the views of creativity given by philosophers, psychoanalysts, psychologists, educators, artists, and entertainers, can be reached by examining the areas in which they agree.

PHILOSOPHY			PSYCHOANALYSIS	
Old:	Plato	-work of gods	Freud	-sublimation
New:	Kant	-genius		
	Maritain	-product of special mind -intuition	Anderson	-activity of sane person in search of truth

⁴²Osborn, op. cit., p. 4.

PSYCHOLOGY

- Rogers - self-realization
flexibility
tolerance of ideas
- Guilford - divergent thinking
fluency, flexibility
originality
- Taylor - free play of ideas
productive activity
- Osborn - imagination
- Torrance - process
communication

POPULAR FIELD

- Disney - imagination

EDUCATION

- Mearns - impulse to do
spontaneous activity
- Miel - deliberate process
of the mind.
- originality in product
- Foshay - process involving:
openness, focus,
discipline, and closure

ART

- Anderson, Wilder, Sessions, Lescaze
- imagination
- Spender - urge to communicate
a new idea

These ideas might be synthesized thus:

creativity is the activity of a sane mind attempting to arrive at some unique solution to a problem or situation through a mental process involving imagination, memory, sensitivity and reason; the individual then proceeds to communicate his original idea or new form to persons in his environment.

B. CREATIVITY- UNIVERSALITY AND POSSIBILITY OF DEVELOPMENT

The bases for believing that creative ability is present in every human being and can be developed are Maxwell's field theory and Darwin's theory of evolution.

In 1860, James Clark Maxwell stated that within all bodies, there existed an ethereal medium that was changeable in degree with the

differences of environment and that parts of this medium could be set in motion by magnets and electric currents. This field theory of Electromagnetics and Dynamics has been expanded by Bohr in quantum mechanics, by Einstein in his theory of the individuality of each atom, by Norbert Weiner in his development of the new field of cybernetics and by psychologists such as Lewin in his references to intellectual processes which vary with differences in emotions, tensions and environment.⁴³ This theory has been used by some researchers in explaining the existence of the creative impulse within every human being. In 1878, Claude Bernard stated that in every living germ there existed a "creative idea which develops and exhibits through organization." Death came to that creative force when it could no longer express itself.⁴⁴ In its development, the organism did not simply mirror its environment, but built a universe of its own out of a reality which physicists call energy.⁴⁵ It is to this Hughes Mearns referred when he said,

Deep within us is a vast imaginative power, varying in quality and in intensity but probably the same in each of us; it finds for itself, in devious unreasonable ways, an artistic expression.⁴⁶

To point out the belief that every human being possesses some measure of creativity, the biologist, Edmund Sinnott⁴⁷ used the

⁴³Edward R. Fagan, Field, A Process for Teaching Literature (New York: Pennsylvania State Press, 1964), pp. 10-20.

⁴⁴Ibid., p. 28.

⁴⁵Ibid., p. 34.

⁴⁶Hughes Mearns, Creative Youth (New York: Doubleday, Page and Co., 1925), p. 3.

⁴⁷Kneller, op. cit., p. 23.

Darwinian theory of human evolution. Life, Sinnott said, was creative for it was in a continual process of renewal and reorganization. In physical evolution, new species or novelties were a result of genetic change and change in environment. In man, the urge to create new things, the power to initiate novelty, was that of the creative imagination. Man had greater freedom however. Whereas an organism created an organized living system out of a mass of particulars, man used disorganized data to create a work of art or science. But man was not compelled to follow norms as in biological evolution; he could create ordered patterns of his own.

Human creativity, then, is a part of the universal creativity present in everything. This creativity can be trained and developed, according to Osborn, by selecting methods and materials of education that will stimulate and exercise the imagination, the inherent power to create.⁴⁸ Throughout his book, Osborn showed the possibility of improving the memory and the reasoning powers of the mind; he also stated that creative power could be stimulated and heightened through first-hand experiences like travel, communication with others, thought-provoking games, hobbies in the genre of handicrafts rather than of collections, participation in the fine arts such as music, sculpture, painting, drawing, selective reading and writing, word-play and creative problem-solving. All these could do much to stimulate and

⁴⁸Kneller, op. cit., p. 23.

⁴⁹Osborn, op. cit., pp. 53-66.

exercise the imagination. He recognized the fact that skills like mathematics were perhaps more teachable, but it would be possible to foster creativity through exercising the imagination.⁵⁰ As proof of this, he cited tests conducted in a General Engineering program. Over a period of fourteen months, three hundred and thirty students of Buffalo University were given batteries of tests in creative thinking. According to the results, the students who had taken creative problem-solving courses, scored ninety-four percent better than those who had not received the benefits of such a course.⁵¹ It can be seen from all this that Osborn's theory of creativity is closely related to that of Walt Disney.

Rubin⁵² agreed with the premise that each of us has imaginative power, some measure of creativity, and that much satisfaction comes from success in expressing this latent energy in some form. He believed that deep frustrations result when creativity is stunted or blocked and gave as evidence of this, the statements of several modern social scientists who spoke of the despair and frustration prevalent today due to man's lack of self-fulfilment.

Wilson and Robeck⁵³ stated that every human being possessed a certain measure of creativity, but through apparent indifference,

⁵⁰Osborn, op. cit., p. vii.

⁵¹Ibid., p. viii.

⁵²Michael, op. cit., p. 82.

⁵³Ibid., p. 59.

fear, or self-complacency, "this impulse seems to be crusted over or hidden."⁵⁴ These researchers hold that the degree of creativity within humans can be increased, that creative behavior is learned and therefore can be taught, and that the child's creativity is built on the mental, aesthetic and emotional experiences accumulated.. It is true that few children and young people are geniuses, but they do possess abilities that are not yet "crusted over," and with exercise and encouragement, these could be developed.

To emphasize the idea that creative behavior is learned, Wilson and Robeck developed the Learning-Motivation,⁵⁵ figure 2 below, which shows graphically the interaction between the intellectual and motivational drives in individuals.

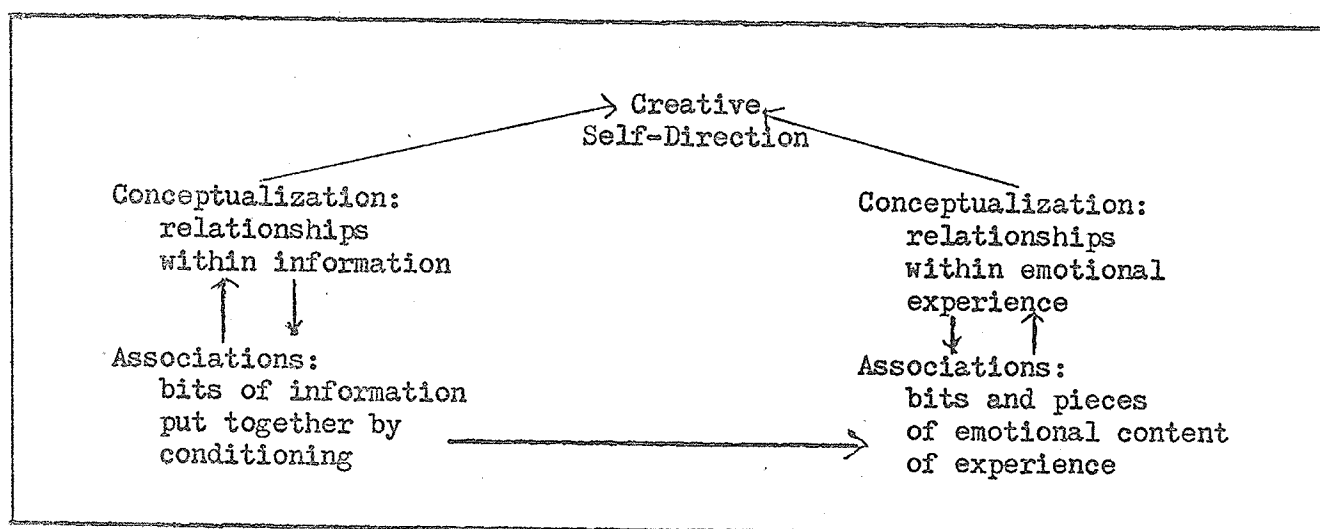


FIGURE 2.
WILSON AND ROBECK LEARNING-MOTIVATION MODEL

⁵⁴Michael, op. cit., p. 59.

⁵⁵Ibid., p. 59.

Associations are the first step to learning. First, there is the knowledge of names of objects, and awareness of differences in size, shape, as well as other characteristics. Then relationships between them are made and concepts are built. These become the "building blocks" for the individual's use in creative self-direction. This is the level of simple enjoyment through experience. At the second level, the child conceptualizes the cause-effect relationships of creative production and the pleasure felt. At level three, he internalizes these pleasures and ideas to the degree that his self-concept becomes one of a creative individual. This is the actualization step in the motivational process. If the child is given recognition and encouragement for the product made, he will feel pleasure and the tendency will be to repeat the activity. Wilson and Robeck thus maintain that creative ability is learned and developed.⁵⁶

Like Bernard, Sinnott, Mearns, Rubin, Osborn, Wilson and Robeck, Alice Miel believed that everyone possesses creativity, yet with differences in quality and degree just as in other human potentialities. She saw the possibility of enhancing the creative ability of individuals by implementing in education the findings of researchers on the conditions necessary to foster creativity, and by continuing study of the "creative process in operation in many types of endeavors."⁵⁷

⁵⁶Michael, op. cit., pp. 59-63.

⁵⁷Miel, op. cit., p. 7.

II. CREATIVITY AS RELATED TO ENGLISH LITERATURE

Most of the researchers so far examined place great stress on information, environment, or "press,"⁵⁸ on aesthetic, mental and emotional experiences needed in the creative process. Osborn⁵⁹ listed several ways by which the creative resources of the individual could be broadened and enriched. One of these is literature. Burton, Smith, Holbrook and others regard literature as of incalculable worth in furnishing the "building blocks"⁶⁰ imperative to creative production.

A. CREATIVITY AS RELATED TO LITERATURE IN GENERAL

Out of the practicality of the depression and post-war years emerged the idea that literature was simply a means of recreation, a non-essential on the curriculum. As a rebuttal to this growing belief, Dwight Burton⁶¹ showed literature to be a means of developing the student, of preparing him for life through vicarious experience. This view can be outlined in six points: (1) by projecting themselves into the lives of characters such as Macbeth, Lancelot, Huck Finn, Santiago, students envision themselves in problematic situations similar to those in real life; they are lead to make decisions of importance and though these judgments are made in a fictitious world, they have their value

⁵⁸Torrance, op. cit., p. 8.

⁵⁹Osborn, op. cit., section I.

⁶⁰Michael, op. cit., p. 63.

⁶¹Dwight Burton, "Literature and the Heightened Mind," The Range of English, Illinois: National Council of Teachers of English, (1968), p. 61.

in personality development; (2) with the years, the ability to project grows and identification with protagonists leads on to a broader conception of life, thus affording greater wealth of ideas and experience, so necessary to creative self-direction; (3) contact with fictional characters of all ages reveals to students the never-ending clash of values which the young may think is a twentieth century invention; (4) students will see in Hamlet and in Ethan Frome, the common ingredients of tragedy, as well as the great complexity of character; (5) they will get insight into the realities of life, since prose and poetry are for the most part about ordinary people in every day experiences, as contrasted with the television and movie screens, the radio and popular fiction that focus on exotic, melodramatic aspects of life; (6) finally, the literature course can awaken the students to the "significance and beauty in the humdrum;"⁶² according to Burton, the ability to discern beauty in simple things is one criterion of the mature mind.

In a later article⁶³ showing the importance of literature, Burton showed the relationship between creativity and literature by listing three basic kinds of writing evolving from the study of literature : (1) non-critical writing for which themes in literary selections become motifs for prose or poetry writing; (2) critical writing, so well known in senior grades and colleges, and (3) imitative writing which is the kind that follows models in prose fiction or poetry. Through

⁶²Burton, op. cit., p. 26.

⁶³_____, "The Centrality of Literature in the English Curriculum," Range of English, (1968), p. 57.

contact with literature in its various forms of prose, poetry and drama, the student will gain intellectual and emotional experience that will furnish material for the three types of writing. For this reason, Burton maintains that literature and composition should not be compartmentalized and consequently dehumanized. When the three subjects are kept in close relationship in the curriculum, students gain from literature an experience of life and the techniques necessary to oral and written expression, and in turn, the writing experience illuminates the study of literature.⁶⁴

In his book on reading and literature in the early grades, James A. Smith also saw contact with writers and their works as being very closely related to creative writing:

Literature is the creative product of the minds of creative people. As a painting serves to fire the imagination, so does a fine story, a well-composed poem, or a good book... True literature stimulates the imagination and contributes to the children's concept of the use of imagination in creating.⁶⁵

The author summarized the ways in which the creativity of students can be enhanced through the study of literature: (1) the latter can give students ideas for writing; (2) it can help build skills of expression and broaden their vocabulary; (3) it can furnish a basis for constructive day-dreaming and identification with a problem, a point already outlined by Burton, and further developed by Holbrook; (4) literature

⁶⁴Burton, op. cit., p. 67.

⁶⁵James A. Smith, Creative Teaching of Reading and Literature in the Elementary School (Boston: Allyn and Bacon, Inc., 1967), p. 89.

can develop sensitivity to sounds, words, sights, and help build standards and values needed in the writing process.⁶⁶ Smith agrees with Burton that literature will be better appreciated and understood if it is correlated with oral and written expression.⁶⁷

Another view of creativity and literature was given by Holbrook⁶⁸ in an essay entitled "Creativity in the English Curriculum" in which he dwelt on the idea of identification and projection as discussed by Burton and Smith. In Holbrook's definition, creativity is simply growth in maturity, which he explained as the establishment of personal identity and the ability of facing life's problems in an intelligent, healthy manner. Progress towards maturity begins by ordering and expressing the inner world, as well as the outer world, through symbolic expression, or metaphor. Literature has to do with such symbols since it uses words, the medium used in thinking, in communicating with others, in dealing with practical matters. This interpretation led Holbrook to view literature as embodying records of inner and outer experiences, descriptions of the movements within the inner world of the human personality and of those outside the self, in man's exterior or outer world. Consequently, Holbrook considers imaginative fiction and poetry as one of the most important avenues to self-discovery and progress

⁶⁶ Smith, op. cit., p. 90.

⁶⁷ Ibid., p. 97.

⁶⁸ David Holbrook, "Creativity in the English Curriculum," Creativity in English (Illinois: NCTE, Dartmouth Seminar Papers, Geoffrey Summerfield, Editor, 1966), pp. 1-16.

toward maturity, which, according to Holbrook, is equivalent to creativity.

Though no two persons are alike psychologically, students learn through contact with literature that the problems of the inner world are universal, and that other human beings have faced personal problems through meditation, concentration, creative response and creative production. It is true, Holbrook maintains, that creating or responding to creative works in art, music, writing, cannot necessarily solve life's problems and overcome difficulties, but the creative experience can soothe the whole being, even illuminate the mind and channel the basic need to symbolize one's mental and emotional stress into creative works. As evidence of this belief, Holbrook cites the examples of Hardy who came to terms with the death of his wife through writing his poem, Veteris Vestiges Flammae, and Dostoevsky who discovered his capacity for truth and love through the writing of Crime and Punishment.⁶⁹ Movement then, between the inner and outer world through metaphor or symbolic expression, leads to inward strength, a sense of reality, and personal well-being.

In summary, then, Holbrook sees the link between creativity and literature as being the opportunity for discovering the methods used by writers to analyze and attempt to solve problems of their inner worlds; for literacy begins with putting order into the psychic or inner being. In this way, literature nourishes the "inward progress of each pupil as he strives toward insight."⁷⁰

⁶⁹Holbrook, op. cit., p. 10.

⁷⁰Ibid., p. 11.

B. CREATIVITY AND THE STUDY OF POETRY

Before proceeding with a program of poetry writing, it is necessary to examine the importance of poetry itself and its relationship with creativity. Mattam, Stiles, Endres, Lewis, Holbrook and others, stress the value of poetry in fostering the creativity of the individual, and suggest methods that will develop his creative potential.

Mattam⁷¹ saw the value of poetry as extending the emotional, imaginative and sensuous experience of young minds. However, the poetry selected should afford a variety of experience, themes, and types of poems. To concentrate on one kind of poetry alone is to limit the students' experience. Poems should be chosen with regard to the maturity of students, to ability, background, interests of pupils, in order to show poetry as a part of real life. In senior grades, teachers should not feel obliged to acquaint the students with all the accepted classical poetry, but should select poetry that is varied in topic and style. At first, simple, lively and colourful poems are good types to use. As the year progresses, students can move into more sensitive and subtle poetry, and then on to the symbolistic genre.⁷² Choosing poetry that is meaningful to students is the method for stimulating active response on the part of students in prose or in verse. If the teacher knows how to channel the creative impulse of students through training in creative

⁷¹Donald Mattam, The Vital Approach (London: Pergamon Press, Ltd., 1964), pp. 70-73.

⁷²Ibid., p. 73.

writing, then creativity and the poetry lesson can be closely related. The child who tries to write his own poem comes closer to understanding the poetry on his literature course and the poems studied supply topics and experience which the students need in order to write.⁷³

Another educator, Lindley J. Stiles,⁷⁴ urged that poetry which is now considered the "lowest priority on the instructional totem pole," be given a higher place, greater emphasis in education.⁷⁵ It is in poetry that man records his deepest thoughts, his ideas, faith, songs, his bravest moments, and his aspirations. From poetry selected by a wise teacher according to the age and interests of the students, young people will develop ideas of their own which they in turn can express in writing.⁷⁶ Poetry should be taught for what it is: "realistic, reflective - tough-minded if you will - analyses of the universal problems of mankind in an imperfect world."⁷⁷ Stiles pointed out the need for the study of poetry in the "superficially utilitarian" society:

The times cry out for poetic treatment. As yet, no one has caught and taught the awe-inspiring beauty of the world as viewed from the newly achieved vantage point of an orbiting satellite. Until some poet finds words for that beauty, we suffer the frustrating triteness of the astronaut's "Gee whiz, what a sight."⁷⁸

⁷³Mattam, op. cit., p. 74.

⁷⁴Lindley J. Stiles, "What Should We Do About Poetry in the Schools?" Readings on Creativity and Imagination in Literature and Language, (Illinois: NCTE, 1960), p. 256.

⁷⁵Ibid., p. 257.

⁷⁶Ibid., p. 257.

⁷⁷Ibid., p. 257.

⁷⁸Ibid., p. 257.

Similarly, Raymond J. Endres stressed the importance of poetry.⁷⁹ He said that children and youth who do not become familiar with poetry will be deprived of valuable experiences which are theirs through literary heritage. Poetry in schools can deal with humor, tragedy, triviality, or with the most important features in living; it may pertain to local matters or to the world at large, with the present or the past, yet poetry is necessary to the healthy development of young people. It is through contact with the great poets that students learn that language can be beautiful and forceful whether it expresses beauty or ugliness, joy or despair.

According to Walter, Gurrey, Beaty and Henson, the creative nature of poetic speech lies in imagery or symbolic expression. A poem is more than a simple photographic observation.⁸⁰ True poetry is made up of analogies, inferences, meanings hidden to the casual observer. It is the language of the imagination in that it presents the sum of all human knowledge - thoughts, passions, and emotions, - in new and interesting forms, through the use of imagery.⁸¹ These new forms in metaphoric language may often be vague or abstract. This is not necessarily indicative of deficiency in creative thought or critical faculty. It may be simply the desire of the poet to create a dreamy mood or to make

⁷⁹Raymond J. Endres, "Children and Poetry," Readings on Creativity and Imagination in Literature and Language (Illinois: NCTE, 1968), p.247.

⁸⁰Nina Willis Walter, Let Them Write Poetry (Toronto: Holt, Rinehart, and Winston, 1967), p. 27.

⁸¹P. Gurrey, The Teaching of Written English (London: Longmans, Green and Co., Ltd., 1964), p. 3.

inferences far beyond the literal meaning of words.⁸² Poems are written not to confuse nor to conceal, but to express meanings more exactly. For this, they must be written in language that is stimulating in order to express the poet's intent with an exact awareness of the meaning and sound of words. This is what T. S. Eliot called the "objective correlative"⁸³ - the rational content and sound of words reinforcing one another. Choice words used in an imaginative way are therefore a criterion of true poetry.⁸⁴

B. R. Lewis⁸⁵ saw the highest function of poetry to be, not the imparting of knowledge, but the sharpening of senses and the imparting of that special kind of wisdom which comes from exercising the imagination which Osborn considered to be the creative impulse in man. This stretching of the imagination comes from that child-like sense of wonderment that is ever "quivering at the mysteriousness and beauty of the world."⁸⁶ Experiencing poetry contributes to the development of young people by helping them understand their world, by sharpening the senses and rendering them more sensitive to everything in life.

Holbrook summarized all the foregoing views and opinions in maintaining that teaching poetry should be at the centre of the English

⁸²Jerome Beaty, and W. H. Mathcett, Poetry, From Statement to Meaning (New York: Oxford University Press, 1965), p. 81.

⁸³Clyde E. Henson, The Gist of Poetics (New York: Philosophical Library, 1964), p. 14.

⁸⁴Walter, op. cit., p. 27.

⁸⁵B. R. Lewis, Creative Poetry: A Study of Its Organic Principles (London: Oxford University Press, 1931).

⁸⁶Ibid., p. 90.

course, for, through the study of poetry, students learn all the techniques of symbolic expression: imagery, associations, ideas, rhyme, texture of words, and movement or flow of words and phrases. They are made aware of beauty, of depth, of emotion, of wisdom expressed in simple, yet subtle form.⁸⁷ Through contact with poetry, students come to the realization that it is poetry which enlivens ordinary speech by use of the metaphor, the means by which man extends his "awareness of experience into new realms."⁸⁸ It is the metaphor, so dominant in poetry, that gives deeper and broader meaning to simple everyday experience.

The whole of the literature course is, therefore, related to creativity in that it is a human experience. Benjamin DeMott, participant at the Dartmouth Seminar in 1966, examined the primary aim of literature and began by cancelling some supposed major aims. The aim of "English," he said, is not the knowledge of the difference between good and bad books, the study of balance and antithesis, the history of literature, of the changes in philosophy and moral standards; it is not the learning of the works of Shakespeare, of the parts of a sonnet, of correct spelling, and grammar. The primary goal of literature, he maintained, is to provide students with the "particulars of humanness" through the writings of men living and dead, and through using the medium of words in ordering and describing their own experience. The English should be the arena in which each individual can strive to know

⁸⁷David Holbrook, English for Maturity (London: Cambridge University Press, 1964), p. 63.

⁸⁸Ibid., p. 69.

the world through art and to grasp his own distinctness and that of other human beings. The instruments in this developmental and creative process are the imagination, the intelligence, and the texts on the course, as well as any events that can awaken and stir the imagination. Literature, then is linked to creativity, in that it expands the "areas of the human world - areas which would not exist but for art - with which individual man can feel solidarity and coextensiveness."⁸⁹

III. CREATIVITY AND POETRY WRITING

Researchers of creativity already referred to in this chapter urged the development of the creative potential in young people through implementation of various kinds of activities in the educational field. Writing is one recognized means for the development and exercise of the imagination; and more particularly, poetry writing has several advantages in awakening the creative impulse within each student. However, some teachers and students have misconceptions concerning training in poetic speech; others are unaware of the conditions necessary to creative writing in the classroom before efforts in that area can be a success. This section presents the findings of researchers on some values and misconceptions of poetry writing, and discusses the conditions necessary to the development of creativity. It relates a few attempts by teachers to introduce the creative writing of poetry into their English classes.

⁸⁹B. DeMott, "Dartmouth," Response to Literature (Illinois: NCTE, 1966), p. 36.

A. VALUE OF POETRY WRITING

Holbrook pointed out the necessity of examining the value of poetry writing before attempting any creative projects in that area. There are several advantages to training young people to write poems of their own. The opinions of writers such as Lewis, Holbrook, Applegate, Masfield, Dixon, Mearns and others have been grouped by the writer into five different value categories: (1) aesthetic value, (2) literary value, (3) language tool, (4) therapeutic value, and (5) instrument in defence of freedom.

The aesthetic value was pointed out by the poet Lewis as being one great advantage in teaching the creative writing of poetry.⁹⁰ Lewis likened a poem to a rainbow; it is useless and will not likely help anyone earn a living, but, just as the rays of the sun are refracted and reflected in the drops of rain and become a thing of beauty, so the world and age-old truths about life take on a new color, a new exuberance through being reflected by the minds of creative persons. Wonder and excitement are felt at seeing a rainbow. "It is something beautiful in its own right, just like a good poem."⁹¹ To ask the purpose of poetry is as useless as to ask for the purpose of a daffodil. Science, Lewis said, examines a daffodil analytically, as a separate object. The poet describes the flower and its relationships to the world about.

⁹⁰Cecil Day Lewis, Poetry for You (Oxford: Basil Blackwell and Mott, Ltd., 1961), p. 7.

⁹¹Ibid., p. 7.

Poetry speaks of the world through the senses and makes man more keenly aware of everything in life. "It tells you about its inside as well as its outside, and thus helps you to know and love the world as intimately as you know and love a friend."⁹²

The poet, Wallace Stevens, also pointed out the aesthetic value of poetry saying that it gives freshness to life.⁹³ Since the whole universe is material for poetry, the poet becomes the intermediary between the people and the world about them. The poet feels intensely; he observes and interprets and communicates his findings to the reader. Out of the chaos of the universe, the poet creates order. Just as reason destroys through analysis, so the poet must create through synthesis. Training in poetry writing forces the individual to be observant, aware of his surroundings, and thus reveals hidden meanings within familiar things. Stevens added that through these observations of the simple and ordinary, through the use of the metaphor or symbolic interpretation, the individual sees beauty even in ugliness; "the poet makes silk dresses out of worms."⁹⁴

The second great advantage to poetry writing is that it leads to a better understanding of the great background of poetry that is the heritage of all mankind. This was pointed out by Mearns, Masfield, Kaplan, Feeney, Lyon and others. As early as 1931, Hughes Mearns was urging teachers to experiment with verse writing in their classroom.

⁹²Lewis, op. cit., p. 14.

⁹³James Scully, Editor, Modern Poetics (Toronto: McGraw Hill Book Co., 1965), p. 146.

⁹⁴Ibid.

Through this training, he maintained, students would be better prepared to study the masterpieces on their course, for they would not only be told about the components and techniques in great art, but would learn of them experientially through writing poems of their own.⁹⁵ Kaplan⁹⁶ and Feeney⁹⁷ both encouraged the writing of verse and reiterated this same value. (Teaching the students to write poetry is not an added task but a tool in understanding the poetry of other writers.) H.B. Lyon realized that perhaps only one in a thousand is a great poet, yet nine hundred out of a thousand should attempt to write verse so that they may better understand and appreciate the great literature which has come down to them through the ages.⁹⁸

Learning the skills of word usage is a further value in teaching the creative writing of poetry. Holbrook, Gurrey and Dixon stressed this point very clearly. Holbrook saw poetry writing as one of the most effective methods of showing students the link between the spoken and the written word and everyday living.⁹⁹ Students learn the techniques involved in organizing thoughts into effective form. The English used by those poets, novelists and dramatists suggested for study is precise,

⁹⁵Gertrude Hartman and Ann Shumaker, Editors. Creative Expression (New York: The John Day Co., 1931), p. 207.

⁹⁶Milton A. Kaplan, "Verse Writing in the English Class," English Journal, IV (1966), p. 880.

⁹⁷Joseph J. Feeney, "Teaching Students to Write Poetry," English Journal, IV (1966), p. 395.

⁹⁸Hartman, op. cit., p. 187.

⁹⁹Holbrook, op. cit., p. 113.

expressive and has the ability to nourish and enliven a perspicacious mind, thus enabling young readers to acquire imaginative experiences of their own.¹⁰⁰ Contact with the masters of English will give the young not only the knowledge of literary personages but will help them acquire skill in the medium of expression.¹⁰¹ Dixon¹⁰² reiterated these same ideas. In English, pupils meet and share their experiences with life. They write of happenings worth sharing, with the desire of making their experiences real again. As this is done, new discoveries are made in selecting ideas, details, meaningful words and bringing them into order. The flux of experiences encountered in their lives begins to take on a new meaning through verbal expression. It is in such writing that language becomes totally theirs. Dixon added, "This is language in operation, not a dummy run, and we have to make our classrooms places where pupils want to talk and write from impulses such as these."¹⁰³ Writing a poem, Dixon explained, is really a moment in personal growth, for the poem gives meaning and order to the flowing bits and pieces of reality. The system and order of language is used to express the order that students recognize in their encounters with life.

¹⁰⁰ Currey, op. cit., p. 3.

¹⁰¹ Ibid., p. 120.

¹⁰² John Dixon, Growth Through English (England: National Association for the Teaching of English, 1967), pp. 5-6.

¹⁰³ Ibid., p. 6.

Similarly, John Masefield¹⁰⁴ argued for the writing of verse by saying that through it, students will learn to love the language of their race, for words are the tools of poetry. They will learn the various meanings and subtleties of words and the effect they have through sounds and images suggested.

Because of the objectivity of poetry, Applegate¹⁰⁵ recognized therapeutic value in poetry writing. He believed that most inner difficulties are caused by forces such as love, envy, friendship, hate, ambition and religion and that students can probe these emotions through their writings, and thus reduce tension. A student's attempt to write a poem on sleep for example, will stimulate his thinking and teach him more than if he were to read a poem about the same subject. Writing poems on varied topics will lead to a better understanding of himself, of the world, of his conflicts and of the problems in the world about him. Holbrook¹⁰⁶ repeatedly emphasized the same idea. Themes of love, death, envy, joy, etc. take on a simplicity and objectivity when treated in poetry writing; this leads to the student's healthy development. Whether he realizes it or not, in writing a poem, the student is exploring the realm of his own feelings; he is attempting the ordering and description of his inner self which is the road to identity and maturity.

¹⁰⁴Hartman, op. cit., p. 228.

¹⁰⁵Mauree Applegate, When the Teacher Says, "Write a Poem" (New York: Harper and Row Publishers, 1965), p. 49.

¹⁰⁶Holbrook, English for Maturity, p. 113.

Another value claimed for poetry writing is that such creative expression is a tool in the defense of freedom. Archibald MacLeish¹⁰⁷ views present society as largely technological. Men today are being flooded with facts in every living and working quarter. Radio, television, advertisements, billboards, news media, all the avenues of communication are continually offering information that tends to engulf the individual and rob him of the power to feel and think "with the whole heart." This, MacLeish said, is the prelude to slavery, and he urged the use of the imagination in creative writing or other creative activities so as to defend the freedom of man. Knowledge without feeling leads only to indifference, irresponsibility and eventually to ruin. In this computerized society, men are losing the power to feel. They are losing their humanity. MacLeish sees the real defense of freedom to lie in the imagination, in "that feeling life of the mind which actually knows because it involves itself in its knowing, puts itself in the place where its thought goes."¹⁰⁸

B. MISCONCEPTIONS CONCERNING THE WRITING OF POETRY

Before attempting a program in poetry writing in any class, it is necessary to dispel some false ideas and opinions. The first and main objection to introducing poetry writing into the English class is that poetry is intuition, the prerogative of delicate and

¹⁰⁷Fagan, op. cit., p. 70.

¹⁰⁸Ibid.

sensitive souls who live more in the world of fantasy than in reality.¹⁰⁹ This is the age-old Greek belief that the poet is divinely inspired. Watkins argued against this by saying that the inspiration so often spoken of in referring to art, is simply an excuse for laziness. Similarly Mathiew said, "All good writing, as we know, is more perspiration than inspiration, and it is a culmination of rewriting in the process of which the writer sweats, learns and produces."¹¹⁰ In agreement with this, the French writer, Flaubert,¹¹¹ termed inspiration a "kind of intellectual overheating" that is largely composed of emotion and a conglomeration of ideas needing reordering. Osborn too condemned the belief that inspiration and special talent were necessary for creative writing by showing how all authors were beginners or amateurs at one time and that only with effort developed into recognized writers. With many examples he showed that the ability to write is not the privilege of a few inspired or talented persons. He maintained that "nearly all of us have it in us to write, even though we have never written, and have never thought we could."¹¹²

In a survey made by Wilson,¹¹³ twenty-four American poets were interviewed. Their explanation of "inspiration" was simply that it is the first stage or source of stimulation for a poem. The stimulus

¹⁰⁹Dwight L. Burton, Literature Study in the High Schools (Toronto: Holt, Rinehart, and Winston, Inc., 1965), p. 211.

¹¹⁰Arron M. Mathiew, The Creative Writer (Cincinnati: Writer's Digest, 1961), p. 848.

¹¹¹Paul Engle, Editor, On Creative Writing (New York: Dutton Co., 1964), p. 13.

¹¹²Osborn, op. cit., pp. 63-66.

¹¹³Stein, M.E. and S. Heinze, op. cit., p. 70.

may arise from a striking event or material object, from a combination of an exterior image with an idea already in the mind, or from the individual's decision to write. The theme of the poem may come suddenly like a shock or gradually with association of ideas. In the interview, none of the poets spoke of divine intervention in the poetic process. It is merely for lack of a more precise term representing stimulus or source of theme, that the word "inspiration" is still used.

To the misconception that poetry writing is the work of a sick mind, the poet Karl Shapiro¹¹⁴ admitted that the artist is definitely "sicker" than the scientist, philosopher or business man, for the artist must become familiar with the depths of memory, desire, sensation, activities which the speculative or commercial mind shuns for his own safety. It is true that some poets were unbalanced and some did go insane - Blake, Holderlin, Nietzsche, Nerval and others, - but the works of Homer, Sophocles, Dante, Shakespeare or Goethe are triumphs of sanity, proofs of the "superiority of the human spirit over all that can test it."¹¹⁵

Another misconception is that writing comes easily to the experienced and talented writer. To this, Corbin¹¹⁶ and Henson¹¹⁷ objected by saying that writing is never easy; it is always hard work

¹¹⁴Stein, M. I. and S. Heinze, op. cit., p. 61.

¹¹⁵Kneller, op. cit., p. 21.

¹¹⁶Richard Corbin, The Teaching of Writing in Our Schools, (New York: The MacMillan Co., 1966), p. 14.

¹¹⁷Henson, op. cit., p. 13.

for the majority of writers. Poetry writing is the most difficult of all forms of literature, for it necessitates more attention and greater intellectual discipline. The language of prose may often be vague and rambling while the words of a poem must be exact, precise, of the right texture or sound, in the correct order, so that any substitution or re-ordering, results in destruction of the poem or work of art.

Another common idea concerning writing is that the slow, careful writer does the best work. Max Herzberg¹¹⁸ argued that this is not necessarily true. Speedy writing does not imply poor quality. One need only think of Shakespeare or Dickens to prove this. The initial stage is usually the most difficult, but once a person gets started, he often writes with speed. "It is certainly not true that the slow, conscientious, careful writer is the best writer."¹¹⁹

Another objection to poetry and the writing of poetry is that it deals with the world of make-believe and belongs to the impractical sentimentalist, to "bearded men and straggly haired women - old and young."¹²⁰ Lindley J. Stiles tried to rectify this opinion by saying:

The truth is that poetry deals with reality - with the bitterness of life as well as the sweet - with hate, fear, famine, and fortune as well as with love and laughter; it records the dramatic events of the day, the conflicts and controversies, the hopes and aspirations of people, the choices that confront nations and individuals,

¹¹⁸Floyd Watkins, and Karl Knight, Editors. Writer to Writer: Readings on the Craft of Writing. (New York: Houghton Mifflin Co., 1966), p. 25.

¹¹⁹Ibid., p. 25.

¹²⁰Leonard V. Kosinski, Editor. Readings on Creativity and Imagination in Literature and Language (Illinois: NCTE, 1968), p. 256.

the ongoing struggles of right versus wrong, good against evil, truth with ignorance, oppression against justice, and - yes, let's face it - man against woman.¹²¹

Poetry is the camera that records the critical issues of time. Through his sensitivity, the sharpness of his observant and analytical mind, his ability to order ideas, images, and words, the poet captures reality in "sharp and lasting impression." If poetry can do this, then Stiles placed the responsibility for the false notion of poetry - that it is effeminate and sentimental - on teachers who select only "sweet, daffodil poems" for study in the class, and encourage the writing of that kind of poem. C. D. Lewis added that poetry and poets are not "soft." The Elizabethan Age was one of the greatest ages of English poetry and the Elizabethans "were a very tough lot of people indeed, but they never called their poets soft."¹²² In order to change the opinion of poetry as essentially romantic and sentimental, teachers should give students a good sample of the more realistic war poems and others that display strength, vitality, roughness, even ugliness.¹²³

It is necessary then, to dispel the idea that poetry is a result of "inspiration," or the activity of either disturbed or talented minds. Students should be made aware that poetry is a creative process which does not imply length or shortness of time, but effort and hard

¹²¹Kosinski, op. cit., p. 256.

¹²²C. D. Lewis, op. cit., p. 5.

¹²³Ibid., p. 6.

work. It is the product of a sensitive, determined, and normal individual who is made aware of reality within and about him and tries to express it in a unique manner, yet in a form that is meaningful to the rest of humanity.

C. CONDITIONS NECESSARY TO CREATIVITY

Before any creative activity can take place and be brought to completion, there are several conditions that must exist within the individual and in his environment. Rogers, Torrance and Osborn brought to the attention of educators the type of thinking and environmental conditions needed in the creative process.

Rogers¹²⁴ specified three inner conditions as necessary to the development of constructive creativity. These are: (a) openness to experience, with absence of strict conformity to principles, beliefs, perceptions and theories, and an acceptance of ambiguity; (b) trust in oneself as agent of evaluation; (c) ability to alternate ideas, plans, solutions, a capacity to combine ideas in new ways. He then listed three exterior conditions necessary to the development of creativity. These are: (a) a person or persons in the individual's environment must accept the individual and consider him worthy of attention; (b) the climate in which the individual works must be void of negative criticism; (c) the individual must come to the knowledge that his product or creation is understood and appreciated. Unless these inner and outer conditions

¹²⁴Stein, op. cit., pp. 201-202.

are recognized and encouraged in the educational field, creativity will continue to be the privilege of a few.

Torrance¹²⁵ put great stress on the "press" or environment of the individual and his view of it can be summarized very briefly in two words: freedom and reward. He placed the responsibility for development of creativity on the educator. It is the work of the teacher to encourage students to examine a variety of solutions to problems they meet, to de-emphasize the importance of the teacher and textbooks as sources of all correct answers, to introduce new materials, elements, techniques into the curriculum, and encourage the development of new ideas. The student must be encouraged to value his ideas and the teacher must be respectful of them even if the ideas are contrary to established principles. Resource materials should be available to students so they can find data on subjects of interest. Concerning evaluation methods, Torrance urged teachers to make suggestions for revision or changes, but to allow students the major share in the evaluation of their productions. It is Torrance's¹²⁶ belief that the powerful force in the encouragement or inhibiting of creative behavior is in the way teachers and parents reward or punish personality characteristics. Too often, students are rewarded for things like courtesy, punctuality, obedience, popularity, and acceptance of authority judgments; and unfortunately

¹²⁵A. Cropley, Creativity (London: Longmans, 1967), pp. 90-97.

¹²⁶Torrance, Rewarding Creative Behavior, p. 221.

punishment is administered to the child who has the courage to speak of his convictions, to the one who is unduly sensitive and reacts differently, or to the visionary individual or intuitive thinker, and to the skeptical student who exacts evidence before accepting an idea. The shift should be towards rewarding independent thinking and courage to express personal opinions and ideas.¹²⁷

To the question "What makes a child more creative?" Torrance answered, "Anything which makes him more free and alive."¹²⁸ Without freedom and some kind of reward, who can be creative and develop new ideas? Creativity is nourished by kindness, acceptance, and affection.

Osborn's¹²⁹ suggestions as to conditions for fostering creative production may be summarized in two points: first, he stated that educators must dispel false opinions of creativity by discussing the creative process and by showing the twofold functions of the mind:

- (a) there is the judicial part of the mind that analyzes, compares and chooses; this reasoning ability grows almost automatically through teaching devoted almost exclusively to training judgment; the right mood for growth of judicial thinking is largely negative, for concentration is on seeking weakness, on testing right and wrong solutions to problems;
- (b) then there is the creative thinking which, for the most part, receives little encouragement in its development; it requires a positive

¹²⁷ Torrance, Rewarding Creative Behavior, pl 229.

¹²⁸ Michael, op. cit., p. 341.

¹²⁹ Osborn, op. cit., pp. 26-41.

atmosphere, one of hopefulness, trust, enthusiasm one of opportunity for growth of self-confidence, and a continual reminder that initial failures must inevitably be faced and accepted. Even the Pasteurs "fumbled and stumbled."¹³⁰ Most of the world's truly great ideas were ridiculed when they were first suggested. Osborn put great stress on the explanation of the creative process and the attitude of friendliness as being highly effective in encouraging use of the imagination and the emergence of new ideas.

Turner¹³¹ and Stevens¹³² conducted experiments to test the relationship of classroom behavior to student creativity. Turner worked with sixth grade students and Stevens with high school pupils. In Turner's experiment, thirty sixth-grade classes were given a battery of tests measuring fluency, flexibility, redefinition and sensitivity. Specialized observers visited classes and observed teachers of the students tested, measuring the classroom climate as a place of learning and of creative production. When all information was gathered and examined, it was found that imaginative or resourceful teachers used positive motivation to encourage students to give new and unusual responses. The pupil-centered teachers seemed to adapt to individual differences and to vary materials and class activities in trying to obtain greater flexibility in student thinking. The highly organized teachers

¹³⁰Osborn, op. cit., p. 31.

¹³¹Richard Turner and David Denny, "Teacher Characteristics, Classroom Behavior and Growth of Creativity," American Education Research Association, (1967).

¹³²John C. Stevens, et al, "Student Creativity, Intelligence Achievement and Teacher Classroom Behavior," American Education Research Association, (1967).

appeared to gain student interest and attention, and while favourable relationships did exist, these teachers seemed to restrict novelty and fluency of ideas within the classroom. The final observation of Turner's study was that teacher characteristics and behavior do increase or inhibit creative behavior.

In Stevens' experiment with 197 high school students (82 males and 115 females), students rated their English teachers on the degree of control, stimulation, amiability and knowledgeability. Those teachers considered knowledgeable and using democratic leadership were significantly correlated with the three measures of divergent thinking, while the teachers perceived (by the students) to be friendly, cheerful, admired by students and centered on instruction, were negatively related to measures of creativity. The same was found by Ellinger in her study of home conditions and creativity. Ellinger stated:

Creative spontaneous behavior can only be elicited in absence of threat. Because persons in the environment can facilitate or retard creativity, Anderson sees the role of the teacher as one of acceptance, and parents as the primary agents of domination on integrative behavior.¹³³

Ellinger found positive association between permissive, friendly attitudes of mothers and high creativity scores of children when maternal education, social desirability and children's intelligence are controlled. She found positive association of the high creativity of the child with democratic attitudes of the mothers as well as with mothers who were loving and encouraging. The conclusions made by Stevens and Ellinger were the same as those of Turner.

¹³³Bernice Dees Ellinger, "The Home Environment and the Creative Thinking Ability of Children," Ph. D. thesis, (Ohio State University, 1964), p. 36.

Jane Zahn¹³⁴ in her paper on creativity outlined teaching methods and conditions that foster creativity. They are: (1) leading the student to question; (2) using comparisons, metaphors, free association of ideas; (3) allowing logical or critical analysis to come late in the discovery process; (4) encouraging skepticism; (5) permitting some degree of disorder; (6) giving students blocks of free time for thought; (7) using techniques and materials to supply aesthetic experiences; (8) rewarding creativity; (9) relating subjects taught to other subjects and discipline, thus broadening the student's field of interest. The teacher himself must be one who is open to new ideas and is interested in developing the sensitivity of young minds. All these statements and suggestions are in fact a summary of the conditions stipulated by the major researchers in this area as necessary to creative production.

What has been said of creativity in general is true of creativity in writing. Yet of all the environmental factors suggested by the foregoing researchers, the keenest and the most delicate one in a writing class is the emotional situation, according to Nina Walter.¹³⁵ The classroom must be a place of friendliness, a place where ideas are respected, if not always praised and accepted. It is an area where scolding, nagging, punishment, ridicule, sarcasm are not allowed. These

¹³⁴Jane Zahn, "Creativity Research and Its Implications for Adult Education" (Boston: University of Massachusetts, 1966).

¹³⁵Walter, op. cit., pp. 4-6.

are negative forces tending to inhibit, cut away, repress any creative thinking and production.

Regarding the resources and stimulus material needed for creativity in poetry, Brian Powell suggested books of poetry, old and new, recordings of poems and songs, dictionaries, and thesauruses, interesting materials, pictures, magazines, travel folders to give students ideas and assistance in their creative works. This is a part of the remote preparation for poetry writing and can be a source of immediate preparation, or "priming of the pump before the imagination can be released into chosen channels."¹³⁶

Benjamin DeMott¹³⁷ discussed the conditions necessary to the effective teaching of poetry. He urged teachers not to make the goal of English study the memorization of lists of authors, dates, structural designs, etc. but rather an experience. In teaching a poem for example, the teacher should prepare the setting or atmosphere. Idea and situations similar to those in the poem should be what he calls a "third voice," the other voices being those of the teacher and students. The students should be led to a need for utterance, to an eagerness to express meanings or interpretations beyond those expressed in the poem. From the teaching of the poem, the creative process begins.

¹³⁶ Mattam, op. cit., p. 27.

¹³⁷ Benjamin DeMott, "Reading, Writing, Reality, Unreality," (American Council on Education, Washington, D. C., 1967).

D. EXPERIMENTS BY TEACHERS IN THE CREATIVE WRITING OF POETRY

A study of creativity in poetry writing may be considered incomplete if the practical aspect or implementation of theories is overlooked. Some of the experiments in creative writing that are examined in this section are those of McMaster (1957), Applegate (1965), Rathbonne (1965), Feeney (1966), Walter (1967), Morgan (1968), and Powell (1968).

In his book¹³⁸ McMaster outlined oral and written exercises in poetry that can be tried at any level. He made students aware that poetic experience is conveyed through thought, emotion, form, sound, hidden meaning of words, imagery and rhythm. To bring students to realize this for themselves, he tried a series of exercises in simple rhyme and imagery. From these preparatory exercises, he had students progress to the writing of simple metrical lines. Couplets and quatrains were read aloud, and suggestions for improvement were given by the teacher and class. Students learned of poetic techniques through the discovery method. They were asked to write fast-moving lines of eight syllables, or slow-moving eight syllabled lines, or noisy lines of the same number of syllables. From exercises like these, pupils advanced to longer and more complex poems. They were asked to write a serious poem of about ten lines on a subject of interest. Ideas and dominant moods were suggested to them. Before each writing assignment, instruction

¹³⁸R. J. McMaster and W. C. McMaster, Creative Composition (Toronto: The Hunter Rose Co., Ltd., 1957), pp. 285-292.

was given in building a poetic pattern outlining ideas, thought, emotion, form, sound, imagery, and rhythm to be used.¹³⁹ The finished poems were collected and read to the class. Discussion followed and constructive criticism was given by pupils and teacher; and the class voted as to the best poem written that day. This type of writing procedure was designed to make students conscious of the power of words, of the meaning of symbol, of imagery in all its forms, and to prepare them to appreciate the poetry on their course.

Although Applegate's book¹⁴⁰ is for the junior high level, it contains many exercises in sense imagery, rhythm, and new and varied stanza forms that teachers may find applicable at the senior level. Students are made conscious of word imagery, of figures of speech through actual composition. The writing of short verse is followed by longer poems dealing with humorous situations in the students' own life. The author encourages students to write of their annoyances in verse. Such poems are called "pop-off verse." Pupils experiment with "home-coined words" and examples of these are taken from Lewis Carroll and Charles Dodgson. Then follows "pun-fun" and "geyser rhymes" that are simply short humorous poems. Only after establishing a climate of appreciation and a taste for words does Applegate introduce formal patterns such as rhymed couplets, quatrains, limericks. Evaluation and constructive criticism begin at this stage. Each poem the student presents receives from the teacher positive encouragement.

¹³⁹McMaster, op. cit., p. 291.

¹⁴⁰Applegate, op. cit., pp. 42-57.

Rathbonne¹⁴¹ considered preliminary activities of great importance in the writing of poetry. He compared these beginnings to a pianist's "finger exercises." For Rathbonne, poetry is composed of words that sing and the student's ear must be sensitized to the sounds of language. He uses a variety of techniques to achieve this purpose. From basic exercises on sound and rhythm, Rathbonne, proceeds to emphasize the power of individual words. He does this by asking pupils to list concrete details that illustrate such things as: amusement park smells, sounds of a locker room, odors in a department store, the feel of things as one walks barefoot in the dark, early morning sounds, the contents of a lady's purse or of a little boy's pocket. Then encouragement is given to cross the line that separates the literal from the figurative, without allowing students to forget the existence of that boundary. An assignment is given in using similes, metaphors and personifications in describing such things as garbage cans, a cat's tail, fried onions, spring rain, a freshly polished fender, finger tips after washing dishes, egg shells, the first cigarette. Definition of abstract terms, like love, defeat, honor, death, envy, elation, using animal metaphors is asked for. This exercise in metaphor is a preparation for the composition of couplets, optic poems, limericks, humorous quatrains and later of poems with complex patterns. Rathbonne's philosophy is to involve young people in poetry writing, gradually and progressively, from simple to more difficult forms. Perhaps few students will succeed

¹⁴¹Charles Rathbonne, "Prelude to the Making of a Poem; Finger Exercises," English Journal 54, 9 (1965), pp. 851-856.

in writing triplets, villanelles or sonnets, he says, but they will learn much from having tried. From the relative simplicity of the poems they do master, will grow a wholesome pride in creative achievement.

Reading and discussing some good and varied poems is the initial step for Feeney.¹⁴² He suggests some such as the ballad "Lord Randall," Hart Crane's "Fear," and T. S. Eliot's "Preludes." Students are allowed the greater share of talking during discussion periods and the teacher, through questions and comments, brings students to realize that poetry is communication of experience, concentration of thought and fine imagery. A few weeks later, song lyrics, hymns and newspaper verse are distributed to students for discussion of good and bad verse. Only then do his pupils begin writing their own poems. Initial efforts at compositions are with the Japanese tanka and haiku. From these, students gradually move to stanzas of fixed patterns and then to rhyming poems. This method of teaching poetry through writing allows the student to enter into the "heart of poetry" without the frustration and boredom which come from learning meaningless definitions of poetic devices. Feeney believes that through actual poetry writing, students will learn to see a poem as "a communication of experience," and will better appreciate the "imagery and economy of poetic language."¹⁴³

¹⁴²Joseph Feeney, S.J., "Teaching Students to Write Poetry," English Journal, LV (1966), pp. 396-398.

¹⁴³Ibid., p. 395.

Like Rathbonne, Nina Walter first awakens students to the power of words.¹⁴⁴ Exercises are given to bring home to them the beauty in sound and in color. A list of poem-titles is distributed and the students are asked to write a few lines containing an image about something in their own experiences. The verse need not rhyme. Some examples of titles are: Wind on the Water, Silver Moonlight, Shadow of Fear, City Serenade, Storm at Sea, Desert Shadow, Leaf Patterns, Wind Bells. For a realization of beauty in sound, the student needs listening exercises. The teacher may begin with music and songs familiar to teenagers and these lead into the appreciation of sounds in nature, in the city, in the country, in factories, etc. The students may attempt to express these sounds in words or to use word imagery in depicting the effects of various sounds on the listener. Beauty of sound and of color are not to set aside the beauty of the machine age. Poems by Carl Sandburg can be of service in this area. The next step is to encourage vocabulary enrichment by having pupils substitute vague generalizations with specific and precise terms. Like Feeney, Walter experiments with the Japanese forms and moves into the standard patterns. As students progress, original and lively imagery is encouraged. Many short simple exercises are tried using similes, metaphors, personifications. After specific lessons with these, Walter reads aloud poems containing unusual or picturesque diction and imagery, and students are asked to listen for concrete or phrases. In this manner, Walter hopes to lead students to a better understanding and appreciation of poetry.

¹⁴⁴Walter, op. cit., pp. 40-140.

Making the students word conscious is also the initial technique in Morgan's poetry writing program.¹⁴⁵ The first poems using simple words are cooperative, or class efforts which are a necessary preparation to forming unique and individual expressions. At first, the word cinquain is attempted, then the syllable cinquain. Following these are the Japanese forms of haiku and tanka, and closely related is the Korean Sijo. Rhymed poetry is not attempted until students have grasped the true essence of poetry and rhythm. After two or three class compositions, students are usually ready to try some different types on their own. Apart from the class effort and the individual writing, Morgan has her class attempt the partnership poetry. Two students agree on a topic, on the form to use and on the arrangement of turns. A student writes the first line alone and the second line is written by his partner. The turns continue until the poem is completed. This game-like composition is challenging for students and can be appreciated by juniors and seniors alike.

Brian Powell outlines a whole program of creative writing in poetry.¹⁴⁶ His book charts the different stages in poetry writing from the introductory exercises of observation, reading and sensory awareness, through composition of verse and poem, in increasing complexity, and leads to evaluation exercises and assessment of the student's poetry.

¹⁴⁵Junette Morgan, S.N.J.M., "Writing Poetry in the Junior High School," *English Journal*, LVII, 12 (1968), p. 114.

¹⁴⁶Brian Powell, English Through Poetry Writing (Toronto: Heineman Educational Books Ltd., 1968).

The first exercises are Dylan Thomas Portraits, experimenting with sight and sound. All these begin with a question, "Did you ever see a....?"¹⁴⁷ In these exercises, onomatopoeia, alliteration and assonance are discussed. The Ezra Pound couplets aim at capturing a moment, at photographing a picture. An original Ezra Pound couplet is presented as a sample.¹⁴⁸ A strong visual impact, keen observation and expression are all important in attempting these couplets.

The form poem is composed of a series of words in progression. The words may be nouns, verbs, adjectives, adverbs, or any other part of speech; they are connected in association and are separated by commas. The form poem has a total of fourteen words, with odd lines having four words each and even lines three words each. Although the poem need not rhyme, it does have a basic rhythm.¹⁴⁹

Like Morgan, Powell uses the syllable poem which is a link between the single word verse and the precisely metered haiku and tanka. The advanced stage involves formal patterns such as the quatrain, ballad and sonnet. Interesting and new forms are the optic and experimental structures. Teachers will appreciate the challenge these patterns can offer to students.

Powell recognizes that poetry stems from emotion, thought and experience. Beginners, using any form mentioned, experiment with poems depicting sensory stimuli, personal ideas and experiences, and

¹⁴⁷Powell, op. cit., p. 22.

¹⁴⁸Ibid., p. 23.

¹⁴⁹Ibid., p. 117.

gradually move into broader themes from Art, Literature, Music, Drama, Sculpture, and others. At all stages, the pupils are shown how to judge their own poems for content, technique and impact on the reader. Teachers are encouraged not to rush the evaluation stage but to wait until the student feels a need for it.¹⁵⁰ Powell argues in favor of active participation in the English class and this involvement can come from students' learning to channel ideas, emotions, and experiences into the creative writing of poetry.¹⁵¹

The experiments of the foregoing educators led to the development of a program in poetry writing for grade twelve students. The procedure and experiment in poetry are described in Chapter III.

IV. SUMMARY OF CHAPTER II

This chapter has reviewed the outstanding literature on creativity. It has examined various definitions of the term creativity and arrived at a working definition for this study. It has pointed out reasons for believing that all people are potentially creative, and that creativity can be developed. Creativity has been related to English literature and in particular to poetry. The chapter has shown how poetry writing has been used as a means of developing creativity in young people. The values and misconceptions of poetry writing were analyzed. Experiments of teachers working in the field of creative writing demonstrated the possibility of success in a poetry writing program if the conditions necessary to stimulate creativity are met within the English class.

¹⁵⁰ Powell, op. cit., p. 51.

¹⁵¹ Ibid., p. 2.

CHAPTER III

THE EXPERIMENTAL PROCEDURE

This chapter relates the procedure of an experiment for the training of senior students in poetry writing. It describes the sample and the data-collecting instruments and outlines in detail the steps used in the poetry writing program, the techniques of evaluating student poems and the methods of rewarding creativity.

I. THE SAMPLE

The experiment which lasted from September 9, 1969 until January 9, 1970, was a study of the writings of sixty-seven grade twelve students and an analysis of pre and post tests. Students were divided into two groups on the basis of course options. For this reason, both groups were of varied interests and abilities. Choice of the experimental group was made at random.

The Experimental Group. - The experimental group comprised thirty students, on the average of the middle class socio-economic level. Seventeen were girls and thirteen were boys whose ages varied from sixteen to twenty-four, seventeen being the average age of the group. Most of the students were bilingual. For 84 percent of these students, French was the mother tongue. The rest spoke only English.

The Control Group. - The control group was composed of thirty-seven students, on the average of the middle-class socio-economic level.

Nineteen were girls and eighteen were boys with ages varying from sixteen to

eighteen. The average age of this group was also seventeen. Most of these students too, 73 percent, were bilingual, speaking both French and English. Their mother tongue was French. The rest, 27 percent, spoke only one language - English.

II. PRE-TESTING AND DISCUSSION OF MEASUREMENT INSTRUMENTS

Lorge-Thorndike Intelligence Tests.-- On September 10, 1969, the testing program began. The Lorge-Thorndike Intelligence Tests, Level five, Form B, were administered to the students of both groups. These tests measure students according to verbal and non-verbal abilities. Results of the tests were tabulated and analyzed.

In discussing the validity of the Lorge-Thorndike Tests, the authors report that they were more concerned with the information gathered from the various activities than with any formal definition of intelligence. The tasks of the non-verbal tests deal with abstract and general concepts and require interpretation and use of symbols. Flexibility is needed in organizing concepts and symbols, and emphasis is on the skill in using abstract materials, rather than on speed in completing the tests. The Lorge-Thorndike Tests do not aim at testing mechanical, practical, or social intelligence, but rather at measuring a student's abstract intelligence as expressed in verbal symbols in pictorial, diagrammatic and numerical symbols.¹⁵²

¹⁵²Irving Lorge, and Robert L. Thorndike, Technical Manual (Boston: Houghton Mifflin Co., 1962), p. 14.

In determining the reliability of the Lorge-Thorndike Tests, the standard error of measurement, considered by the authors more accurate than the reliability coefficient, was determined through comparing the differences in results between forms A and B of the tests. The average of the scores on Forms A and B placed the students in the sub-groups. The tests were intentionally constructed with many items of intermediate difficulty so that the greatest accuracy of these tests lies within the middle-score range. Caution is advised in examining very low scores which may imply that the test was too difficult for the individual. In this case a lower level test should be used for the examinee. The same may be said of students who obtain near perfect scores. A higher level test should be used so as to obtain a more accurate measurement.¹⁵³

The Creativity Tests. -- On September 11 and 12, Creativity Tests were administered to the students. Their function was to measure the groups according to Verbal and Figural inventiveness or originality.

The Tests of Creative Thinking used in this experiment were developed by R. Pippert, Educational Psychology Department, University of Manitoba. Pippert's test was based primarily on the activities and principles of measuring creativity used by E. Paul Torrance, at the University of Minnesota.

¹⁵³Lorge, and Thorndike, op. cit., pp. 9-10.

Because the creativity tests used in the experiment were based on the Torrance Tests of Creative Thinking, the validity of the latter tests is discussed here. In the development and selection of tasks for the tests of Creative Thinking, careful consideration was given to tasks that require divergent solutions, multiple possibilities, and imaginative thinking. Responses to the tests yield scores on sensitivity to problems, ideational fluency or number of responses, flexibility or variety of kinds of responses, originality or new types of ideas presented, and elaboration or extension of a basic idea. Since these tests have focused on testing experiments in stimulating creative productions, Paul Torrance states that validity data of the usual kind is difficult to determine. However, experiments were conducted in order to obtain some evidence of validity. The tests were administered to industrial arts students, to groups of saleswomen, and to elementary school children. The tasks discriminated the highly creative industrial arts students from those rated as less creative; they singled out those saleswomen who made the most sales from those who sold the least, those who worked in creative departments from those who worked in routine departments. With the elementary school children, an attempt at validating the tests was based on the comparison of test results with data obtained through the following: (1) observations of student behavior in small groups, (2) peer and teacher nominations of creative individuals, and (3) the achievement of the traditional kinds of classroom tests. It is hoped that with time, more evidence will be provided as to the validity of the Tests of Creative Thinking.¹⁵⁴

¹⁵⁴Paul Torrance, Guiding Creative Talent (New Jersey: Prentice Hall, Inc., 1962), pp. 45-64.

At the present, the tests developed by R. Pippert are being administered in various elementary, junior and secondary schools of Manitoba. No specific norms are yet available regarding their validity and reliability.

Test of Poetry Judgment.-- As an instrument in measuring the poetry judgment of students, the Mason-Kendrick Poetry Judgment Test was administered to the grade twelve students on September 15, 1969. These tests measured the students' ability at recognizing the difference between good poetry and poor verse. Examinees were asked to select from three similar stanzas the one of finest and the one of poorest quality. The test comprised fifteen poetic selections from the 17th Century, the 18th Century, the Romantic, the Victorian, Modern and Contemporary periods; fifteen poor imitations of these selections; and fifteen selections occupying a middle position between the original and the poor imitation.

No special norms exist for this test as it is criterion-referenced, but it has been administered to many students in several areas of North America. On Vancouver Island, a total of 1,347 students wrote the test. In New York and New Jersey, the test was administered to 334 students of grades 10, 11, 12. It was observed that the average level of achievement from British Columbia to New York was the same. Average scores for grades 10, 11, 12 and 14, 15 and 16 respectively. Girls at all levels scored a little higher than the boys. Improvement from grade 10 to grade 12 was very small. The test was also given to university graduates - 18 with majors in Mathematics and Science,

sixteen with a major in English, and 10 faculty members. Average scores were 19, 26 and 28.5 respectively. University students of English handled the tests with more ease and accuracy than students of mathematics and science.¹⁵⁵

Although no norms exist for this poetry judgment test it was used for several reasons: (1) it was necessary to compare the experimental and control groups' poetry judgment before and after the experiment to determine whether or not the writing of poetry developed the students' poetic understanding and appreciation; (2) no other test of poetry appreciation could be found; (3) this test appeared to evaluate the student's sensitivity to imagery, rhythm of verbal expression and smooth flow of words; (4) the test had already been used at the secondary level and at university, so it seemed to be an effective one to use in this experiment with grade twelve students.

The results of all the tests administered were analyzed. They are recorded in Chapter IV and in Appendix B.

III. PROGRAM FOR THE CONTROL GROUP

It was explained to the thirty-seven students of the control group that an experiment was being conducted in creative writing. For the time being, their group would concentrate on a study of the course as outlined in the curriculum. The experimental group would

¹⁵⁵Information obtained from a paper sent by Geoffrey Mason, University of Victoria, British Columbia.

be receiving instruction in the creative writing of poetry and would be covering less of the outlined course for the first few months. In January, 1970, after the experiment was completed, the program would be reversed and the control group would receive the same lessons in creative writing as those given to the experimental group. The students willingly accepted this arrangement.

IV. PROGRAM FOR THE EXPERIMENTAL GROUP

The program for the experimental group was organized early in September and consisted of a study of the outlined prose and poetry course along with training in poetry writing, prepared in fourteen steps and progressing from simple to complex forms in rhyme and free verse. Forty percent of the literature time was devoted to creative writing, using course poems and research material (such as those listed in Chapter II¹⁵⁶) as suggestions for themes and poetic forms. Because of the time required in preparatory exercises and in poetry writing, the experimental group did not study as many outlined selections of prose and poetry as the control group. The full program in writing is outlined in Appendix A.

The Writing Program.-- Throughout the writing program from September till January, the methods followed were those suggested by Powell, Feeney, Rathbonne, Morgan, Applegate and McMaster. Research into their works showed that most of these educators used models in illustrating poetic patterns to students. In this way, students are

¹⁵⁶ Supra, pp. 55-62.

encouraged and more easily overcome the initial difficulties in writing a poem. The procedure used in this particular study was in five stages: examination of patterns and models, discussion of models and themes, writing session, evaluation of compositions and rewriting.

Creativity in the early stages and in the formal structures of the advanced stage lay in the freedom of theme-choice and in originality of expression. Later, in the free verse writing, creative expression concentrated more on theme and original poetic form.

Step I - Preparatory Exercises - September 16 - October 22

Because of the importance of preparatory exercises in creative writing, several weeks were spent in challenging students to think imaginatively through use of symbols or metaphors.¹⁵⁷ The different functions of the mind, the creative process, the importance of the imagination, and the real meaning of inspiration were discussed with the students in the beginning stage, as Osborn¹⁵⁸ had suggested. In order to awaken the imagination so that thought and feelings could be expressed through comparisons, twenty-six questions were given to the students along with a scrapbook in which they could write down their ideas. The following are samples of some of the questions asked:

Which is louder - a smile or a frown? Why?
Is mud sneakier than midnight? Why?
Which is sweeter - Rain or July? Why?
What color is surprise? Why?
How is memory like a spring? ¹⁵⁹

¹⁵⁷ Supra, p. 57.

¹⁵⁸ Supra, p. 44.

¹⁵⁹ Series: Making It Strange (New York: Harper and Row Publishers, Inc.).

The questions and responses were discussed orally. Students enjoyed the strangeness of the questions and even the most indifferent pupils rose to meet the challenge of these exercises. The unusual comparisons prepared the experimental group for the main part of the first creative writing session which concerned definitions. Students were asked to define words such as forgiveness, each day, mountains, our problems, bare trees, homework, a dream, war, sickness, ocean, candy, green, black, yellow, L.S.D., or others they may prefer. A sheet of samples was given to them. Comparisons using similes, metaphors, personifications were the result. This exercise arose from the ideas suggested by Walter,¹⁶⁰ and Rathbonne¹⁶¹ in their experiments. Examples given were the work of students of the previous year:

Correction -- the blade which softens rough edges
 War -- black leaven of horror
 Color -- spectrum of revolving hopes
 Some minds -- dark caves of emptiness
 A smile -- a dog wagging his tail

After a week spent in this type of writing, it was felt that the group needed a review of poetic techniques. Filmstrips and transparencies were used in discussing types of poems, stanza forms, figures of speech, rhyme and metre patterns, and the importance of diction. This material was applied to the study of modern lyrics, and the "Love" poems on the outlined course. As suggested by Powell,¹⁶² folk song

¹⁶⁰Supra, p. 61.

¹⁶¹Supra, p. 59.

¹⁶²Supra, p. 54.

records were used in this preparatory stage of studying poetic techniques. Students brought to school records of popular songs. The lyrics were analyzed for theme, imagery, rhyme and metre. Linking modern lyrics to the outlined poetry course was making poetry relevant to their lives.

Step II - Dylan Thomas Portraits and Ezra Pound Couplets
October 22 and 23

After an intensive study into the basic techniques of poetry, the group was ready to continue the writing program. On October 22, the preparatory exercise consisted of emphasizing the importance of sensory awareness. This was a facet emphasized in the writings of Applegate,¹⁶³ Rathbonne,¹⁶⁴ and Walter.¹⁶⁵ Students were asked to list words that described pleasing smells, harsh sounds, sharp edges, shiny objects. Then they were asked to suggest synonyms for over-used words like beautiful, nice, happy, good. Ten minutes was allowed for this type of oral exercise followed by a short discussion on the importance of imagery in poetry. The rest of the fifty minute period was given to the main writing exercise as suggested by Powell,¹⁶⁶ - the composition of Dylan Thomas Portraits. These portraits concentrate on words affecting the sense of sight or hearing. Pupils were asked to describe animals, objects or people and to begin with the question, "Did you ever

¹⁶³Supra, p. 57.

¹⁶⁴Supra, p. 58.

¹⁶⁵Supra, p. 60.

¹⁶⁶Supra, p. 62.

see (or hear)?" Again samples were given. The following are a few:

Did you ever see a snake?
Zig-zagging, fork-tongued, elastic-jawed.

Did you ever see a school boy?
Shirt-outhanging, socks half-masted,
messy-haired, homeworkless.¹⁶⁷

Students concluded from examining these examples, that a keen sense of observation and discrimination in the choice of picturesque words were of utmost importance in creating these portraits. Reference was made to Wilson and Robeck's diagram in discussing the power of association.¹⁶⁸ Students submitted their writings for evaluation at the end of the period. These compositions with the teacher's written comments were returned to the students at the beginning of the period the next day.

On October 23, the exercise consisted of writing lines resembling the Dylan Thomas Portraits. The poet, Ezra Pound, wrote the couplet, "In a Station of the Metro" using simple techniques of comparisons:

The apparition of these faces in the crowd;
Petals on a wet, black bough.¹⁶⁹

A few other examples were listed for the experimental group. Students were asked to discuss which played the greater role in these couplets, the sense of observation or the use of the imagination? Most felt that the power of suggestion through the use of the imagination made the stronger impression, but observation was definitely important.

¹⁶⁷Powell, op. cit., p. 22.

¹⁶⁸Supra, p. 25, fig. 2.

¹⁶⁹Powell, op. cit., p. 22.

Otherwise, no comparison could result. The following were some examples discussed:

An acrobat hanging from a tightrope;
A spider dangling from his thread.

A bicycle wending in and out of traffic;
A pilot fish in a school of sharks.¹⁷⁰

After examining and talking about these, students were ready to try writing a few. Like the Dylan Thomas Portraits of the previous day, this exercise was to emphasize the importance of words conveying impressions without the use of camera or brush. Ten minutes was given to the preparation; another ten minutes was allowed for the actual written exercise. Then students' writings were read aloud and suggestions were given for improvement, as well as praise for effective couplets composed.

Step III - The Form Poem - October 24

To continue the emphasis on word-consciousness, considered so important by Rathbonne, Morgan and Powell, the form poem was attempted on October 24. The words used in this poem were to be nouns, verbs, adjectives, or adverbs in association, and the words were to be separated by commas. Four lines with a total of fourteen words constitute the form poem.¹⁷¹ The odd lines of this pattern contain four words each and rhyme; the even lines contain three words each and also rhyme.

¹⁷⁰Powell, op. cit., p. 23.

¹⁷¹Supra, p. 63.

One example of the form poem is that composed by a Russian boy:

Industry

Smoke, soot, smell, choke,
Flash, orange, black,
Steel, iron, coal, coke,
Truck, rails, track.¹⁷²

This type of poem may be descriptive, narrative, or expository, but must present one particular mood. It may use alliteration and progression and finish with a climactic word.

After a ten-minute explanation session, students were given fifteen minutes in which to compose at least one form poem. When the writing period was over, students were asked to read their poems to the class. The session proved to be enjoyable to the students. The idea of progression was followed quite well, though several poems needed revision to establish parallel construction. The boys' poems centered primarily on sports, while some of the girls' themes were about new recipes. Those students who had not yet succeeded in writing a form poem obtained ideas and encouragement from hearing other students read their attempts.

Step IV - Optic Verse - October 27

Using Brian Powell's idea¹⁷³ for a new form of poetry, the students were to experiment again with words, and shape their verse into a suggested image. Ten minutes was spent examining the writings by the previous year's students. In 1968-69, the grade twelve students

¹⁷²Powell, op. cit., p. 27.

¹⁷³Ibid., pp. 78, 128, 129.

had used picturesque words in describing mice, ships, flowers and others. This was a further exercise on the importance of words. A majority of the students found this type difficult, perhaps because the writing time was too short. Some of the attempts were too involved, too complex. For example, some tried to describe such things as men on surfboards and women in rocking chairs. On the other hand, many objects chosen - chairs, bottles, hands, pencils - were simple and unimaginative. Figure 3, done by a student, is a sample of an acceptable optic pattern. The words describing the ears, feet, mouth, fur and tail of the mouse were carefully chosen and skilfully placed.

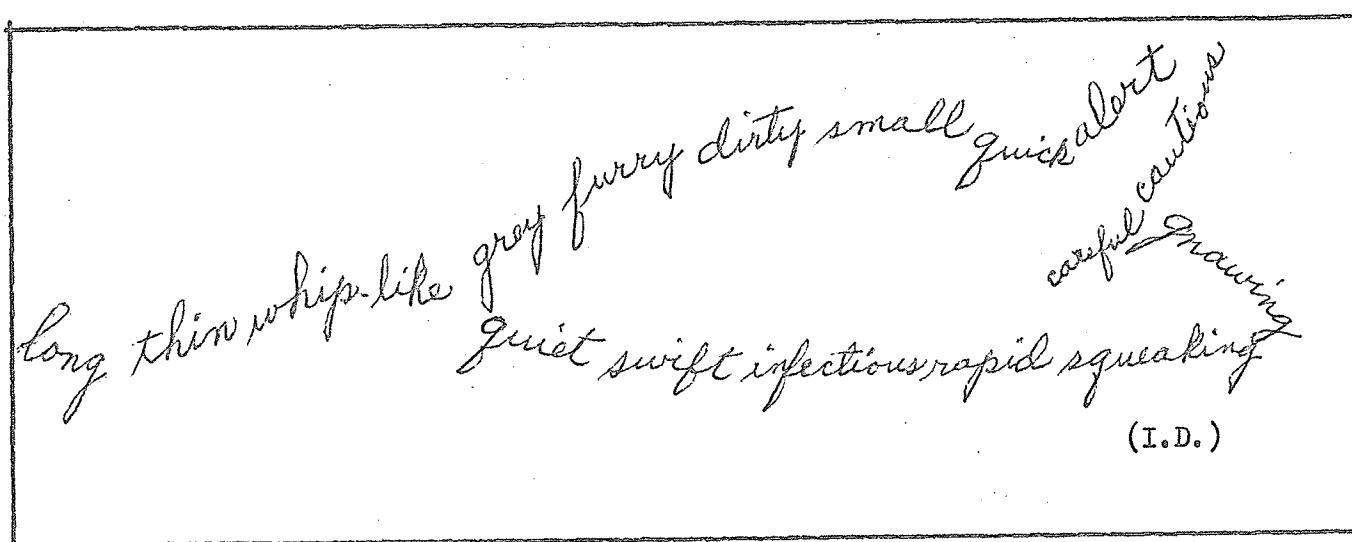


FIGURE 3

STUDENT'S EXAMPLE OF OPTIC
PATTERN

Except for a few examples, the exercise was not generally successful. However, students attempted optic patterns again in January. By then, the group was familiar with the quatrain. Students were asked to write one or two quatrains on some concrete object. After reading

and evaluating their writings, they were then asked to shape their quatrain so as to give a visual image of the object described. Students were cautioned against senseless or ridiculous shapes. They were asked to justify the original shape of their poem. These two points were stressed in the advice given by Powell.¹⁷⁴

Figure 4 is a more advanced optic verse. The student is no longer working with simple words, without regard to rhyme or rhythm.

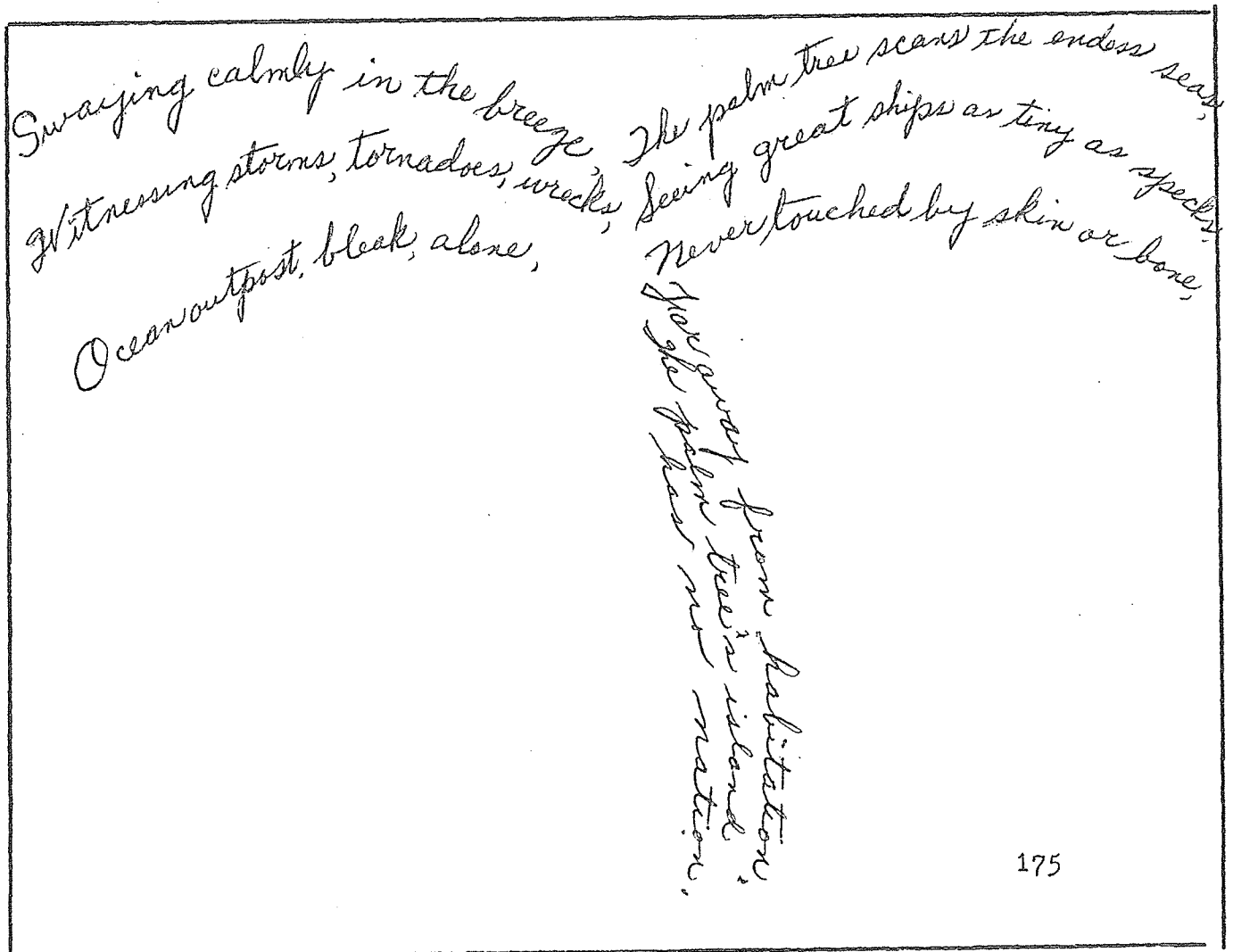


FIGURE 4
EXAMPLE OF OPTIC VERSE

¹⁷⁴Powell, op. cit., p. 76.

¹⁷⁵Ibid., p. 77.

Step V - The Syllable Poem - October 28

As the title suggests, this type is made up of a progression of syllables from one to five and then back to one again. It is one of the types used by Morgan¹⁷⁶ and resembles the form poem in its idea of progression from one step or situation to a climax. It was pointed out to the students that in this type of poem, irony, the contrast established within a few words of poetry, is important. Students were progressing from simple observations and comparisons to philosophical statements. They were doing this without losing the idea of imagery or appeal to the senses.

Again, the examples given to the class were writings by last year's students. Each time these poems were presented, students' reactions indicated the feeling that if their friends of the previous year had succeeded in mastering these patterns, in expressing their inmost thoughts and feelings in verse, then it was also possible for them to do the same. Perhaps they could even surpass their peers. Some examples used to illustrate the Syllable Poem were the following:

Eyes
Are closed
Not to see
Ears are muffled
Never to listen
Some minds are clogged
Not to think
Tell me
Why
(C.D.)

Friends
are those
always there
sharing your joy
as well as despair
but take great care
for most 'friends'
are but
Frauds
(R.D.)

¹⁷⁶Supra, p. 62.

After fifteen minutes had been given to an explanation of this type of poem, the rest of a fifty-minute period was devoted to the written exercise. The teacher went quietly from one student to the other giving requested assistance. Student efforts were praised, and encouragement was given for improvements made on partially successful poems. In this manner, students were gaining the self-confidence which Torrance,¹⁷⁷ Dixon,¹⁷⁸ and Holbrook,¹⁷⁹ consider so important to the creative process. The students seemed eager and enthusiastic to try new and complex forms.

Step VI - The Lanterne - October 29

On October 29, the fifty-minute period focused on the writing of a type of poem called the Lanterne, because its lines of 1,2,3,4, and 1 syllables result in a lantern form. The idea for this type was obtained at an English conference held in Chicago in February of 1969, at which Morgan was the speaker. Again, the examples given of this type were those written by the previous year's students:

Pain
Is the
Death of an
Intimate friend
Why?
(M.J.)

War
Clearing
Bulldozer
Spreads blood far and
Near.
(A.T.)

While these examples were not perfect, they helped the experimental group in grasping the idea of this pattern; they also suggested ideas

¹⁷⁷Supra, p. 50.

¹⁷⁸Supra, p. 41.

¹⁷⁹Supra, p. 31.

and themes on which to write. The writing procedure was the same as the previous day, - the teacher circulating among the students, giving them encouragement and positive criticism. A few of the better examples were read aloud and praise was given for successful results. Each time, these readings urged slower students on to more concentrated efforts in writing similar poems.

Step VII - Japanese Haiku and Tanka - October 30-31

After trying poems in the lanterne form, students were quite ready and interested in attempting the Japanese types of poetry containing deep meaning and vivid imagery. On October 30, fifteen minutes was spent discussing the haiku. This is a Japanese traditional form of verse and is composed of three short lines of five, seven and five syllables, - the words conveying a mood, feeling or atmosphere in a concise, yet sensitive, manner. Through writing this type of verse, students learn the power of precision and compression of thought, as well as the rhythmic flow of language. The examples of the haiku presented to the experimental group were those composed by students the previous year:

Small Token
Smiling and knowing
She accepts his humble gift
How pleased is his heart.
(D.F.)

Prelude
Autumn comes again
In all its splendrous glory
A veil to hide death.
(D.F.)

Depth of meaning and striking imagery are of prime importance in the haiku, as well as in the tanka, which is simply an extension of the haiku. The tanka has a total of thirty-one syllables - two extra lines of seven syllables each. The pattern is therefore: 5, 7, 5, 7, 7.

Through the writing of the tanka, students were again being asked to express deep or intimate thoughts within a finely structured pattern. They enjoyed attempting these forms. Some of the examples presented to them were the following:

New Life
A class now at work
Minds lively and alert to
Bring new thoughts to light
Hoping to make people think
For it is never too late.
(G.D.)

Sadist
The day would be long
But he would not be alone
Vultures would await
To peck and eat his eyes out
While the sun would bake his
feet. (D.F.)

Step VIII - Word Cinquain and Syllable Cinquain
November 3, 4, 5

On November 3, both the word cinquain and the syllable cinquain as experimented with by Morgan,¹⁸⁰ were explained to the students. Then they chose one of the forms to express some thought. The word cinquain is made up of five lines with words of any length in the lines; one word is in the first line, two in the second, three in the third, four in the fourth, and one in the fifth. Line one names the topic; line two defines or describes it; line three names some actions connected with it; line four gives an opinion about the topic, and the fifth line is a synonym for the topic. Students of the previous year had written group cinquains on characters in the play Hamlet.

Polonius
Filthy scoundrel
Sneaky, underhanded, revealing
Once a wiseman, now
Jellyfish

Claudius
Deceitful King
Cunning, incestuous murderer
Smooth, selfish, conniving hypocrite
Traitor

¹⁸⁰Supra, p. 62.

At this particular session, the students were tired, so the poetry lesson became very informal. Students were asked to write a cinquain on someone in the class or on themselves if they wished. Fifteen minutes was given as a time limit. Then poems were read aloud and comments made. A few pupils asked for more of this type of writing, as they were learning about themselves, and their peers.

The syllable cinquain is composed of five lines having two, four, six, eight, and two syllables respectively, and resembles the lanterne in form. Two examples composed by Morgan's grade eight students were used to illustrate the syllable cinquain.¹⁸¹

Spring bugs
Slimy creatures
Spiders, snakes, worms and flies
Crawl through their so much bigger world,
Learning.

Harken!
With a faint sound
Like evil in the night
The timber wolf stalks wary prey
And strikes!

The fact that Junior High students had composed these picturesque cinquains challenged the grade twelves into trying this form of poetry.

Step IX - Simple Rhymed Poetry - Couplets and Quatrains November 6-14

To introduce the students to rhymed poetry, suggestive opening lines were given. This procedure evolved from an examination of McMaster's experiments in creative writing.¹⁸² These first lines for the experimental group were chosen from poems by Canadian authors. In this way the exercise served a double purpose: (1) experience in creative

¹⁸¹Morgan, op. cit., pp. 1009-1014.

¹⁸²Supra, p. 56.

writing; (2) introduction to Canadian poetry. The sample lines chosen were from an anthology of Canadian poems:

- My spring is over, all my summers past
- The hair of my neck began to creep
- I lay my cheek against cold stone
- God breathe a blessing on his small bones
- The lonely house by the lonely sea

183

There were thirty-four lines to the list. After a quick review of the basic meters in poetry, students were asked to determine the meter of each line. At home that evening, they were to finish scanning the lines and try adding a second line to some of those listed. The next day, November 7, with the use of transparencies and overhead projector, students compared the lines they had scanned with those of the teacher. The newly-formed couplets were read in class, discussed, appraised and evaluated. Some students had attempted forming couplets with every one of the thirty-four lines.

On the weekend of November 8 and 9, it was suggested that students go one step further and try forming quatrains, using any of the four lines given them:

- Tell me won't you who you are
- I'd like to know the reason why
- You do look sweet, you do look nice
- You said you didn't want my money

184

¹⁸³Carl F. Klinck, and R. E. Watters, Canadian Anthology (Toronto: W. J. Gage Ltd., 1966).

¹⁸⁴Supra, p. 56.

A few examples of quatrains written the previous year were given to the group:

You do look sweet, you do look nice
 Though I have seen you once or twice
 Tell me why you stay so far
 Oh tell me, won't you, who you are.

(D.B.)

I wish I knew the reason why
 Men reach out beyond the sky
 They don't make earth a better
 place
 But turn about to conquer space.

(L.B.)

You said you didn't want my money
 You fooled me now, didn't you honey
 Quit making your deals so mighty crummy
 Go and find some real dumb bunny.

(D.L.)

On November 10, the fifty-minute period was spent reading the quatrains written by the students. Praise was given for the good ideas in the compositions and for well-formed quatrains. It was pointed out that perfect form does not constitute poetry. Theme and imagery are of greater importance, though successful rendering of ideas necessitates perfection of the quatrain in metre and rhyme. These principles were discussed as the teacher moved from one student to another, examining quatrains, suggesting improvements, and encouraging those who had not yet tried the rhymed form, to attempt writing at least one. For those having difficulty, the partnership poem, as suggested by Morgan,¹⁸⁵ gave stimulus, encouragement, and enjoyment.

On November 12, the study of the quatrain continued with a new approach. The prescribed poem, "A Passionate Shepherd to His Love," was reviewed. Then, a parody of this poem was read to the group.¹⁸⁶ Students were to attempt a similar parody by writing a marriage proposal in quatrain form to one student in the class. Each proposal was

¹⁸⁵Supra, p. 62.

¹⁸⁶Powell, op. cit., pp. 68-69.

to be answered in turn. It was pointed out that the poet can make anyone or anything speak. Consequently, it did not matter which sex was writing the proposal nor which one was answering it. Students considered this enjoyable as well as challenging. A few wrote several quatrains while waiting for the "loved one" to answer. Again, the result of this type of partnership poem was a stimulus to the slower or less energetic students. After thirty minutes allowed for the writing exercise, poems were read in class and constructively criticized. They were transferred from scraps of paper to scrapbooks which were submitted to the teacher for evaluation at the end of the period.

During the next few days, from November 13 to 17, students brought poetry books to class and did some personal reading. At times poems were read aloud in class for group enjoyment. From November 18-27, the regular poetry course was taught. Poems on the theme of Death were studied. Emphasis was placed on the rhymed poems so as to prepare students for the more advanced stage of this type of poetry writing.

Step X - Limericks - November 27, 28

The pattern for this type of poem was given to the class and a few samples were read. Several students had begun writing limericks on their own and their compositions were read aloud in the class. This gave others the incentive to try also. The pattern was explained: the limerick has five lines in anapestic meter; lines one, two, and five are trimetric while lines three and four are dimetric; the rhyme scheme is aabba. After fifteen minutes spent in preparation for this type, a writing period of twenty-five minutes was allowed.

The results were read in class with much enjoyment, and criticism was given by teacher and students. Those students who had not as yet successfully composed a limerick were thus encouraged by listening to those read in class, and tried writing one at home in the evening. Others worked at perfecting the limericks already begun, and submitted the finished poems to the teacher for evaluation.

Step XI - Advanced Rhyming Poetry Ballad and Sonnet
December 1 - 5

After several weeks of creative poetry writing and a study of some poems on the outlined course, students seemed eager to begin writing longer pieces. The preparation for this more advanced work took the entire class period on December 1. Students had again been encouraged to obtain a poetry book from a library and to choose some rhyming poems to read to the class. The teacher read several ballads from books such as:

Klinck and Watters - Canadian Anthology
Louis Untermeyer - Story Poems
Oscar Williams, editor - Modern Verse

Students were to attempt the writing of a ballad, a story in verse, that evening. As McMaster¹⁸⁷ had done, themes and moods were suggested for the writing of this type of poem. Some of the topics given were the following:

- Speak through the mouth of a rejected child and relate a story
- Speak through the mouth of a contented bird, or cat, or of a disappointed mouse and tell a story...

¹⁸⁷Supra, p. 57.

Instructions were given as to the metre, rhyme and other characteristics of the ballad. Refrain, unity of theme and use of color were emphasized. The attempted ballads were submitted the next day. Comments were made in writing by the teacher, and papers were returned to students for revision. Two more class periods were devoted to revising and perfecting the student ballads. A few students decided to work in groups on this form. While not all students were entirely successful with this more advanced type, they enjoyed the writing experience and began to understand the real make-up of this type of poem. One student departed from the regular ballad metre and rhyme scheme and composed a "ballad" of limericks.

On December 4, the sonnet was introduced. Pupils received information on this type of poem: by writing three quatrains and a couplet, and by following one of three rhyme schemes, the sonnet would be composed. The three forms - Italian, English and Spenserian sonnets were explained graphically to the group. Reference was made to the filmstrips shown in October. Examples of sonnets studied since September were reviewed. Some of the sonnets on the prescribed course were: "The World Is Too Much With Us;" by Wordsworth, Shakespeare's "Let Me Not to the Marriage of True Minds," Keats' "When I Have Fears," and Donne's "Death Be Not Proud." After thirty minutes of preparation for the sonnet, students were given time in class to begin writing one. The next day, December 5, students used the fifty minute period to continue work on the sonnet begun the previous day. Poems were written in the scrapbook and submitted for criticism. Suggestions for improvement

were given and students were asked to make necessary revisions in word choice or image so as to keep unity of theme. The strict metre and rhyme form proved a stumbling block for some students at this stage. Other students acquired a sense of achievement through mastering this difficult form of poetry. They were spurred on to writing additional poems, and they submitted them each morning for evaluation.

Step XII - Free Verse - December 8, 9, 10

The following week, an exercise in the use of the imagination, as contrasted with simple photographic observation, helped introduce the students to free verse. This idea was suggested by Walter¹⁸⁸ in her experiments. A list of ten simple sentences was given to the students with the request that they rewrite the statements imaginatively; that is, they were to use some comparative form to render the observation life-like and interesting. The following are samples of such sentences:

- The high waves tossed the ship about.
- The faces of some students showed some enthusiasm.
- The road was not straight at all.
- The palm tree was tall against the sky.
- The hunter raced quickly and quietly after the swift-moving deer.

This lesson was a preparation for a major assignment in free verse. The fifty-minute class period was spent composing imaginative lines for the simple and general statements which the students had been. Picturesque lines were read aloud and discussed. These lines were evaluated by the class on the basis of appropriateness and originality

¹⁸⁸Supra, p. 61.

of expression. Students were asked for that evening's assignment, to think of the most beautiful thing they had ever seen and try to express its beauty with imagery and choice words. The aim of this assignment was to enable others to visualize exactly how the scene had impressed the writer. The exercise was to be of any length and presented in poetic form. A few examples of last year's writings were given, but these were not on the theme of beauty:

I was building castles in the air
 when reality crept in on me
 causing aerial turbulence
 making me wish
 I had stayed on the ground.
 (K.S.)

My mind sits weightless
 in its black cavity
 blinking out of two small
 windows
 waiting to be freed
 of its parasitic shell.
 (B.P.)

These examples were discussed for unity of theme, imagery and originality. To emphasize the differences between prose and free verse, students were asked to express the ideas of the two poems in prose form. In doing this, they realized that prose tends to cut away imagery, and necessitates the use of more words to convey the full meaning of man's thoughts and emotions than poetry does.

The results of this exercise were submitted the next day. Comments were made in writing and revisions focused on rearranging stanza forms, improving lines through the use of stronger imagery and more concise language. As can be expected at the introduction of free verse, some students easily slipped over the boundary that separates verse from prose. Ideas were expressed without the use of symbolism and without great care in choice of words. On December 9 and 10, students used class periods to revise their attempts at free verse

and make new trials on other themes besides beauty. Imagery, comparison, conciseness of expression were re-emphasized.

Step XIII - Experimental Forms - December 11, 12, 15

After several attempts at writing interesting and original free verse poems, students seemed ready to examine the value of varying the stanza patterns in poetry. Poems of several writers were examined from the grade twelve approved text of poetry.¹⁸⁹ The poems studied were: Lawrence Ferlinghetti's "In Goya's Greatest Scene" and "Constantly Risking Absurdity," Irving Layton's "The Birth of Tragedy," and others which showed originality of stanza form. Although students received little encouragement in extreme variations, a few became interested in the style of E. E. Cummings and began experimenting with it. In class, during the next few days the experimental group began writing poems in free verse, trying variations of stanza forms. The idea for this type of experimental poetry was suggested by the writings of Powell,¹⁹⁰ and by some of the poems on the outlined course of study. As was done previously, ideas were given for themes. Some of these were:

- Pretend you are a tramp and have him tell his story.
- Speak through the mouth of a foreigner, using broken English.
- Speak of the experience of a world-wide traveller, maybe of a salesman.
- Make believe you are Hamlet or some other person unable to make decisions.

¹⁸⁹Carol Gillanders, Editor, Theme and Image (Toronto: Copp Clark Publishing Co., 1967).

¹⁹⁰Powell, op. cit., pp. 77-85.

At this stage students were experimenting with simple, meaningful stanza forms like those of Ferlinghetti and Layton and with the more graphic patterns as illustrated by Brian Powell in figure 5.¹⁹¹

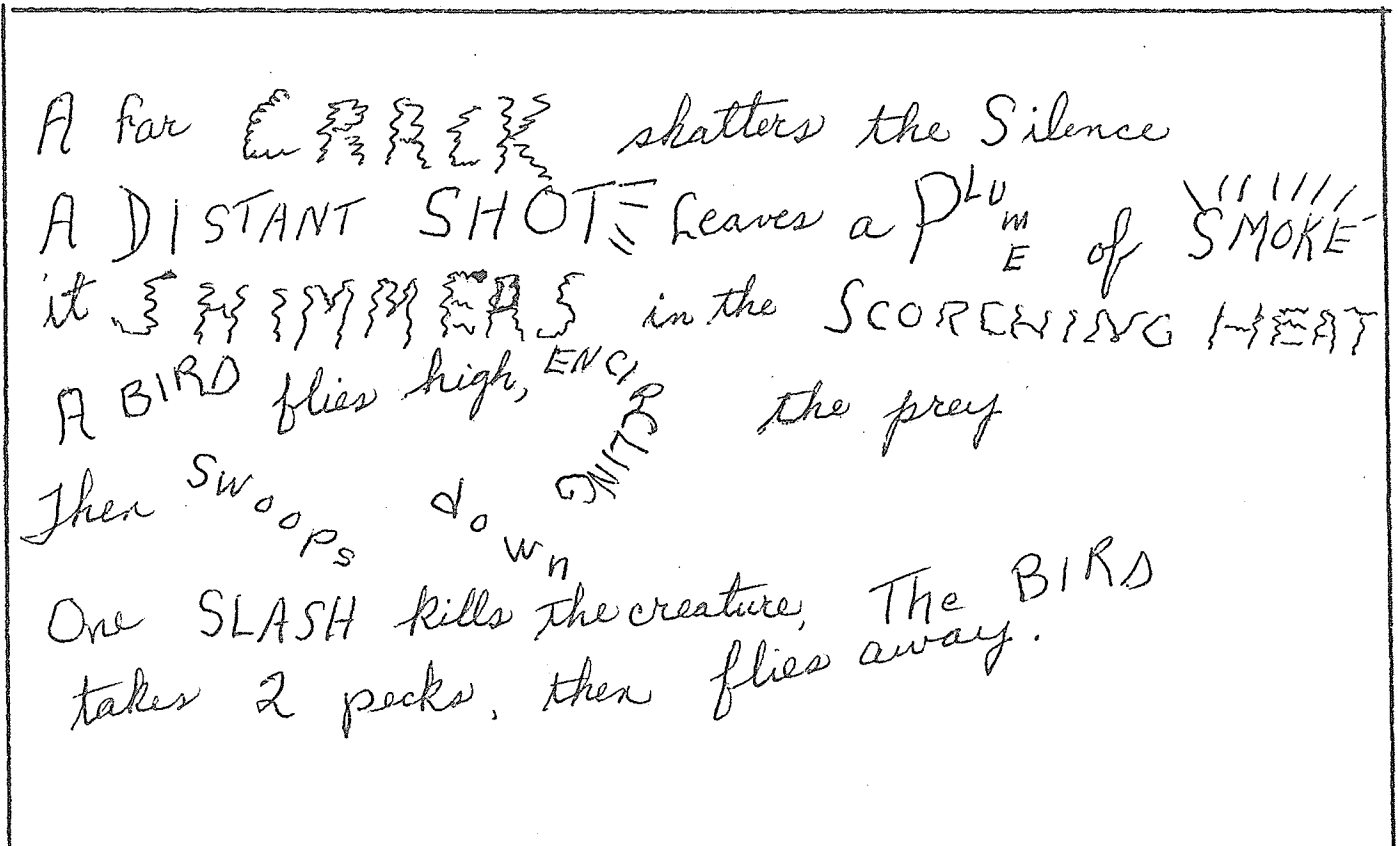


FIGURE 5

EXAMPLE OF EXPERIMENTAL FORM

On Monday, December 15, a few of the better examples of experimental patterns were read and passed around the class for examination. This stimulated others to try harder. The challenge was to complete at least one poem in experimental free verse.

¹⁹¹Powell, op. cit., p. 85.

Step XIV - Advanced Writing - Free Range - Use of Symbolism
December 16, 17, 18, 19, 22, 23

The final stage of the writing experiment gave the student much freedom in the type of poem and choice of theme. The use of symbolism was encouraged and as preparation for this, two poems on the course, - the "Hollow Men" By T. S. Eliot, and "Birth of Tragedy" by Irving Layton were examined. Books of poetry by contemporary authors were left in the classroom for student use. The Canadian Anthology by Klinck and Watters, containing varied examples of poems for this advanced stage of writing was also readily available. Selections were chosen from this book as examples of the varied poetic types. Students were to experiment with different patterns and write on the themes of the grade twelve curriculum. Each day, lists of poems were examined; these helped to suggest ideas for new poems.

On December 16, the focus was on "Canadian Identity." Besides the poems in the text, Theme and Image, the selections examined were:

James Reaney - "Winnipeg Seen As a Body of Time and Space"¹⁹²
Irving Layton - "From Colony to Nation"¹⁹³
A.J.M. Smith - "The Lonely Land"¹⁹⁴

Students began writing poems on the theme of Canadian identity in the ten minutes remaining after the preparation period. They were asked to continue this exercise in the evening and submit the finished product the next day.

¹⁹²Klinck and Watters, op. cit., p. 476

¹⁹³Ibid., p. 251.

¹⁹⁴Ibid., p. 211.

In the next period, it became clear that lack of time did not permit students to compose one long free verse poem per day. After discussion, students agreed to attempt at least two long poems on any themes examined in the last six experimental days.

After discussing the assignment problem, the theme of December 17, Nature, was examined. Apart from the poems on the course, others read and discussed were:

Archibald Lampman - "Midnight" and "Outlook"¹⁹⁵
 Bliss Carman - "A Vagabond Song" and "The World Voice"¹⁹⁶
 Sir Charles G. D. Roberts - "The Skater"¹⁹⁷

Those students who felt stimulated by ideas in these poems tried writing on the nature theme that evening.

Several poems on War and Death had already been studied in the October preparatory stage and some had been written by students in previous exercises. For this reason, these curriculum themes were not dwelt upon at this time.

On December 19, concentration was on poems of "Society and People." Some of the society poems examined were:

F. R. Scott - "Social Sonnet" and "The Formula"¹⁹⁸
 Miriam Waddington - "In the Big City"¹⁹⁹
 Robert Finch - "The Sampler"²⁰⁰

¹⁹⁵Klinck and Watters, op. cit., p. 215.

¹⁹⁶Ibid., p. 117.

¹⁹⁷Ibid., p. 102.

¹⁹⁸Ibid., pp. 271-273.

¹⁹⁹Ibid., p. 430.

²⁰⁰Ibid., p. 272.

Following closely were poems about people. In order to stimulate student thinking, the following poems were examined:

Raymond Souster - "Kites"²⁰¹
 P. K. Page - "Paranoid"²⁰²
 Alden Nowlan - "All Down the Morning"²⁰³

Students enjoyed reading these poems and several elected to write on society as one of their topics.

On December 22, poems on "Faith" were looked at. Matthew Arnold's "Dover Beach" had been examined by the students in October. Others read were:

Bliss Carman - "Lord of My Heart's Elation" and "Vestigia"²⁰⁴
 James Reaney - "Antichrist as a Child"²⁰⁵
 George Frederick Cameron - "My Spring is Over" and "Draw the Dread Curtain"²⁰⁶

Again, students were moved by these poems and stimulated to write.

Each day some poems were submitted for analysis and evaluation. Within twenty-four hours, the poems were returned to the students for reworking or for minor revisions. Students became accustomed to the expressions: "Polish it up!" "This is very good;" "This line limps;" "Improve;" "Revise!" or "Is this really yours?"

²⁰¹Klinck and Watters, op. cit., p. 392.

²⁰²Ibid., p. 426

²⁰³Ibid., p. 484

²⁰⁴Ibid., p. 116.

²⁰⁵Ibid., p. 474

²⁰⁶Ibid., p. 94.

On December 23, focus was on themes of "Love" and "Art."

All of the poems on love as outlined in the curriculum had been studied in September and November. To those were added the following:

Miriam Waddington - "A Ballad of Love"²⁰⁷
 P. K. Page - "Adolescence"²⁰⁸
 Dorothy Livesay - "Song for Departure" and "Lament"²⁰⁹
 G. T. Cameron - "Tis Strange, You Think!"²¹⁰

The last theme - Art - was also examined on December 23. Ferlinghetti's and Layton's poems on this theme had already been examined. Some additional poems used to furnish ideas: were:

Robert Finch - "Words"²¹¹
 Dorothy Livesay - "I Saw My Thought"²¹²
 A. J. M. Smith - "To Hold in a Poem"²¹³
 Louis Dudek - "Danger"²¹⁴
 Ethel Wilson - "Overture"²¹⁵

During the days spent examining these poems, pupils were attempting poetic forms on their own in free verse or rhyme, on any two themes listed. Use of symbolism and variation of stanza patterns were strongly encouraged. Most of the fifty-minute class period was used

²⁰⁷Klinck and Watters, op. cit., p. 432.

²⁰⁸Ibid., p. 421.

²⁰⁹Ibid., pp. 354, 359.

²¹⁰Ibid., p. 94.

²¹¹Ibid., p. 274.

²¹²Ibid., p. 354.

²¹³Ibid., p. 281.

²¹⁴Ibid., p. 442.

²¹⁵Ibid., p. 265.

in preparation for the writing exercise. Only the last ten or fifteen minutes of each class was reserved for beginning an original work. As a consequence this was the end of the writing experience for approximately five students. Time or energy was lacking. Others met the challenge and tried a poem on each of the themes.

Each day, students related their experiences regarding places or situations in which they found "inspiration." One girl submitted a very effective piece of writing and told how she had obtained her ideas "while sitting under the hair drier." Other girls laughingly tried this with surprising success. Boys listed some of their sources of ideas as arising from observing people at work, walking home alone at night, or lying in bed in a dark room and just thinking. These statements were discussed; a conclusion drawn was that ideas for longer, complex poems necessitate quiet and solitude in order to mature.

Evaluation of Poems - Each time a poem was written, students transferred it into their scrapbook and submitted it for critical evaluation. Books were returned every day to the owners with written suggestions for possible improvement. In several cases, students met with the teacher for a more lengthy and personal discussion of their poems. The researcher made an effort to evaluate in a positive way, as was strongly emphasized by Torrance,²¹⁶ Osborn,²¹⁷ Walter,²¹⁸ Ellinger,²¹⁹ and Powell.²²⁰

²¹⁶Supra, p. 50.

²¹⁷Supra, p. 51.

²¹⁸Supra, p. 54.

²¹⁹Supra, p. 53.

²²⁰Supra, p. 64.

At times, the class was divided into groups of five; each group gave a criticism of the poems belonging to members of other groups. To avoid hurting a student by negative criticism, false names or numbers were used to identify poems. Groups examined the verse for: universality, coherence, thematic unity, rhythmic flow of words, originality, and sincerity. Criticisms were examined by the teacher and poems were returned to the authors for improvement. This group criticism, the class and teacher evaluations given each day, seemed a workable method for guiding students in good writing techniques. Almost every day, new patterns were tried. Students were expected to revise their own poems for the most part. Too few had the time to do so, although each one of their poems, from the shortest to the longest, was given a detailed critique.

Rewarding Creative Expression -To follow the advice of the authorities, especially Torrance,²²¹ the creative efforts of the students were rewarded by printing a booklet containing their poems. Volunteers were requested for typists, artists, and organizers; an editorial staff was formed. The entire book was put together by the students of the experimental group using school facilities. Typing and illustrating started in early December and the book was completed on the weekend of December 20. It necessarily omitted some of the longer poems of Step XIV. The book was called Green Roots, symbolizing beginnings in creative expression. On December 22, copies of the book were distributed at a party and

²²¹Torrance, Rewarding Creative Behavior.

candle-light ceremony within the classroom. Students of the experimental group were very proud of their achievement. It was considered a satisfactory reward for the frustrations and difficulties encountered in ordering ideas and fitting them into structured patterns, or in fashioning effective stanza forms and images in expressing thoughts and emotions.

Students were asked for their opinions of the creative writing program and these are reported in Appendix C.

Post-Testing - In the last period of the experiment, both the control and experimental group rewrote the Poetry Judgment Tests on December 15, and the Tests of Creative Thinking on January 8, 1970. Results were tabulated and comparisons made with the September tests to see if there was any significant increase in poetry appreciation or in creative thinking ability.

In addition to the creativity and poetry tests, an examination of the students' prose writings was made by a committee of four teachers working within the same school. The aim was to compare control and experimental groups with regard to originality in prose writings. On January 7, students read the short story, "Kites," by Somerset Maugham.²²² After discussing the story in class, the students were given a list of topics from which to choose. Suggestions for the essay were:

- (1) show the causes for the failure in the marriage of Betty and Herbert;
- (2) show how the speech of Mrs. Sunbury helps the reader to visualize her;

²²² Somerset Maugham, "The Kite," Many Minds. Bert Case Diltz and R. J. McMaster, (ed.) McClelland and Stewart Limited, Toronto, 1963.

- (3) discuss why Betty and Mrs. Sunbury could never be friends;
- (4) show how Betty is the real villain in the story;
- (5) discuss Herbert's devotion for flying kites.

The essay was to be marked out of sixty, with fifteen marks allotted to each of the following areas: clarity, liveliness, precision and originality. The committee of teachers met prior to reading the essays to discuss the four facets to be examined and to establish as far as possible a uniform standard of measurement. After discussing liveliness of style, word economy, clarity and originality, and arriving at common interpretations, sample essays were distributed to the four teachers. A reliability test found the teachers to have a correlation of .925. The essays were distributed for marking. Within two weeks the marked essays were returned; results were tabulated, comparisons were made and mean scores determined in each area examined. The teachers met again with the investigator to give their opinions of the students' writings with regard to clarity, liveliness of style, word economy and originality. Through further discussion, it was found that they were still in agreement concerning the interpretation of these areas.

SUMMARY OF THE CHAPTER

Chapter three has attempted to outline in detail the experimental procedures used in this study. It has described the type and choice of study groups, the programs of the control and experimental groups, and the methods used in evaluating and rewarding creative expression. It has discussed the measuring instruments used in testing the groups before and after the experiment in creativity. The results of these tests will be analyzed and compared in the next chapter.

CHAPTER IV

ANALYSIS OF TEST RESULTS

The data collected from the tests prior to and after the creative writing experiment were analyzed to establish bases for testing the four null hypotheses. The test results examined are in the following order:

- (1) Mason-Kendrick Poetry Judgment Tests
- (2) Pippert Tests of Creative Thinking
- (3) prose writings
- (4) descriptive attitude scale

A brief comment is also given on the results of the poetry writing experience. In all tests, the raw scores were converted to T-scores; a t-test was run comparing results of experimental and control groups.

The critical t-value at the .05 level of significance, with $(N - 1) = 29$ degrees of freedom, is 2.045. This applies to the experimental group composed of thirty students.

The critical t-value at the .05 level of significance, with $(N - 1) = 36$ degrees of freedom, is 2.021. This applies to the control group composed of thirty-seven students.

POETRY JUDGMENT TESTS

The first null hypothesis of this study is:
instruction in poetry writing does not increase the student's understanding and appreciation of poetry.

Acceptance or rejection of this hypothesis depended on the results of the Poetry Judgment Tests.

Pre-Test: Both experimental and control groups were given the Mason-Kendrick Poetry Judgment Tests prior to the experiment. The following are the results of this first test:

TABLE I
COMPARISON OF EXPERIMENTAL AND CONTROL GROUPS
IN PRE-TEST OF POETRY JUDGMENT

Group	Raw Score	Raw Score Mean	S.D.	t-test
Experimental	542	19.07	2.8	$t = -.24$
Control	678	18.03	3.9	

Inspection of this table shows that the groups were not significantly different in their pre-tests. It was thus possible to make a fair comparison between the groups in their post tests of Poetry Judgment.

The study groups were again tested in December, at the end of the experiment. The following table shows the result of this post test.

TABLE II
COMPARISON OF EXPERIMENTAL AND CONTROL GROUPS
IN POST-TEST OF POETRY JUDGMENT

Group	Raw Score	Raw Score Mean	S.D.	t-test
Experimental	545	18.2	4.4	t = -.163
Control	634	17.1	3.4	

In order to reject the hypothesis, the t-observed must be 2.00 at the .05 level. The t-observed, -.163, does not fall within the level of significance for .05. Consequently, the researcher must accept the null hypothesis, that training in poetry writing does not increase the student's understanding and appreciation of poetry.

Comparison was also made of the Pre and Post tests for the experimental and control groups separately. Table III shows these results:

TABLE III
COMPARISON OF EACH GROUP IN THEIR PRE AND POST TESTS
OF POETRY JUDGMENT

Group	Raw Score	R. S. Mean	S. D.	t-test
Exp. Pre	542	10.07	2.8	t = .238
Post	545	18.2	4.4	
Cont. Pre	678	18.3	3.9	t = .0076
Post	634	17.1	3.4	

The t-value for the experimental group is .238. Since the critical t-value at the .05 level, with $(N - 1) = 29$ degrees of freedom, is 2.045, the t observed is not significant. The t-test for the control group resulted in a value of .0076. A critical t-value at the .05 level for this group, $(N - 1) = 36$, must be 2.021. Therefore, the control group shows no significant difference between the Pre and Post Poetry Judgment Tests. Because of this, the first null hypothesis must be accepted.

PIPPERT TESTS OF CREATIVE THINKING

The results of the Tests of Creative Thinking were the basis for acceptance or rejection of the second null hypothesis: instruction in poetry writing does not increase the ability to think creatively.

To facilitate examination of this hypothesis, the following analyses were carried out: all raw scores were converted to T-scores; a t-test was run between the Pre and Post tests of the experimental and of the control groups; gain or loss was determined on the Pre and Post tests of each group; a t-test was run on the gain or loss determined. Table IV summarizes the data for the experimental group.

TABLE IV
SUMMARY OF DATA FOR CREATIVITY TESTS OF EXPERIMENTAL GROUP

Area		R.S.	R.S. Mean	S.D.	T-Score Total	T-Score Mean	t-test
Verbal	Fluency	Pre	2212	73.73	19.4	1490	49.3
		Post	2282	76.07	28	1511	50.36
	Flexibility	Pre	880	29.33	5.36	1495	49.8
		Post	1138	37.93	9.8	1500	50
	Originality	Pre	1587	52.9	11.2	1503	50.1
		Post	1500	50	17.85	1495	40.8
Figural	Fluency	Pre	631	21.03	8.09	1402	49.6
		Post	569	18.97	5.81	1489	50.06
	Flexibility	Pre	529	17.63	6.55	1511	50.37
		Post	467	15.57	4.94	1505	50.17
	Originality	Pre	854	28.5	11.75	1513	50.36
		Post	751	25.03	13.59	1511	50.43
	Elaboration	Pre	3480	116	138.1	1482	50.76
		Post	3650	121.67	48.6	1523	49.4

Inspection of this table reveals no significant differences between Pre and Post tests of the experimental group at the .05 level. Training in creative writing did not seem to increase the students' ability to think creatively.

Table V presents the summarized creativity results of the control group.

TABLE V
SUMMARY OF DATA FOR CREATIVITY TESTS OF CONTROL GROUP

Area		Pre	R.S.	R.S. Mean	S.D.	T-Score Total	T-Score Mean	t-test
Verbal	Fluency	Pre	2555	69.06	37.58	1828	50.06	1.33
		Post	3085	82.03	47.2	1873	49.4	
	Flexibility	Pre	1097	29.65	12.8	1859	50.24	1.74
		Post	1364	36.86	7.9	1982	53.57	
	Originality	Pre	1860	50.27	12.35	1879	50.78	-.467
		Post	1982	53.57	13	1847	49.92	
Figural	Fluency	Pre	892	24.10	6.81	1828	49.5	.16
		Post	631	17.05	5.86	1844	49.83	
	Flexibility	Pre	769	20.78	5.64	1860	50.08	-.0879
		Post	543	14.67	4.45	1853	50.27	
	Originality	Pre	911	24.62	9.03	1861	50.29	-.00947
		Post	812	21.94	7.45	1860	50.27	
	Elaboration	Pre	3977	107.49	111.2	1855	50.13	-.0394
		Pre	4136	111.78	48.75	1852	50.06	

Examination of these results reveals no significant difference between Pre and Post tests of the control group at the .05 level. The prescribed curriculum study did not seem to increase the students' ability to think creatively.

The gain or loss between pre and post tests was determined for each group. Then a t-test was run on the resulting scores.

Table VI presents a record of this analysis.

TABLE VI
COMPARISON OF EXPERIMENTAL AND CONTROL GROUPS
ON GAIN OR LOSS IN CREATIVITY TESTS

Area	Verbal	Figural
Fluency	$t = -3.96$	$t = .692$
Flexibility	$t = .544$	$t = .329$
Originality	$t = -1.44$	$t = 1.34$
Elaboration		$t = 4.70$

Inspection of this data reveals a significant difference in the area of elaboration of ideas, at the .05 level. However, this result is insufficient to justify rejection of the second hypothesis. Consequently, the second null hypothesis, that training in poetry writing does not increase the student's ability to think creatively, must be accepted.

EXAMINATION OF PROSE WRITINGS

The third hypothesis stated in Chapter I was:

training in poetry writing does not develop originality in prose writing. Acceptance or rejection of this hypothesis depended on the evaluations made by a committee of four teachers examining the prose writings of students with regard to clarity of expression, liveliness of style, precision or word economy, and originality. Each area was scored on fifteen, giving a possible total of sixty.

The reliability of teacher evaluation was determined by correction of four sample papers. After discussing the meaning of the four areas under consideration, four papers were given to the teachers for marking. A rank scale was used in making a comparison of the marks given. Table VII summarizes the results of this trial marking.

TABLE VII
CORRELATION COEFFICIENT FOR TEACHERS' MARKING OF PROSE WRITINGS

Student	T E A C H E R S				Total	Mean
	1	2	3	4		
1	40	51	45	39	175	44
2	29	31	28	32	120	30
3	35	39	36	34	144	36
4	28	32	34	30	124	31

(A rank scale was used)

$$r = \frac{\sum \left[r - \frac{\sum r}{n} \right]^2}{n} \quad r = +.925$$

The coefficient of concordance, $+.925$, indicated that this committee of teachers could be used in evaluating the prose writings of the study groups, since there was a correlation of $+.925$.

Within two weeks, the sixty-five marked papers were returned. Scores were recorded and the mean was found for each of the four areas under examination, as well as for the total of each essay. A t-test was run between the experimental and control groups to determine significant differences. Table VIII gives a summary of these results.

TABLE VIII
COMPARISON OF PROSE WRITINGS
OF EXPERIMENTAL AND CONTROL GROUPS

		Raw Score	S. D.	T-Score	T-Score Mean	t-test
Clarity	Exp.	290	1.8	1514	50.5	.1805
	Cont.	353	1.7	1855	50.2	
Liveliness	Exp.	252	1.55	1486	49.5	.0492
	Cont.	300	1.41	1843	49.8	
Precision	Exp.	257	1.3	1492	49.7	-.05857
	Cont.	300	1.23	1845	49.9	
Originality	Exp.	264	1.6	1504	50.1	.208
	Cont.	287	1.46	1844	48.5	
Total	Exp.	1047	5.6	1706	56.9	1.387
	Cont.	1233	25.83	1806	48.8	

Once again, the inspection of this table reveals no significant difference at the .05 level. Hence the null hypothesis, that training in poetry writing does not develop originality in prose writing, must be accepted.

COMPARISON OF ATTITUDES

A fourth and final hypothesis was:
training in poetry writing does not affect student attitude to the English course in general.

Acceptance or rejection of the final hypothesis depended on a descriptive attitude scale. Also considered were the oral and written comments of the students. These student responses were obtained during an interview between the groups and a professor from the University of Manitoba. A sample of the attitude scale is given in Appendix C. A summary of the professor's interview is also recorded in Appendix C. The possible total for the attitude scale was 49. Table IX gives raw scores, mean, and t-test of the attitude scale results.

TABLE IX
RESULTS OF ATTITUDE SCALE FOR EXPERIMENTAL AND CONTROL GROUPS

	Raw Score	Mean	t-test
Experimental Group	1052	35.06	.543
Control Group	1186	32.05	

No significant difference is observed at the .05 level in the comparison of the scores of the attitude scale. Only in the students' oral and written comments is there a considerable difference in attitude between the groups. Some of the written responses obtained by the researcher and by the interviewer are recorded in Appendix C.

EXAMINATION OF POETRY WRITTEN BY THE EXPERIMENTAL GROUP

For most of the students in the experimental group this was their first experience in poetry writing. In the opinion of the researcher the poetry results during the four months' experience varied from poor to excellent. In December, those whose poems had been judged of mediocre quality earlier, showed imagination and originality. Some who had been successful in the rhymed verse found difficulty in free verse writings. On the other hand, some students who had not been satisfied with their compositions in the rhymed sections, were successful with free verse. Students admitted that creative writing forced them to think and to be careful of word choice. The use of the dictionary became a habit for the experimental group. As the weeks passed the students grew skilful in the use of poetic devices, of concrete imagery and symbolism. Even after the experiment, students continued writing during their free time. They presented their compositions for appreciation and criticism.

Samples of the students' poetry writings are recorded in Appendix A.

SUMMARY

This chapter has analyzed a summary of the data collected during the experiment. Comparisons of test results have shown no significant difference at the .05 level. Only in the verbal attitude of the groups to the regular English course was there a contrast.

CHAPTER V

SUMMARY AND CONCLUSIONS

The specific purpose of the study was to answer the following questions:

1. does training in poetry writing lead to a deeper understanding and appreciation of poetry?
2. does training in poetry writing develop the student's ability to think creatively?
3. does instruction in poetry writing increase originality in prose writing?
4. does training in poetry writing influence student attitude to English literature in general?

In proceeding with the experiment, a careful record was kept of the procedure, of test results, of findings and conclusions.

SUMMARY OF PROCEDURE

In the poetry writing experiment, the program for the experimental group consisted in:

- (1) prescribed plays, novels, short stories
- (2) basic techniques of poetry
- (3) additional poems by Canadian writers
- (4) lessons and exercises in poetry writing

The program for the control group consisted in:

- (1) prescribed poems, plays, novels, short stories

- (2) basic techniques of poetry
- (3) debates, informal discussions
- (4) projects, research, formal discussions.

Information was gathered through the following:

- (1) Large-Thorndike Intelligence Test
- (2) Mason-Kendrick Test of Poetry Judgment
- (3) Pippert Tests of Creative Thinking
- (4) descriptive attitude scale
- (5) oral and written comments of students

Four null hypotheses were formulated:

- (1) instruction in the writing of poetry does not result in a deeper appreciation and understanding of poetry;
- (2) instruction in the writing of poetry does not increase ability to think creatively;
- (3) training in poetry writing does not develop originality in prose writing;
- (4) training in poetry writing does not affect student attitude to the English course in general.

Testing of the first hypothesis was based on the data accumulated through the Mason-Kendrick Test of Poetry Judgment. The experimental and control groups were tested before and after the treatment. T-tests were run comparing Pre and Post tests of both groups.

Testing of the second hypothesis was based on the comparison of the Pre and Post Tests of Creative Thinking. Groups were compared

on the gain or loss of Pre and Post tests.

Testing of the third hypothesis was based on the essay corrections made by a committee of four teachers. In examining the essays, the teachers paid close attention to clarity, liveliness, precision, and originality of expression.

Testing of the final null hypothesis was based on a descriptive attitude scale and on oral and written comments of students during an interview with a University of Manitoba professor.

SUMMARY OF FINDINGS

The evidence obtained through study and comparison of the data can be summarized in the following manner:

(1) the examination of the Test of Poetry Judgment did not reveal any significant difference to permit rejection of the first null hypothesis;

(2) only in the elaboration of ideas was there any significant difference in the Tests of Creative Thinking;

(3) no significant difference was evidenced in the comparison of essay results to warrant rejection of the third null hypothesis;

(4) no significant difference was observed in the group scores on the descriptive attitude scale.

Only in the oral and written comments did the students of the experimental group show a marked difference in attitude towards the English course.

Consequently, all four hypotheses must be accepted, since no significant differences were evidenced to justify their rejection.

Although the poetry written by the experimental group cannot be analyzed statistically, the value of the experiment can be judged by the reader on the basis of the poems recorded in Appendix A.

CONCLUSIONS

On the basis of the foregoing evidence the following conclusions were drawn:

- (1) the four months' experiment was too limited in time; it should have extended over an eight month period;
- (2) lengthening the experimental time would have diminished the fatigue resulting from close periods of intensive testing;
- (3) it is possible to train senior students in the art of poetry writing even though they may never before have written a poem;
- (4) much more research is needed in the area of creativity measurements at the high school level; it is possible that different types of poetry judgment tests or tests of creative thinking might have indicated significant differences at the .05 level.

IMPLICATIONS FOR CLASSROOM PRACTICE

For teachers wishing to implement this outlined creative writing program, it is necessary to list certain points that were kept in mind as essential to the poetry writing experience. The following points evolved from the review of the literature on creativity and on poetry writing as well as from classroom experience during the study:

(1) provision of a creative environment through respect for students' ideas and flexibility in teaching methods will set the stage for creative development;

(2) enthusiasm on the part of the teacher is essential to a creative writing program;

(3) the teacher of creative writing must be attentive to the needs and interests of young people;

(4) students should be encouraged to play with words in varied ways; this is a beginning in creative activity;

(5) the teacher of creative writing must not be shocked or dismayed at the student's frank expression of his emotions, thoughts, feelings, and experiences;

(6) books and textbooks are simply instruments for stimulating thought and for improving expression; rigid adherence to a prescribed curriculum prevents the growth resulting from students' initiative;

(7) blocks of free time should be included in the student's schedule to allow time for pursuing interests and curiosities without being tested or evaluated; this will furnish ideas for the writing sessions;

(8) pictures, books, designs, field trips, will do much to awaken the creative thinking of students;

(9) the censorship role of the teacher must be restrained long enough for a creative response to occur;

(10) the student who is courageous enough to voice his convictions should be praised; this does not mean encouraging misconduct;

(11) creative procedures used successfully by one teacher may not necessarily be effective with another; each teacher must experiment within his or her classroom to find the creative techniques that will most effectively develop the inherent gifts of his students;

(12) the teacher of creative writing must have a deep faith in the wealth of student potential; young people are capable of much more than they realize, of much more than is requested of them, of much more than they, too often, wish to admit.

IMPLICATIONS FOR TEACHER-TRAINING

As a result of this study, several implications seem appropriate for the three major areas of teacher-training:

Pre-Service Training - Those in charge of preparing future teachers of Language Arts might give considerations to the following points:

(1) accept into teacher-training those who have had experience in creativity;

(2) make intensive studies of children's writings in order to develop simple methods of evaluating that do not arrest creative response;

(3) alter existing courses in child and adolescent psychology so that more emphasis is placed on the development of creativity and on the causes of inhibited creative development such as shyness, awkwardness, sullenness, low intelligence quotient, or deep emotional problems;

(4) move emphasis in oral and written expression from correction of technical errors to the value of the ideas being expressed;

(5) give basic information regarding simple creativity measurements;

(6) inform student teachers of techniques for developing positive teacher-pupil relationships;

(7) encourage experimentation with the curriculum; projects might be organized on the development of original, imaginative techniques of teaching a poem, play or short story.

In-Service Training - This area of teacher-training involves a larger number of individuals than those enrolled in Faculties of Education. In-service training is for all teachers active in the profession. From graduation to retirement, teachers should attend lectures, conventions, workshops, seminars, group studies, in order to keep abreast of what is happening in the educational world. In the Language Arts area these workshops and seminars might be organized on a regional basis. Supervisors or teachers capable of leadership might become aware of teachers using creative techniques in poetry or prose, of teachers who are successful in imaginative programs involving some area of the English curriculum. Intensive periods of retraining might be organized. In this way, other teachers can be inspired to initiate new and original teaching methods. A myriad of creative projects can thus be implemented into the curriculum.

Professional Service - The service rendered to teachers through the university can include or broaden already existing courses such as:

(1) Creative Writing in General: - this would give teachers

experience in creativity and make them more ready to attempt a creative writing program in their classrooms; one can more easily teach what one has already attempted;

(2) Poetry Study and Composition: - this would be a combination of study and writing; it would give first-hand assistance to teachers willing to implement a poetry writing program;

(3) Young People's Literature: - this is already offered by some universities, and concentrates on the literature of senior students; with such a course, high school teachers can make an intensive study of the novels, plays, poetry books suitable for their students; such information is valuable for teachers implementing a creative writing program.

Universities might initiate and continue to encourage innovation of programs encouraging creativity. Teachers could be asked to suggest the development of such a program, to form a psychological rationale for the idea, to determine how the idea might be tested, and the consequences, if found valid. This could be applied to any area of the Language Arts program. In this way, teaching methods and materials fostering creative growth would be developed and made available for use in classrooms.

IMPLICATIONS FOR FURTHER RESEARCH

Researchers quoted in this study have defined creativity, and have described methods of developing it in individuals; they have listed the conditions necessary to the development of creativity as well as the means of measuring it. Even the effects of creative development

have been described. However, further research is needed in the following areas:

(1) process of creativity: - too many students and educators still believe in Plato's interpretation of creativity, namely that it is "inspiration," a privilege of the special few; too many believe that much free time is always necessary to the creative production and that nothing valuable can be created under pressure; the development of creativity needs to be examined in detail; research must bring about a precise and complete theory of creative learning;

(2) creative writing programs: - this study has concentrated on one aspect of creativity, the creative writing of poetry; it has developed a graduated procedure for training students in the skills of poetry writing; more studies need to be conducted in this area to perfect this program, to test it on a longer range basis; similar programs could be developed so teachers could use them in their classrooms; other programs might include the writing of plays, short stories and novelettes displaying imagination and originality;

(3) measures of creativity in general: - much more research is needed to obtain information on the reliability and validity of existing tests; the present instruments must be examined and evaluated to determine their applicability at the senior high level;

(4) measures of poetry judgment: - more and varied tests are needed in measuring poetry judgment and appreciation; at present, there are very few to choose from;

(5) effects of creative development: - the effects of creative

development must be further studied; it is simply an assumption that finding and developing the creative potential of children will produce happy and well-balanced adults; included in this is the assumption that the creative writing of poetry will help young people develop their imagination and become literate adults; this assumption has not been tested empirically on a longitudinal basis.

It appears necessary for researchers in the field of creativity and educators interested in the development of the whole child to work together to develop techniques and methods that will help a larger number of people develop more fully and thus reach a higher level of dignity.

BIBLIOGRAPHY

BIBLIOGRAPHY

BOOKS

- Abbe, George. You and Contemporary Poetry. New Hampshire: Richard R. Smith, Noone House, 1965.
- Alvarez, Alfred. Under Pressure; the Writer in Society. Harmondsworth, Middlesex: Penguin Books, 1965.
- Andrews, Clarence E. The Writing and Reading of Verse. New York: D. Appleton Century Co., 1934.
- Andrews, Michael T. Creative Education: The Liberation of Man. New York: Syracuse School of Education, 1965.
- Applegate, Mauree. When the Teacher Says, "Write a Poem." New York: Harper and Row Publishers, 1965.
- Armour, Richard W. Writing Light Verse. Boston: The Writer, Inc., 1958.
- Armstrong, Frank Alexsnder. Idea-Tracking. New York: Criterion Books, 1960.
- Baker, Sheridan. The Practical Stylist. New York: Thomas Y. Crowell Co., 1964.
- Barfield, Owen. Poetic Diction, A Study in Meaning. London: Faber and Faber, 1952.
- Barron, Frank X. Creativity and Personal Freedom. Princeton, New Jersey: Van Nostrand, 1968.
- Bartlett, Phyllis Brooks. Poems in Process. New York: Oxford University Press, 1951.
- Bates, William Nickerson, Jr. Poetical Intoxication. Cambridge, Massachusetts: Harvard University Press, 1930.
- Beaty, Jerome; Mathcett, William H. Poetry, From Statement to Meaning. New York: Oxford University Press, 1965.
- Bergson, Henri Louis. The Creative Mind. New York: Philosophical Library, 1946.
- Berman, Louise M. Selected Bibliography on Creativity. Madison, Wisconsin: State Department of Public Instruction, 1963.

- Berry, Elizabeth. Guiding Students in the English Class. New York: Appleton, Century, Crofts, Inc., 1957.
- Blackburn, Thomas (ed.) Presenting Poetry, A Handbook for English Teachers. London, England: Methuen and Co., 1966.
- Block, Haskell, M. The Creative Vision; Modern European Writers on Their Art. New York: Grove Press, 1960.
- Bowra, Cecil Maurice. Inspiration and Poetry. Cambridge, England: University Press, 1951.
- Bridges, Robert Seymour. The Necessity of Poetry. Oxford: The Clarendon Press, 1918.
- Bromberg, Murray. Making Literature Lessons Live. New Jersey: Teachers Practical Press, Inc., 1961.
- Burack, A. S. (ed.) Creative Writing. Los Angeles, California: National Poetry Press, 1950.
- Burden, Jean. Journey Toward Poetry. New York: October House, 1966.
- Burton, Dwight L. and Simmons, John S. Teaching English in Today's High Schools, Selected Readings. Toronto: Holt, Rinehart and Winston, Inc., 1965.
- _____. Literature Study in the High Schools. Toronto: Holt, Rinehart and Winston, Inc., 1965.
- Cane, Melville. Making a Poem; An Inquiry into the Creative Process. New York: Harcourt, 1953.
- Carruth, William Herbert. Verse Writing. New York: The MacMillan Co., 1917.
- Cary, Joyce. Art and Reality: Ways of the Creative Process. New York: Harper and Row, 1958.
- Centeno, Augusto (ed.) The Intent of the Artist. Princeton: Princeton University Press, 1941.
- Cobb, Stanwood. The Importance of Creativity. Metuchen, New Jersey: Scarecrow Press, 1967.
- Connolly, X. Francis. Poetry: Its Power and Wisdom. New York: Charles Scribner's Sons, 1960.
- Corbin, Richard. The Teaching of Writing in Our Schools. New York: The MacMillan Co., 1966.

Crawford, Robert Platt. How to Get Ideas; An Essential and Fundamental Course in Creative Thinking. Lincoln, Nebraska: University Associates, 1948.

The Creative Person, (Conference, Lake Tahoe, 1961) California: University of California, Berkeley University Extension, 1961.

Cropley, A. Creativity. London: Longmans, 1967.

Day, -Lewis, Cecil. The Poetic Image. London: J. Cape, 1955.

Dixon, John. Growth Through English. England: National Association for the Teaching of English, 1967.

Downey, June Etta. Creative Imagination. New York: Harcourt, Brace and Co., 1929.

Dudek, Louis (ed.) Poetry of Our Time. Toronto: The MacMillan Co. of Canada, 1966.

Eiseley, Loren C. The Mind as Nature. New York: Harper and Row, 1962.

Ellsworth, William W. Creative Writing. New York: Funk and Wagnalls, 1929.

Engle, Paul (ed.) On Creative Writing. New York: Dutton Co., 1964.

Fagan, Edward R. Field: A Process for Teaching Literature. Pennsylvania: The Pennsylvania State Press, 1964.

Freeman, John. Creative Writing. London: Frederick Muller Ltd. in Association with Timothy Morgan Limited, 1966.

Garrison, Roger H. A Creative Approach to Writing. New York: Holt, Rinehart, 1961.

Gibson, Walker. Poems in the Making. Boston: Houghton Mifflin, 1963.

Gordon, Edward J. Writing and Literature in the Secondary School. Toronto: Holt, Rinehart and Winston, Inc., 1965.

Gordon, William J. Synectics, the Development of Creative Capacity. New York: Harper and Row, 1961.

Gorrell, Robert M. and Laird, Charlton. Modern English Handbook. Toronto: Prentice-Hall of Canada Ltd., 1967.

Gowan, John Curtis. Creativity: Its Educational Implications. New York: Wiley Press, 1967.

- Gurrey, P. The Teaching of Written English. London: Longmans, Green and Co., Ltd., 1964.
- Haefele, John W. Creativity and Innovation. New York: Reinhold, 1962.
- Hamm, Victor Michael. Language, Truth and Poetry. Milwaukee: Marquette University Press, 1960.
- Harding, Rosamond Evelyn Mary. Towards a Law of Creative Thought. London: K. Paul, Trench, Trubner and Co., 1936.
- Hardy, Elizabeth Stanton. Poetry: the Shaping of Words. New York: Bookman Associates, 1956.
- Hartman, Gertrude and Shmaker, Ann (ed.) Creative Expression. New York: The John Day Co., 1931.
- Henson, Clyde E. The Gist of Poetics. New York: Twayne Publishers, Inc., 1964.
- Heussenstamm, Karl. Creative Spirit. New York: Philosophical Library, 1961.
- Hidden Streams: Essays on Writing. Pittsburgh: University Press, 1950.
- Hight, Gilbert. The Powers of Poetry. New York: Oxford University Press, 1960.
- Hogrefe, Pearl. The Process of Creative Writing: Growth Through Self-Understanding. New York: Harper, 1947.
- Holbrook, David. English for Maturity. London: Cambridge University Press, 1964.
- _____. The Secret Places: Essays on Imaginative Work in English Teaching and on the Culture of the Child. Alabama: University of Alabama Press, 1965.
- _____. The Exploring Word: Creative Disciplines in the Education of Teachers of English. London, England: University Press, 1967.
- Holmes, John. Writing Poetry. Boston: The Writer Inc., 1960.
- Hudson, Liam. Contrary Imagination. New York: Schocken Books, 1966.
- Jarrell, Randall. Poetry and the Age. New York: Vintage Books, 1953.
- Johnson, Burges. Creative Writing. Syracuse: Syracuse University, 1934.

- Kilby, Clyde S. (ed.) Poetry and Life. New York: Odyssey Press, 1953.
- Klinck, Carl F. and Watters, Reginald E. (ed.) Canadian Anthology. Toronto: W. J. Gage Limited, 1966.
- Kneller, George F. The Art and Science of Creativity. Toronto: Holt, Rinehart and Winston, Inc., 1965.
- Kosinski, Leonard V. (ed.) Readings On Creativity and Imagination in Literature and Language. Illinois: N.C. of Teachers of English, 1968.
- Kreuzer, James R. Elements of Poetry. New York: MacMillan, 1955.
- Kuehl, John Richard. Creative Writing and Rewriting. New York: Appleton Century Crofts, 1967.
- Lewis, Benjamin Roland. Creative Poetry: A Study of Its Organic Principles. London: H. Milford, Oxford University Press, 1931.
- Lewis, Cecil Day. Poetry for You. Oxford: Basil Blackwell and Mott, Ltd., 1961.
- Lewisohn, Ludwig. The Creative Life. New York: Boni and Liveright, 1924.
- Lindsay, Catherine. How to Teach Your Students to Write; A Guide to Creative Writing for Teaching and Self-Study. New York: Funk and Wagnalls, 1967.
- MacLeish, Archibald. Poetry and Experience. Cambridge: Riverside Press, 1960.
- Mansfield, Margery. Workers in Fire: a Book About Poetry. New York: Longmans, Green, Co., 1937.
- Maritain, Jacques. Art and Poetry. New York: Philosophical Library, 1943.
- Massialas, Byron G. Creative Encounter in the Classroom. New York: Wiley, 1967.
- Mathieu, Arron M. The Creative Writer. Cincinnati: Writer's Digest, 1961.
- Mattam, Donald. The Vital Approach. London: Pergamon Press, Ltd., 1964.
- Mearns, Hughes. Creative Youth. New York: Doubleday, Page and Co., 1925.
- _____. Creative Power: The Education of Youth in the Creative Arts. New York: Dover Publications, Inc., 1958.

- Michael, William, B. (ed.) Teaching for Creative Endeavour. Indiana: Indiana University Press, 1968.
- Michigan Cooperative Curriculum Program. Bibliography on Creativity. Lansing: Department of Public Instruction, 1964.
- Miel, Alice (ed.) Creativity in Teaching. Belmont, California: Wadsworth, Publishing Co., 1961.
- Miller, Harry Augustus. Creative Writing of Verse; A Constructive Study of Poetry. New York: American Book Co., 1932.
- Muller, Herbert J. The Uses of English. Toronto: Holt, Rinehart and Winston, 1967.
- McMaster, R. J. and McMaster, W. C. Creative Composition. Toronto: The Hunter Rose Co., Ltd., 1957.
- Nahm, Milton Charles. The Artist as Creator; An Essay of Human Freedom. Baltimore: John Hopkins Press, 1956.
- Neihardt, John G. Poetic Values; Their Reality and Our Need of Them. New York: MacMillan Co., 1925.
- Newsom, Francis Ward. Writer's Technique: A Practical Guide to Creative Writing. New York: Coleman-Ross Co., 1964.
- Nowotny, Winifred. The Language Poets Use. Toronto: Oxford University Press, 1965.
- Osborn, Alexander Faickney. Your Creative Power: How to Use Imagination. New York: Scribner's Sons, 1949.
- _____. Wake Up Your Mind; 101 Ways to Develop Creativeness. New York: Scribner's Sons, 1952.
- Overstreet, Mrs. Bonaro. The Poetic Way of Release. New York: A. A. Knopf, 1931.
- Peet, Harriet, E. The Creative Individual. New York: Ronald Press Co., 1960.
- Powell, Brian. English Through Poetry Writing. Toronto: Heineman Educational Books Ltd., 1968.
- Pratt, John Clark. The Meaning of Modern Poetry. New York: Doubleday and Co., Inc., 1962.
- Rakow, Edwin (ed.) Lyric Verse. New York: The Odyssey Press, 1962.

- Range - The Range of English. Illinois: National Council of Teachers of English, 1968.
- Razik, Taher A. Bibliography of Creativity Studies and Related Areas. Buffalo, New York: State University of New York, 1965.
- Rugg, Harold Ordway. Imagination. New York: Harper and Row, 1963.
- Ruitenbeek, Hendrik Marinus. The Creative Imagination. Chicago: Quadrangle Books, 1965.
- Sarton, May. The Writing of a Poem; An Address. Claremont, California: Scripps College Bulletin, 1957.
- Schaefer-Simmern, Henry. The Unfolding of Artistic Activity; Its Basic Processes, and Implications. Berkeley: University of California Press, 1948.
- Schmidt, Karl, The Creative I and the Divine. New York: The Dial Press Inc., 1937.
- Schwartz, Douglas, (ed.) Creativity in Its Classroom Context. Lexington: Kentucky, 1964.
- Seidel, George Joseph. The Crisis of Creativity. Notre Dame, Indiana: University of Notre Dame Press, 1966.
- Smith, Bertha W. The Writing Art. New York: Houghton Mifflin Co., 1931.
- Smith, Harry Allen. How to Write Without Knowing Nothing. Boston: Little, Brown Co., 1961.
- Smith, James A. Creativity; Its Nature and Nurture. Syracuse, New York: Syracuse University Press, 1964.
- _____. Creative Teaching of Reading and Literature in the Elementary School. Boston: Allyn and Bacon Inc., 1967.
- Sprigg, Christopher St. John. Illusion and Reality, A Study of the Sources of Poetry. New York: International Publishers, 1947.
- Stein, Morris, I., and Heinze, Shirley. Creativity and the Individual. Chicago: The Free Press of Glencoe, 1964.
- Stratton, George Malcolm. Man, Creator or Destroyer. London: Allen and Unwin, 1952.
- Torrance, Ellis Paul. Guiding Creative Talent. Englewood Cliffs: Prentice Hall, 1964.

- Torrance, Ellis Paul. Rewarding Creative Behavior. Toronto: Prentice Hall, 1965.
- Turner, Katherine. Writing; the Shapes of Experience. Boulder, Colorado: Pruett Press, 1967.
- Untermeyer, Louis. Poetry, Its Appreciation and Enjoyment. New York: Harcourt, Brace and Co., 1934.
- _____. (ed.) Story Poems. New York: Washington Square Press, Inc., 1957.
- Vivas, Eliseo. Creation and Discovery. New York: Noonday Press, 1955.
- Walter, Nina Willis. Let Them Write Poetry. Toronto: Holt, Rinehart and Winston, 1967.
- Watkins, Floyd, C. and Knight, Karl F. (ed.) Writer to Writer: Readings on the Craft of Writing. New York: Houghton Mifflin Co., 1966.
- Weschler, Irving R. The Leader and Creativity. New York: Association Press, 1962.
- Wheelock, John Paul. What Is Poetry? New York: Charles Scribner's Sons, 1963.
- Whiting, Charles S. Creative Thinking. New York: Reinhold, 1958.
- Williams, Oscar, (ed.) A Pocket Book of Modern Verse. New York: Washington Square Press, Inc., 1967.
- Wolfe, Thomas. Writing and Living. Lafayette, Indiana: Purdell University Studies, 1964.
- Woods, George B. Versification in English Poetry. Chicago: Scott, Foresman and Co., 1958.
- Zirbes, Laura. Spurs to Creative Teaching. New York: Putnam, 1959.

ARTICLES AND PERIODICALS

- Doherty, Matthew F. "The Missing Link: Rewriting," English Journal 54, 9 (1965), pp. 848-850.
- Dunning, Donald J. "Why Poetry?" English Journal, 55, (1966), pp. 158-161.

- Dunning, Stephen and Francis, Robert. "Poetry as (Disciplined) Play," English Journal, 52, 8 (1963), pp. 601-609.
- Elliott, Merle H. "Patterns of Friendship in the Classroom," Progressive Education, v. 18, (1941), pp. 383-390.
- Feeney, Joseph S. J. "Teaching Students to Write Poetry," English Journal, 55, 2 (1966), pp. 395-398.
- Hill, H. Russell. "Poetry and Experience," English Journal, 55, 2 (1966), pp. 162-168.
- Jenkins, Kenneth D. "Towards a New Awareness of Creative Writing," English Journal, v. 54 (January, 1965), pp. 21-22.
- Kaplan, Milton A. "Verse-Writing in the English Class," English Journal, 55, 7 (1966), pp. 880-884.
- Keables, Harold. "Creative Writing in the Secondary School," English Journal, 57, 3 (1968), pp. 356-359.
- Lewis, C. Day. "The Poem and the Lesson," English Journal, 57, 3 (1968), pp. 321-327.
- Morgan, Junette (Sister) S.N.J.M. "Writing Poetry in the Junior High School," English Journal, 57, 12 (1968), pp. 1009-1014.
- McAndrews, Jean. "Sugar-Coated Approach to Poetry," English Journal, 57, 1 (1968), pp. 111-112.
- Powell, Mary-Jo. "War on Poetry-Phobia," English Journal, 65, 7 (1966), pp. 887-890.
- Rathbonne, Charles. "Prelude to the Making of a Poem: Finger Exercises," English Journal, 54, 9 (1965), pp. 851-856.
- Squire, James R. (ed.) Responses to Literature. Illinois: National Council of Teachers of English, (1966).
- Stevens, John C. et al. "Student Creativity, Intelligence, Achievement, and Teacher Classroom Behavior," Paper presented at the American Educational Research Association Convention, New York, (1967).
- Stratta, Leslie, (ed.) Poetry. Birmingham: E. H. Russell, and Co., Ltd. NATE Bulletin, v. iii, no. 1, (Spring, 1966).
- Summerfield, Geoffrey, (ed.) Creativity in English. Illinois: NCTE, Dartmouth Seminar Papers, (1966).

Turner, Richard L. and Denny, David. "Teacher Characteristics, Classroom Behavior, and Growth of Creativity," Paper presented at American Education Research Association Conference, (February, 1967).

Wilkinson, Andrew, (ed.) English Literature and English. Birmingham: E. H. Russell and Co., Ltd, National Association for the Teaching of English, Bulletin, v. III, no. 2, (Summer, 1966).

Wonnenberger, Carl G. "They All Can Learn to Write," English Journal, 45, 8 (1956), pp. 455-461.

Zahn, Jane C. "Creativity Research and Its Implications for Adult Education," Boston: University of Massachusetts, (1966).

THESES

Ellinger, Bernice Dees. "The Home Environment and the Creative Thinking Ability of Children," Ph. D. thesis. Ohio State State University, 1964.

Hutchinson, William Lloyd. "Creative Productive Thinking in the Classroom," Ed. D. thesis. University of Utah, 1963.

Kelly, Robert Cecil. "Creativity, School Attitudes and Intelligence Relationships in Grades 4, 5, 6 and 8." Ph.D. thesis. University of New Mexico, 1965.

Lucht, W. E. "Creativity: A Study of Relationships," Ph.D. thesis, State University of Iowa, 1963.

Monk, Richard Harvey Jervis. "A Study to Determine the Relationship Between Children's Home Environment and Their School Achievement in Written English," Ph.D. thesis, University of Washington, 1958.

Salper, Donald Roy. "A Study of an Oral Approach to the Appreciation of Poetry," Ph. D. thesis, University of Minnesota, 1964.

APPENDIX A

PROGRAM FOR THE EXPERIMENTAL GROUP

- | | |
|------------------------------|---|
| I. Preparatory Exercises: | <u>Source of Themes:</u> |
| Stimulating Questions | Poetry on Curriculum |
| Definitions | Canadian Poetry |
| Review of Figures of Speech | Characters in Plays and Novels |
| Review of Rhyme and Metre | Surroundings |
| Single Word Imagery | Personal Experiences |
| Single Line Imagery | Modern Music |
| Abstract Concepts | Canadian Landscape |
| Rhythm in Words and Lines | Nature |
| II. Simple Forms: | Death |
| Dylan Thomas Portraits | War |
| Ezra Pound Couplets | Society |
| III. Form Poem | People |
| IV. Optic Verse | Faith |
| V. Syllable Poem | Love |
| VI. Lanterne | Art |
| VII. Japanese Forms: | |
| Haiku and Tanka | |
| VIII. Word Cinquain | |
| Syllable Cinquain | |
| IX. Simple Rhymed Poetry: | |
| Couplets, Quatrains | |
| X. Limericks | <u>Progression of Evaluation:</u> |
| XI. Advanced Rhyming Poetry: | I. General Class Judgment |
| Ballad, Sonnet | II. Comparison of Various Poems |
| XII. Free Verse | III. Personal Assessment |
| XIII. Experimental Forms | IV. Constructive Criticism
of Teachers |
| XIV. Advanced Writing: | |
| Free Range | |
| Use of Symbolism | |

SAMPLES OF STUDENT POETRY
EXPERIMENTAL GROUP

STEP I - PREPARATORY EXERCISES

Definitions

My room --

treasure chest of thoughts,
tears
and
laughter.
(Dee Dee)

Independence --

the ability to declare
one's conformity.
(Warsaw Fatts)

Non-Conformity --

the ability to look exactly
the same as all the others
and still
be different.
(Gotch)

Habit --

cobweb
becoming
a
r-o-p-e.
(Frenchie)

Life --

a desert land
with few oases.
(Marquis de Plume)

Curiosity --

a ball of string.
(Norman)

Wishing --

the feeble man's ticket
to
nowhere.
(Midas)

Ideals --

quickly tarnished gold.
(Norman)

Homework --

ball and chain
on my mind.
(Marquis de Plume)

One Line Imagery

Resemblance

On the faces of many students
rested about as much
enthusiasm
as on the features
of a tired camel.
(Tuktoe)

The road was as straight
as a pretzel
after
doing the twist.
(Mudd)

The ghostly moon rose --
like a midnight phantom
wrapped in her hazy
s h r o u d.
(Gap)

STEP II - SIMPLE FORMS

Dylan Thomas Portraits

Did you ever see a woman-watcher?
 Goggle-eyed, tongue-hanging,
 Mouth-watering, and leg-inspecting.
 (Ally)

Did you ever hear an ocean?
 Insides-growling, heart-a-pounding,
 hair-a-mess.
 (Tuktoe)

Did you ever see a school teacher?
 Beady-eyed, sharp-tongued,
 Hard-hearted, sugar-coated.
 (Norman)

Did you ever see a fire hydrant?
 Black-topped, auto-seducing,
 dog-populated.
 (Juan Rodriguez)

Did you ever see a teenager?
 Rip-rollicking, gum-chewing,
 door-slamming.
 (Dee Dee)

Did you ever hear a high school?
 Locker-slamming, books-dropping,
 Feet-scurrying, laughter-ringing,
 pep-rallying.
 (Nini)

Did you ever see a guitarist?
 Finger-flaming, head-wagging,
 Shoulder-twitching, face-frowning.
 (Norman)

Did you ever hear a trumpet?
 Ear-splitting, nerve-racking,
 anger-stirring.
 (Penelope)

Did you ever see a baby?
 Fussily-kicking, lovably-innocent,
 Unavoidably-wetting.
 (William Shaeffers)

Ezra Pound Couplets

A cactus plant in a rose bed;
 A mother-in-law with a newly-wed couple
 on their honeymoon.
 (Tempo)

An individual on this earth.
 A needle on an evergreen tree.
 (Luke)

Birds flying south for the winter;
 Scattered thoughts finding a resting place.
 (Dee Dee)

Coaching a volleyball team;
 Directing ants on a picnic raid.
 (Mudd)

A short person holding onto the top bar in a bus;
 A monkey dangling from a tree.
 (Frenchie)

Women with red lips and polished nails;
 Vampires who have just finished dinner.
 (Tuktoe)

A flask-waving fan at a football game;
 The blood-thirsty Roman in the Colosseum tier.
 (Gap)

Giraffes standing in a barren field;
 Man reaching towards eternity for a
 goal.
 (Tuktoe)

A man struggling to success;
 A fullback charging up the gut
 With no blocking
 to gain two yards.
 (Gotch)

STEP III - FORM POEM

TOTAL EXTRACTION

GREETED, SEATED, ATTENTIVE, NERVOUS,
 CALLED, NEEDIED, BENUMBED,
 EXAMINED, TORTURED, CRUNCH, TOOTHLESS,
 SORE, UNCONSCIOUS, DENTURED.
 (Frenchie)

Basketball

Team, jump, run, block,
 Foul, shoot, miss,
 Rebound, score, point, clock,
 Crowd, angry, pout, hiss.
 (Mudd)

The Earthworm

Wriggle, jiggle, squiggle, squirm,
 Tunnel, burrow, hole,
 Stamina, steadiness, persistence, firm,
 Useful, helpful, drole.
 (Warsaw Fatts)

CANCER

CIGARETTES, DOCTOR, LUNGS, MALIGNANT,
 HOSPITAL, GLOOM, DOOM,
 OPERATION, THIN, WEAK, UNSUFFICIENT,
 BREATH, DEATH, TOMB.
 (Ally)

Cat and Its Prey

Sight, hide, plan, prepare,
 Hunch, snarl, hiss,
 Approach, spit, conceal, stare,
 Chase, pounce, miss.
 (Katerina)

Baking a Cake

Flour, salt, baking-powder, sugar,
 Vanilla, milk, egg,
 Mix, oven, odor, hunger,
 Dinner, master-piece, plague...
 (E. James)

LINEMAN

CROUCH, TENSE, READY, SPRING,
 CRACK, SHOCK, FALL,
 STUMBLE, STAGGER, HURT, STING,
 FUMBLE, POUNCE, BALL.
 (Gap)

STEP IV - OPTIC PATTERNS

fancy-made package
 neat, fresh
 various brands
 twenty to a deck
 light, very expensive
 clean
 spreading
 enough-inducing
 cough-relaxing
 nerve-relaxing
 habit-forming
 pollution-causing
 cancer-inducing

(Tam Dun)

A place for baby to sleep
 A place for granny to knit
 A place for a teen to weep
 A place for anyone to sit.
 For healthy
 Away from the sorrow
 From those who mock
 For young and old.
 For all who wish it
 This chair is sold.

(Atom Ant)

STEP V - SYLLABLE POEM

HAPPINESS

Beer
 Whiskey
 Rum and Coke
 Make us feel good
 If this is so true
 Then why do men
 When happy
 Always
 Cry?
 (Johnny Cash)

LOVE!

A bud
 A flower
 One in full bloom
 This is happiness
 Then it withers;
 And scatters
 To seed-
 Grief...
 (Frenchie)

LIFE
 IS BUT
 A STREAM OF
 PEPSI AND CHIPS
 AND HAMBURGERS TO
 EAT, MAYBE - FOR
 A SODA
 JERK.
 (Atom Ant)

JOY
 CHRISTMAS
 EVE, RUSHING
 FALLING SNOW, PEACE
 DECORATED TREE
 CHURCH, SANTA CLAUS
 HAPPINESS
 CANDY.
 TRUE?
 (Ally)

STEP VI - LANTERNE

Dad
 Never
 Has the time
 To take Mom out
 Sad.
 (Tempo)

School
 Finished
 Come on world!
 What a place...Yeah!
 Cry...
 (Marquis de Plume)

"Booze!
 Enjoy!
 Does not harm."
 "Liar! You're a
 Drunk!"
 (Johnny Cash)

Smoke
 Player's
 Lots of fun
 Enjoy while you can...
 Bye!
 (Marquis de Plume)

STEP VII - JAPANESE FORMS

Haiku

They all laughed at me
 Just for trying to be me
 Now -- I'm someone else.
 (William Shaeffers)

What would it feel like
 To utter the word, "Mother,"
 If only I knew.
 (Tuktoe)

Teaching all the time
 Only to turn searching eyes
 Away from beckoning trees.
 (Juan Rodriguez)

The dictionary
 There you can find happiness
 Without working for it.
 (Frenchie)

11.15

To Physics I go
 Only to smell onion soup
 From the Home-Ec class.
 (Juan Rodriguez)

Second Spring

Autumn, back again
 Bright hues of red and orange
 If only Spring would follow.
 (Ally)

Death

Now that you have gone,
 All mankind looks up to you,
 No one did before.
 (E. James)

Words

Words, sharp as a blade
 Cut deep and leave a wound
 That may never heal.
 (Dee Dee)

Autumn

Autumn leaves falling
 Winter is on the warpath
 Red drops on every tree.
 (Dee Dee)

Day dream

When the clouds float by
 I notice myself drifting
 In dreams of color.
 (Midas)

Tanka

One of Many

Taunted, he begins
 In a smoke-linked brotherhood
 He finds complacence
 Till the fruit of his habit
 Is reaped, -"It's lung cancer, Joe."
 (Gap)

Tsh° Tsh°

Long bomb to the end,
 Seventy yards he galloped
 Before a half-back
 Forced him to see some bright stars
 Quickly stopped a sure winner.
 (Gotch)

Live Today

You spend all your time
 Fretting about your future
 You've asked the question
 "What is my big goal in life?"
 But, you're failing the present.
 (E. James)

Integrity?

University!
 Lectures, seminars, essays
 To get your degree
 Will that paper make you Man
 Or Fraud the rest of your life?
 (Montag)

Escape

What is the meaning
 Of all birds flying southward
 Simply for a change?
 I can't really understand
 Why they can't face life right here?
 (Midas)

Children

Short, fat and chubby
 Thin, tall, lean and in between
 Francing off to school
 Merrily and with no cares
 Ah! If only I were they!
 (Ally)

A Wish

See the car speeding
 Over hills and over curbs
 Flying through the air
 I ask myself many times
 Why can't it be my Corvair?
 (Johnny Cash)

Necessity

Eat, drink, be merry,
 But - someone forgot the smokes
 You cannot die right
 Lacking signs of lung cancer
 Or at least some bronchitis.
 (Gotch)

STEP VIII - WORD CINQUAIN

Adolescent
 Tall, athletic
 Argues, fights, shouts
 Irrational, stubborn, yet friendly
 Immature
 (William Shaeffers)

Boy
 Professional pest
 Joking, sarcastic, stinging
 Criticizes everything in sight
 Ham.
 (Yogi)

Alice
 Beautiful, quiet
 Pondering, talking, smiling
 Nice kid to know
 Unavailable.
 (Johnny Cash)

Suzie
 Pleasantly plump
 Humorous, cunning, authentic
 A book of jokes
 "Crazy"
 (Katerina)

SYLLABLE CINQUAIN

Hillside
 Quiet, away
 Good place to write poems
 But it is also a great place
 To drink
 (Johnny Cash)

A cry
 A sleepless night
 A room full of diapers
 Yet all this is the beginning
 Of joy.
 (Dee Dee)

Corners
 Are abundant
 There's one for each two walls
 No one wants to be a corner
 I don't
 (Johnny Cash)

Soldiers
 Died for nothing
 When will men be wiser
 Society's no better than
 Before
 (William Shaeffers)

STEP IX - SIMPLE RHYMED POETRY

Couplets

Slicing and spinning and turning - a winner
 No one knows she is also a sinner.
 (Curly Waters)

I lay my cheek against cold stone
 And knew what it was to be alone.
 (Norman)

He brushed his knuckles on her
 shameless face;
 She left the next morning without
 a trace.
 (Tempo)

Among the cigarettes and peppermint creams
 Await the dope and passionate dreams.
 (Mudd)

The little bed-bug so cheerful and bright
 Is very happy when we turn off the light.
 (Midas)

The heart of mother pierced by me
 Broke in two but I couldn't see.
 (Norman)

Suddenly in the mirror my face assaulted me
 I knew deep down I'd never again be free.
 (Tempo)

From where I sit I see the stars
 And silently wish I was on Mars.
 (Norman)

I'll find me a wife and a good one too
 But - if I don't find one, a bad one
 will do.
 (Warsaw Fatts)

Quatrains

Tell me won't you who you are
 Riding smugly in your car
 You really think you're a modern god
 Tempting chance with your hot rod.
 (Nini)

I took a day to search for God
 I found him buried in the sod
 Ten thousand men were on his head
 Laughing, cursing, "God is dead."
 (Katerina)

I hear you're a pretty hot chick
 You really go for the brew
 So come on let's make a flick
 And have a brew or two.
 (Antoine Roquentin)

Me to You

Oh, come my love
 Come fly with me
 For we like doves
 Will live tax free.
 (Tempo)

Will You Be Mine

Although I think your hair's too short
 I really think you're quite a sport
 If you come with me to play
 I'll make you happy every day.

Oh please understand
 I'm trying to be fair
 I can't marry a man
 Living on Welfare.
 (Yogi)

And even if you can't quite cook
 All it takes is one good look
 To see that you're the kind of girl
 That I would like to give a whirl.

Switch

If you come to stay with me,
 We will have a large family,
 But if your Mother comes as well
 I'll tell her, "Go straight to H...!"

I guess the time has come
 To find a cook and maid
 To replace my dear old mum
 So please come to my aid.

So please do come and marry me,
 I love you so, can't you see
 So please write and tell me, do
 That you will be my lover true.
 (Norman)

I am sorry I cannot
 For cooking's not my bag
 I'd stay in the kitchen to rot
 And end up being a 'nag.'
 (Montag)

STEP X - LIMERICKS

There was once a young man from Yale
 Whose mental perception went stale
 And when he got high
 He felt he could fly
 But he'd wake the next day in jail.
 (Yogi)

There was an old lady from Troas
 Who feeded herself with bananas
 She returned from a feast
 With the looks of a beast
 And her stomach the size of a stoa's.
 (Domino)

There was a young farmer called "Picker"
 Who tilled the soils out in Richer
 While working one day
 He fell into some hay
 Now Picker sure is quite an "itcher."
 (Warsaw Fatts)

There was once a young man from L.A.
 Whose draft board had given him a day
 What they didn't know
 Was that he then did go
 To Canada, far far away.
 (Yogi)

I'm doing my best to annoy her
 I think I might even destroy her
 Her fate will be worse
 When I throw in the curse
 And immerse her into the boiler.
 (Warsaw Fatts)

There was once a young man from Detroit
 Who decided to go and exploit
 His trip was a flop
 He was stopped by a cop
 Now they're treating him as would have
 Freud.
 (Yogi)

STEP XI - ADVANCED RHYMING POETRY

Sonnet

Society's Cast-Offs

Deep within tempered steel of he who is lame,
 Echoes the agony of life's distance gone.
 The continuous silence of the dumb is loud yet the same,
 Smiling laughter from him - is a friend you have won.

Attaining and holding the attention from one who is blind,
 Is to painfully see with eyes held tightly shut.
 Recklessly, uncaringly, spurning the unsettled mind,
 Is to weld and inflict a deep and unhealing cut.

Not listening to words spoken from those who are deaf,
 Is to hear the unheard and troubles they inevitably own.
 To disrespectfully throw away crumbs which are left,
 Is to nourish, not starve the worldly hunger moan.

To be able to know, to feel, to hear, and to see
 All is asked is to be a member of humanity.

(William Shaeffers)

Ballad

Ode to a Green Monster

The moon was of a silver bright,
 The lake was calm and still,
 So Tom went fishing late that night
 Without awaking Lil.

The barge slipped silently along
 The water was so blue.
 He hoped that nothing would go wrong,
 His fishing rod was new.

When he had rowed out for a mile
 And without wasting time,
 He started practising his style
 At casting out his line.

He knew that something wasn't right
 For gloom was in the air.

Up from the sea there came in sight
 A monster with green hair.

On seeing such a dreadful mess
 Tom's panic stopped him cold.
 The monster smiled down at this pest
 He knew Tom was not bold.

Said he to Tom, "Please don't be scared
 I'm only having fun.
 Green is the color of my hair
 For I'm a vegetarian."

So as Tom sat there in his craft,
 He saw the ugly thing
 Throw back his head and with a laugh
 Dive down with a mighty spring.

(Yogi)

The Ballad of Siggy and His Friend

"What a formidable man he is!"
Remarked all his friends
"Really a fine man true and true,
The first to make amends."

Sitting in the pub all day
Practising his skills
Siggy sipped an ale or two
While munching on some dills.

Meanwhile gamblers made their bet
Ignorant of Siggy's peer
After all, not everyone
Could down a hundred beer.

Needless to say it was quite a challenge
But who on earth would try?
However, a fellow appeared and said,
"Nobody can drink like I!"

Having heard of Siggy's talent
And out to make a buck,
This odd new fellow soon remarked,
"I'd like to try my luck."

At six o'clock the two began,
By eight they drank each thirty,
In twenty more the challenger said,
"Man, I sure was thirsty."

Astounded onlookers deemed it right
That a new champ might be chosen,
For after seventy it did appear,
That Siggy's face was frozen.

The contestants remained very quiet
Belching here and there.
Witnesses calmly raised their bets
Some stepped outside for air.

By eighty beer both men were blue,
By ninety they were green,
By ninety-nine as you may guess
The pub was quite a scene.

"Just drink two more," everyone shouted
"The record will be broken!"
And as the two men drank their last,
Hardly a word was spoken.

Next morning the place was quite a mess
As the trash truck drove to the door
Just think of the time it took to pick
The pieces from the floor.

(Warsaw Fatts)

STEP XII - FREE VERSE

I liked
 not only to be loved
 But to be told that I was loved
 The realm of silence
 is large enough
 beyond the grave.
 (Red)

Hope

The spark of enthusiasm
 lighting faces of the few
 scattered scholars
 shone like a welcome beacon
 in a dark dreary sea
 of disinterest.
 (Gap)

Beauty

Curved pulsating flesh
 fleetingly swaying across the pavement
 laughingly stalking for all men's eyes
 To watch with awe and dream -
 The most beautiful thing I've ever seen
 Was a pair of unnamed legs.
 (William Shaeffers)

A Win

Like being showered with flowers
 Like having a hundred girls gather around and kiss you
 Like that moment clothing itself with infinity
 People subordinate themselves to the almighty victor
 A man may be rude and yet loved for it.
 Victory
 is so sweet.
 (Antoine Roquentin)

Storm at Sea

The poor little ship
 was being tossed about
 As if Davey Jones was heartily
 ping-ponging
 the H.M.S. Goodluck
 for a re-serve.
 (William Shaeffers)

Extremes

The most beautiful word is
 "Love"
 The most bitter is
 "Alone"
 The saddest is
 "Forgotten"
 (Red)

IT

Statesmen hate it,
 Schoolboys hate it,
 The women and girls
 DESPISE it,
 It's not a bomb, nor a monster;
 Just an ordinary,
 everyday

Pimple...

(Johnny Cash)

Bit of Loveliness

I peered over
The long stretch of glittering water
A dark sheet hung like a yoyo
Over this heavenly scene --
The smooth-flowing waters
Of lake Manitoba
Symbolized all the beauty
Of this earth.

(Chicken Man)

Love

In the beginning
Love flutters into the heart
Like a gay butterfly.

Then as time advances
Love grows till it has
Swept the heart
In a rushing tide.

If love is blind
In the beginning,
In the end, it will see
And run like a fleeting deer.

(Tam Dun)

On Those Big Philosophers

If I should give the reason why
I laugh or cry just when I do,
My answer would be but a blank.
For I have known men to dissect
Their brains, hearts, minds and soul
Then call themselves philosophers,
Brilliant doctors, psychiatrists.
I'd rather live and laugh and cry
Enjoying life, not killing it.

(E. James)

Why?

Last year, school was a changing
challenging novelty
A meeting of new people, different people
beautiful people,
A new trial for my principles
ideas and thoughts.

That Slap

But this year, I have to admit
It is a drag, a slow-moving world
of balls and chains.

Did the school change or did I?
Maybe psychologists can explain
or school councillors
or maybe, just maybe...

Myself...

(Marquis de Plume)

He looked at his mother
with a tear in his eyes.
She'd never done that before
The piercing sting on his back side
was still there
He could still remember
her upraised hand
her flashing eyes
her pressed lips
and
the broken vase.

(Tempo)

Aimless

She roams the streets
 in search of love
 cheap unhappy, physical love
 Her painted face is shameless
 her bleached hair
 has declared war on shampoo
 Around her neck
 dangling, noisy jewelry
 is like a warning bell
 Her short, tightly-fitted dress
 betrays her every move
 Starved men follow her
 She turns to them and smiles
 stops at a nearby bar
 to be bought a drink
 then proceeds to her small
 dark, small room
 the odours of fifty cheap perfumes
 of cooking fat, and sweat
 Next morning, she roams the streets
 in search of love
 cheap, unhappy, sick love.
 (Tempo)

Born Loser

King Cobbled Stone of Dirt
 He rode his pride with dignity
 With cans of beer and bottled dope
 He longed for Freedom's ear.

His friends all knew him for his game
 For no other like him did exist
 Scarred by lives of many others
 He was leader of them all.

With cycle boots and jacket here
 On Sunday - hangout
 With ear toned to record box and
 thoughts - if only heard, would
 kill

His fame and fortune did he show
 While life existed by his side
 A real winner of his pack
 but on his grave was

"Born
 to
 Lose."
 (Katerina)

Soul Music

Dear God, why is it you cannot hear the mournful notes
 of my heart strings?
 Is it that the music is not loud enough?
 Or perhaps it is not the kind of music You would like to hear?

Dear God, I know that I am not a good composer
 But the music comes from the depths of my soul
 Its haunting melody reflects the turmoil, the uncertainty
 A "left alone" feeling.

The notes, -
 The whole note-- the lazy, shiftless, person I am,
 The half-note-- the ambitionless, half-hearted adolescent
 that You see,
 The quarter-note -- the quick-tempered, sharp-tongued me..
 Are all mine, of my own being
 That I cannot change.

Dear God,
 It is my kind of music...Please take time to listen to it!
 (Dee Dee)

STEP XIII - EXPERIMENTAL FORMS

The Teenager

What is happening to him?
 He blames,
 curses
 complains
 rages
 about the injustice
 of mankind
 Can one blame him?
 Teachers
 Cops
 Parents
 Councillors
 pounce on him
 E T E R N A L L Y
 Where
 should he turn?
 Life is but a broken
 chain
 of strange happenings
 Where
 is the missing link?
 Will he find it
 before it is too late?
 (Chicken Man)

Junkie

A small inadequate shadow of man
 A veritable chameleon, no figure,
 no face
 A man alone - dejected - forlorn
 One could easily say of him
 "The rougher edge of life."
 Slouching, crawling, hiding
 Amidst the city's stinking slime
 Free - unshackled
 A cold and heartless man
 His one great love
 The feel of a deep blue fin
 Between his dirty, calloused fingers
 His trade is another's life
 His brand is repulsion
 His ultimate goal - damnation.
 (Twilight Rider)

Erathusta Revisited

I hate
 hands
 Pushing minds
 Telling
 I feel like
 running
 I feel like
 screaming
 pushing back
 Turned around
 facing walls
 Big
 Unyielding
 looking for
 the openings
 Friend
 Parents
 Authority
 Shut you off
 Shut you up
 Backs turned
 Something
 has got to give
 Expectance of better things
 Shrivels
 and
 is killed in embryo.
 (Gap)

Ugly Feeling

Jealousy-
 like a spilling of one's self
 revealing the foul interior
 of Hate

Jealousy-
 blinding, seizing, strangling
 a green spark setting afire
 the white of one's soul
 Blackening it,

Jealousy-
 creeping up to its prey
 pouncing, entangling the victim
 in claws that dig into self
 causing pain and sorrow
 Is that what I feel now?
 (Dee Dee)

Crash Landing

I remember thinking the man on T. V. could see me,
 hiding in a closet to cut off my bangs
 racing Jerry because I had new runners
 playing tag on the garage roof.

I remember staring at a candle in the dark
 turning out the lights to play "witches,"
 not wanting to sing at the school concert
 being the foster mother of my kitten.

I remember borrowing Jeff's crutches
 sticking my tongue on our mailbox, and bleeding
 weeping for the sting in my eyes at the pool
 laughing at the doctor with that crazy accent.

I remember chasing away a dog
 running away from my brother and his pet worm,
 dreaming that my whole family had died,
 falling off the top of the bunk-bed

I remember being in love with that boy wearing green ear muffs
 running three blocks to see the moon follow me
 giggling at my whiny aunt's funeral
 sneaking on the bus with seven cents.

Now, I can only remember reaching for my box of butterflies
 to find they had all withered
 and longing to touch again my lost childhood.
 (E. James)

Tranquility

I needed a place to rest my mind
 From the turmoils of everyday life.

From -

storms that break over my head
 waves that rock my sea of tranquility
 mazes of
 pictures, people, places
 twirling about in a whirlpool of colours
 the bars of society which cage us in
 hate, uncertainty, conformity
 stifling us, turning us into puppets with
 no will of our own --

Crowding
 Pushing
 Squeezing out
 Man's intelligence,
 his life blood...
 Then,
 Blackness!

I needed a place to rest my mind
 From the turmoils of everyday life.
 (Dee Dee)

ODE TO A HARD WORKING MAN

Broad back and bulging muscles

Swearing and cussing

Driving spikes

Pouring concrete

Setting, shoring

Mud-digging.

Friendly and considerate by nature

Helping the new ones

Swearing and cussing

Driving spikes

Pouring concrete

Setting, shoring

Mud-digging.

Tired and weather-worn

Leather-necked and tanned

Helping the new ones along

Swearing and cussing

Driving spikes

Pouring concrete

Setting, shoring

Mud-digging.

These are the simple men

Rough and tough

Old-fashioned

and I want to be one.

Intellectual and a weak body

Polite and ulcer-ridden

Drinking coffee

Smoking and drinking

Pill-popping maniac

Sneering at underlings.

Clean-cut and cologne-soaking

Soft hands and chin

Too high to help anyone

Drinking coffee

Smoking and drinking

Pill-popping maniac

Sneering at

underlings.

These are the higher men

Smart and delicate

Up to date

And I don't want

ANY part of them.

(Gotch)

STEP XIV - ADVANCED WRITING

People Forming People Forming People

Woven to form
 Formed for price
 Bought and sold and thrown away
 Stretched and bent sideways and up

Fabricated, manipulated and confiscated
 In the sweeping arm of the wind,
 Wrapped in the straight-coat of demand
 Is what the pulse thrives on

Do your own thing
 Is today's latest outdated fling
 But, by following the game
 You cannot win the prize
 Which is wrapped in the tin can
 And the label reads "Individual"
 With no brand name.

(Mudd)

Twisted Paths

The devil smiles slyly
 With a heart black as coal
 He cares for no one
 He must reach his goal
 He will entrap the person
 Who stumbles in his path
 Those who bargain with him
 Will finally feel his wrath.

(Midas)

Gullibility or Quite a Yolk

I laid an egg
 The other day
 While on the farm
 For a short stay.

Said hens to me
 "We do distrust
 The egg you laid
 It does not bust."

So I sat myself
 Upon that egg
 Shifting my weight
 From leg to leg.

From dawn to dusk
 I did there sit
 Patiently waiting
 For shell to split.

The fourth day came
 And to my surprise
 Out of the egg
 A chick did rise.

Now all the hens
 Did smile and 'cooster.'
 Ignoring the fact --
 That I am rooster!
 (William Shaeffers)

Canada As Two Nations

There is a duplex on our street
 Two families in it
 That never meet
 They both paint their halves
 Don't bother with the rest
 And I tell you that house
 Is one terrible mess.
 The guy on the left says:
 "I go back to de ferme,
 If dat fella nex' door
 don't stop de vacarme."
 The fellow on the right says:
 "I shall go back to the east
 if that neighbour of mine
 doesn't stop acting like a beast."
 They would both like to shovel
 the snow off their walk
 But are afraid their good neighbours
 Next door would talk
 Both have a plan
 Of how their life should be
 They accuse each other
 of insanity
 Two flags they have
 that will never unite
 Because both are afraid
 The other side will fight.
 (Norman)

The Beautiful Horn

Chunks of brass
 Nickel and gold
 A fine creation
 Bright and bold

 Pieced together
 What do you have?
 A couple of tubes
 And three little valves
 There is one such thing born
 The most beautiful thing
 Is a brand new horn.
 (Warsaw Fatts)

The Intellectual Primate

Your instinct smells
 The putrifying souls
 Surrounding it
 As soon as it enters
 The boundaries
 Of the homo sapiens
 The decay diffuses into
 The pores of humanity
 Disarranging
 Nature's fixed pattern of
 Beauty
 And the once
 Pure streams of
 Charity
 Are polluted by the scavengers
 Of Life:

Money

Vice

Lust

Sex

Hate and

War.

Has man so soon forgotten
 The pure refreshing waters of
 Love

Honesty

Charity and Peace?

(Nino and Domino)

In Retrospect

When I was young lad of only six
 I started school one day
 I then felt important and all grown up
 As to school I tread my way.

To find things out was my apparent quest
 To seek and hopefully find
 To accomplish things and do them well
 To earn a rewarding sign.

But I started to laugh and giggle the day
 In grade two when I was seven
 I continued to laugh and never could stop, And
 Till I failed my grade eleven.

School at that time was but a dull drag,
 And with teachers I did bout.
 Feeling depressed, frustrated and all,
 From school I soon dropped out.

Out into the world of work I went,
 And the job I got was cool.
 But before six months had flown right by,
 I wished I were back in school.

A fleeting year slipped from my grasp,
 And school was about to start.
 I quickly decided I had nothing to lose,
 For once I played it smart.

I came back to school September the second,
 And stood in the office until
 I was told that I could re-enter school,
 But to work, now "will or nil".

Last year I cleaned up the mess I had left
 And with work I did quite well.
 This year at last I'm in grade twelve,
 And looking to the final bell.

For then I'll be 21 years of age,
 And hopefully I will say
 Now at long last I can leave this school
 After fifteen years to the day.
 (William Shaeffers)

Luxurious Pad

Cockroaches, rats, mice
 and the bubonic plague
 The innocent child
 the tough teenager
 And the depressed adult
 share the rewards
 of communal life
 in their filthy sardine can
 They wash in rusty water
 and their waste material
 like a dog's
 decorates the room
 The whole atmosphere
 reflects filth and dirt
 but whose?
 theirs
 or
 ours?
 (Montag)

On Art

A poem is like a hollow tree
 It has so much to tell
 To wind its back is free
 No outer bounds to sell.

Its inner bark is subtle soft
 It shapes well to the hand
 A thought may drop from
 any loft

If it helps to understand
 To anything you say of art
 Credit to you I give
 Writing indeed is a start
 Of learning your life to live.
 (William Shaeffers)

It's a Long Walk
(sung to the tune of Eric Burdon's
"Walk by the Sea")

I wandered down
 an old side street
Thinking of
 the people I'd meet
But no one looked
 at this boy alone
Those little groups
 the faces of stone

CHORUS:

And I wonder
 do they ever try
Do they ever feel it
 sit down and have a cry

The robots watched
 and silently
Yearned to protect
 their tranquility
But their world
 will one day sink
And those poor folks
 might have to think

CHORUS:

And I wonder
 do they ever try
Do they ever feel it
 sit down and have a cry

The walls are around us
 high and wide
Understanding's just
 the other side
In the meantime
 we are walled in
And breaking out
 is a social sin

CHORUS:

And I wonder
 do they ever try
Do they ever feel it
 sit down and have a cry
 (Norman)

Poetic Suicide

Negative is his outlook
dreams are not seen
lectures are not heard
things are created and
deteriorated
from society he is fabricated
a product of environment
moulded to form at the end
 of a string
a manipulated puppet

Many roles he will play
 but the impression does not
 stay
only trails of his steep
 climb
will be left behind
yet, no one will question
 his intention
of living the faulty life

He awakens to greet the day
plastic thoughts,
brains of clay
a plastic smile
 yet
not once does he think
 of the other life
Real life....
 (Mudd)

Why Dear God

Oh why dear God do I always cry
Each time I hear a little child die
And yet a tear I've never shed
For all the soldiers lying dead
To hear of children torn apart
My flowing tears begin to start
But of ninety men dead from attack
My mind accepts this as plain fact
Surely dear God there must be a reason
Why men must die in prime of season
And why is my heart, water yet stone
As all those deaths I so blindly condone.
 (William Shaeffers)

Except That

I'd tell you how
 I'd tell you why
 I'd tell you when and where
 Except that...

I'd tell you first
 I'd tell you all
 I'd tell you right away
 Except that...

You know I can
 You know I will
 You can always count on me
 Except that...

I tell no lies
 I do no wrong
 I always am for justice
 Except that...

Society wills
 My fellow men want
 That I shall always doubt
 (Yogi)

Within Without

She jerked the knife from his broad
 chest
 And blood came gushing through
 His scarlet shirt, his new wide tie
 His new sport jacket, too
 She faced the judge with trembling
 lips
 Her eyes were filled with tears
 She sensed the stinging of the whips
 They scarred like all her fears
 They tied her hair, they tied her legs
 They tied her arms as well
 "There's no escape from here now girl,
 You're going straight to hell."
 She'd loved her man, her children too
 There was nothing else that she could do.
 (Tempo)

Love, Interpreted

Love, - to the feverish sixth grader
 holding hands
 spin the bottle
 a kiss while hiding under
 porch steps.

Love, - to the "happy-go-boy-getter,"
 new dresses, hair-dos to please
 her man
 no dates on her calendar
 unclaimed
 owner of the utterly sought-after
 heart.

Love, - to the one-man woman
 whose man plays, "Why settle for one?"
 one-way street
 dead-end,
 no-U-turns.

Love, - to the bitter old maid
 an unwed mother
 the divorce of that
 couple upstairs
 an abortion.

Love, - to the "Queen of his
 heart"
 a lucky housewife
 the protectress of his
 palace
 nurse to his little
 Prince.
 (E. James)

US

Peaceful, balanced, neutral
 Is the existence of the lonely molecule
 World of the electron and proton
 The electrons - light, strong
 Loaded with excitement and energy
 Play ring-a-round-the-rosy
 With the protons.
 The protons - heavy, dull
 Deadened with boredom
 Play the part of the uninterested parents.
 Then, BOOM!
 Peace dissolves
 War precipitates
 Balance is proceeded by chaos
 And neutrality is charged -
 A stranger enters
 The now excited, bewildered, confused world
 Yet, - his words are vomitted
 And so is he -
 Rejection and damnation
 Are the only rewards
 For those who dare pronounce the truth.

.....

INTERPRETATION:

My poem "Us," more or less describes our attitude toward a person like Lemelin who dares annoy us with descriptions of slum areas. I admit nowadays we do not quite throw such a person out physically, but we certainly do not let his words enter our minds. In a way, we throw him out by giving the guy a buck and by slamming the door in his face. We say we gave so much to the poor, but we turn around and deduct a sum from our income tax. Do we really GIVE something?

A perfectly balanced atom symbolizes our peaceful life. The intrusion of people like Lemelin, author of The Town Below, into our lives is compared to the bombardment of the atom. The radioactive effect of the atom is similar to ours.

(Juan Rodriguez)

ONE STUDENT INSPIRES ANOTHER:

One student - Katerina - wrote a quatrain which was appreciated and loved by the whole class. William Shaeffers asked Katerina if he could use her quatrain for a longer composition, for he liked her poem very much. This is the result.

AND SO THEY LAUGHED

I took a day to search for God,
Found Him buried beneath the sod.
Ten thousand men jumped on His head,
Cursing, laughing, "God is dead."

They laughed and cursed day and night,
Rejoicing in their new-found might.
Their thunderous laughter swelled my head,
I even pondered, "Was God dead?"

I ran to Him with a thousand whys,
Saw hollow laughter in His eyes.
He was smiling at what He saw,
Acknowledging His own personal flaw.

His eyes pierced through all the muck,
Thunder crashed and lightning struck,
Ten thousand men were on their knees,
Crying their mournful forgiveness pleas.

Then God took time to search each man,
Found none had legs with which to stand,
With "just" bargaining, God did sell,
Ten thousand men to Satan's hell.

(William Shaeffers)

FACES

Small faces, children's faces,
Ugly faces, handsome faces,
Faces that try to show recognition.
Coarse faces, old faces,
Teasing faces, loving faces,
Faces that radiate with the love

given them
And that they give

Worried faces, tired faces,
Smiling faces, frowning faces,
Faces that reveal the phoney lives
they live

Faces accost me from every side
I look,
Lord, let me be immune to the
rest of the world.
(Ralph Swiftoe)

Forgotten

Night and day after day and night
 I sit in everyone's home
 And no one reads me.
 Perhaps my reign is now gone by
 There were happier days for me.
 Paul, Peter, as well as John,
 They truly cared.
 Day by day, I was building up into something -
 Each part of me told the life of Emmanuel.
 He was truly a great man.
 He cured illness, and could walk on water
 He even wakened the dead.
 But people of today are distrustful -
 Peter, Paul and Mary have become
 Today's religion
 Negro spirituals have given way to folk rock.
 Today's generation must be shown before it believes

 Is God dead? No -
 He is simply covered with dust.
 (Atom Ant)

Photographer

Wandering in a world of his own
 Searching for moments of beauty
 Filled with perfect balance, color, mood, expression
 He is a connaisseur - a poet of pictures

 Capturing an imprint of a world in action
 A microscopic segment stolen from this fast-moving universe
 Stored on a piece of paper
 A tiny inert world.

 Harassed, Innocent, Exaggerated, Ridiculous, Natural -
 People too have their pictures taken
 Reflections of an image of themselves
 Treasures for the future years.

 Nature, affairs, events, people
 Framed and fixed to near perfection.

 Pictures are a photographer's art
 And his art speaks of life.
 (Curly Waters)

THE CALL OF THE WILD

This land of ours is
One of loneliness, solitude, and isolation.

Tranquility majestically towers over
Northern Lights
isolated peaks of the Rockies
erased tips of the Laurentians
and over its scalloped hem.

Beauty is its servant -
The many winding snakes and patches of blue
Wind through the green density and white barrenness
While the wind plays its merry tune.
Its azure ceiling is sprinkled with cotton batting
While clusters of diamonds brighten the edge of night
Along with a king-size pearl.

Its inhabitants, those with instinct
Free - they answer to the call of the wild
But out of range, civilization hits us -
The establishment resides there.
It is one of rules, patterns and hustle-bustle
Its inhabitants - captives of themselves
But some non-conformists seek refuge in this land
As they also hear the call of the wild.
(Penelope)

A NEW WORLD

What did man see
Upon first opening his eyes?
A new world,
breaking open its cocoon,
awakening from long years
of endless slumber
Like...
Sleeping Beauty
A new world,
Awakened by the kiss of her lover.

What did man see?
huge fiery mountains
belching out streams of hot
lava
cleansing its soul from
centuries of dust and
debris lodged within it.

The Earth -
shedding its old
cracked
dry skin
replacing it with a new lush
dress of green velvet
embroidered with a variety of
flowers
trees
vines
Where, in the folds of the dress
Gray, dim traces of civilization
appear -

This new world -
stirring in its cradle
This new born babe,
born a violent way,
Will meet a violent death
some day...

(Dee Dee)

GOD gave us
Two
eyes, Tourists
sightseeing this earthly world
BEFORE passing on to greater beauties.

GOD gave us
Two
ears, Critics
of the melodious sounds
evoked by our great composers,
BEFORE hearing the flute-like music
of His cherubs.

GOD gave us
One
mouth, to speak
any train of thought we may have,
BEFORE uttering words destined
to magnify His glory.

And yet
These eyes
Persist in piercing
the shadows of OBLIVION
Always searching for what is not there.

And yet
These ears
Defy their destiny
by listening to
that CACOPHONY of sound
Found in everyday life.

And -
This mouth
Has thoughts unworthy
of its owner.

For man
Is a STRANGE creature
Never doing what he wants to do
Always imitating his neighbor
For FEAR of standing alone
amidst his convictions.

But MAN
Is NEVER alone,
And He has promises of a better life
still to come
No matter WHAT he
SEES,
HEARS, or
SPEAKS.
(Domino)

APPENDIX B

TABLE X
 LORGE-THORNDIKE INTELLIGENCE TEST LEVEL 5
 FORM B NORMS: U.S.A.
 EXPERIMENTAL GROUP

Student	Raw Score	Verbal I.Q.	Raw Score	Non-Verbal	Verbal Grade	Non-Verbal Percentile
1	60	121	56	128	85	93
2	65	126	64	139	92	99
3	71	134	45	110	97	65
4	64	122	37	97	91	40
5	55	112	36	96	75	35
6	49	106	35	96	60	33
7	37	90	40	101	25	50
8	49	105	35	95	60	33
9	49	105	54	123	60	90
10	52	110	49	116	68	78
11	64	122	54	122	91	90
12	59	118	51	119	83	83
13	65	127	59	132	92	96
14	54	112	44	107	73	63
15	64	123	60	132	91	97
16	69	132	51	119	96	83
17	55	113	56	126	75	93
18	64	124	49	116	91	78
19	60	119	54	122	85	90
20	68	127	52	119	95	85
21	61	122	41	105	87	55
22	62	122	42	105	88	58
23	69	131	44	108	96	63
24	69	132	64	140	96	99
25	45	102	46	111	45	70
26	72	135	45	108	98	65
27	55	113	55	124	75	92
28	65	127	51	120	92	83
29	68	128	51	118	95	83
30	70	132	52	121	97	85
Total	1,809	3,592	1,472	3,475	2,454	2,227
Mean	60.3		49.66			

S.D. = 16

TABLE XI

LORGE-THORNDIKE INTELLIGENCE TEST LEVEL 5
FORM B NORMS: U.S.A.
CONTROL GROUP

Student	Raw Score	Verbal I.Q.	Raw Score	Non-Verbal	Verbal Grade	Non-Verbal Percentile
1	71	132	54	123	97	90
2	78	145	56	129	99	93
3	57	115	41	103	80	55
4	46	103	49	114	50	79
5	48	106	57	118	55	83
6	59	118	33	95	83	28
7	57	117	49	117	80	78
8	63	124	50	119	90	80
9	53	110	42	106	70	58
10	41	95	37	97	35	40
11	68	131	44	109	95	63
12	70	130	52	119	97	85
13	49	105	54	123	60	90
14	44	99	36	97	44	35
15	63	122	32	92	90	27
16	64	124	46	111	91	70
17	48	106	53	122	55	88
18	34	87	38	98	91	97
19	60	119	55	124	85	92
20	59	118	41	104	83	55
21	52	110	36	98	68	98
22	64	125	50	119	91	80
23	40	94	47	111	30	73
24	52	111	52	122	68	85
25	52	108	38	98	68	43
26	46	101	42	105	50	58
27	53	110	47	112	70	73
28	61	120	40	102	87	50
29	52	108	26	86	68	86
30	53	112	35	98	70	98
31	66	126	57	126	93	94
32	47	103	54	123	53	90
33	61	122	39	102	85	45
34	56	113	23	78	92	92
35	54	113	39	101	73	45
36	63	122	44	107	90	63
37	65	126	57	128	92	94
Total	2,069	4,230	1,745	3,922	2,778	2,488
Mean	55.9		47.16			
		S.D. = 16				

TABLE XII
POETRY JUDGMENT TESTS
EXPERIMENTAL AND CONTROL GROUPS

Student	EXPERIMENTAL GROUP		CONTROL GROUP	
	Pre Test	Post Test	Pre Test	Post Test
1	15	12	15	21
2	21	26	28	22
3	20	20	19	15
4	11	19	16	15
5	12	14	17	15
6	16	15	23	25
7	10	7	17	14
8	26	20	18	18
9	17	18	18	24
10	20	20	21	10
11	18	16	22	14
12	22	19	19	19
13	18	17	24	19
14	18	19	12	15
15	21	19	19	18
16	20	22	22	15
17	12	13	20	12
18	17	11	10	15
19	17	19	21	18
20	17	15	19	16
21	14	20	20	20
22	23	24	10	20
23	21	24	17	13
24	20	19	20	21
25	13	12	15	12
26	24	25	14	15
27	18	22	20	18
28	18	20	13	16
29	17	17	14	16
30	20	21	20	18
31			15	19
32			23	20
33			20	20
34			14	15
35			20	13
36			21	16
37			22	22
Total	542	545	678	634
Mean	18.07	18.2	18.33	17.14
S.D.	2.8	4.4	3.9	3.4

TABLE XIII
GAIN OR LOSS ON POETRY JUDGMENT TESTS OF EXPERIMENTAL GROUP

Student	Pre T Score	Post T Score	Diff.	Diff. ²	Pre T Score ²	Post T Score ²
1	39	36	-3	9	1521	1296
2	61	68	+7	49	3721	4624
3	57	54	-3	9	3249	2916
4	25	51	+26	676	625	2601
5	28	41	+13	169	784	1681
6	42	43	+1	1	1764	1849
7	21	25	+4	16	441	625
8	78	54	-24	576	6084	2916
9	46	50	+4	16	2116	2500
10	57	54	-3	9	3249	2916
11	50	45	-5	25	2500	2025
12	64	51	-7	49	4096	2601
13	50	47	-3	9	2500	1109
14	50	51	+1	1	2500	2601
15	61	51	-10	100	3721	2601
16	57	59	+2	4	3249	3481
17	28	38	+10	100	784	1444
18	46	34	-8	64	2116	1156
19	46	51	+5	25	2116	2601
20	46	43	-3	9	2116	1849
21	36	54	+18	324	1296	2916
22	68	63	-5	25	4624	3969
23	61	63	+2	4	3721	3969
24	57	51	-6	36	3249	2601
25	32	36	+4	16	1024	1296
26	72	65	-7	49	5184	4225
27	50	59	+9	81	2500	3481
28	50	54	+4	16	2500	2916
29	46	47	+1	1	2116	2209
30	57	56	-1	1	3249	3136
Total	1,581	1,494	+23	2,469	78,715	77,210

TABLE XIV

GAIN OR LOSS ON POETRY JUDGMENT TESTS OF CONTROL GROUP

Student	Pre T Score	Post T Score	Diff.	Diff. ²	Pre T Score ²	Post T Score ²
1	42	62	+20	400	1764	3844
2	75	64	-11	121	5625	4096
3	52	44	-8	64	2704	1936
4	44	44	0	0	1936	1936
5	47	44	-3	9	2209	1936
6	62	73	+11	121	3844	5329
7	47	41	-6	36	2209	1681
8	49	53	+4	16	2401	2809
9	49	70	+21	441	2401	4900
10	57	29	-28	784	3249	841
11	60	41	-19	361	3600	1681
12	52	56	+4	16	2704	3136
13	65	56	-9	81	4225	3136
14	34	44	+10	100	1156	1936
15	52	53	+1	1	2704	2809
16	60	44	-16	256	3600	1936
17	55	35	-19	361	2916	1225
18	29	44	+15	225	841	1936
19	57	53	-4	16	3249	2809
20	52	47	-5	25	2704	2209
21	54	59	+5	25	2916	3481
22	29	59	+30	900	841	3481
23	47	38	-9	81	2209	1444
24	54	62	+8	64	2916	3844
25	42	35	-7	49	1764	1225
26	39	44	+5	25	1521	1936
27	54	53	-1	1	2916	2809
28	36	47	+11	121	1296	2209
29	39	47	+8	64	1521	2209
30	54	53	-1	1	2916	2809
31	42	56	+14	196	1764	3136
32	62	59	-5	25	3844	3249
33	54	59	+5	25	2916	3249
34	39	44	+5	25	1521	1936
35	54	38	-16	256	2916	1444
36	57	47	-10	100	3249	2200
37	60	64	+4	16	3600	4996
Total	1,855	1,857	+2	5,392	96,667	96,887

TABLE XV

COMPARISON OF PRE AND POST TESTS OF CREATIVE THINKING
EXPERIMENTAL GROUP - VERBAL SECTION

Student	Fluency				Flexibility				Originality			
	Pre	T	Post	T	Pre	T	Post	T	Pre	T	Post	T
1	80	53	107	61	29	49	54	66	63	59	72	62
2	63	44	50	41	31	53	32	43	54	51	42	46
3	74	50	44	39	31	53	38	50	47	45	44	47
4	69	47	65	46	26	44	37	49	51	48	53	52
5	70	48	62	49	33	57	35	47	53	50	58	54
6	67	46	86	51	24	42	38	50	44	40	45	47
7	79	53	111	63	30	51	39	51	52	41	72	62
8	66	46	62	45	26	44	38	50	49	46	42	46
9	129	78	120	66	32	55	51	64	68	63	72	62
10	101	64	111	63	40	68	51	64	70	65	63	57
11	95	61	96	57	29	49	47	59	59	55	47	48
12	51	38	67	47	27	46	41	43	43	41	57	54
13	47	36	70	48	26	44	36	48	44	40	54	52
14	85	56	109	63	40	68	46	58	60	56	66	59
15	63	44	86	51	25	42	42	54	54	51	61	56
16	49	37	65	46	20	33	42	54	37	45	47	48
17	87	57	101	63	36	63	43	55	63	59	67	59
18	61	43	49	40	24	42	23	35	49	46	24	36
19	95	61	104	60	38	56	38	50	46	44	47	48
20	56	41	31	34	28	46	23	35	37	45	23	34
21	28	26	20	30	18	34	15	27	27	27	13	28
22	64	45	70	48	33	57	40	52	58	54	51	49
23	97	62	77	50	30	51	28	40	67	63	32	40
24	73	49	81	52	32	55	37	49	54	51	48	49
25	69	47	30	36	29	49	18	30	46	44	21	34
26	85	56	108	61	33	57	51	64	67	63	92	73
27	93	60	105	60	31	53	52	64	71	66	62	57
28	72	49	69	47	21	35	35	47	47	45	44	47
29	49	37	59	44	26	44	29	41	39	37	32	40
30	85	56	77	50	32	55	39	51	68	63	49	49
Total:	2,212	1,490	2,282	1,511	880	1,637	1,138	1,173	1,587	1,503	1,500	1,495
R.S. Mean	73.7		76.07		29.3		37.9		52.9		50.0	
S.D.	19.4		28		5.36		9.8		11.2		17.9	
t=.868				t=.1045				t=-.17				

TABLE XVI
COMPARISON OF PRE AND POST TESTS OF CREATIVE THINKING
FIGURAL SECTION - EXPERIMENTAL GROUP

Student	Fluency				Flexibility				Originality				Elaboration			
	Pre	T	Post	T	Pre	T	Post	T	Pre	T	Post	T	Pre	T	Post	T
1	26	56	25	60	24	60	21	61	42	51	28	52	115	50	151	58
2	16	44	16	45	15	46	14	47	23	45	14	42	149	52	110	48
3	12	49	14	42	9	37	8	34	8	50	16	43	54	45	69	39
4	30	51	30	69	26	62	22	63	50	52	38	68	123	49	142	54
5	16	44	13	40	16	48	10	39	26	49	23	43	81	47	85	42
6	18	46	15	43	16	48	13	45	21	44	13	42	115	50	124	50
7	22	51	23	57	20	54	15	50	37	57	31	55	90	48	103	46
8	14	42	14	41	13	43	14	47	27	49	19	46	86	48	76	40
9	38	79	26	62	31	70	20	59	44	53	43	64	199	56	211	69
10	17	45	18	48	14	44	18	55	26	48	25	50	93	48	61	38
11	26	56	14	41	17	49	11	41	53	70	23	43	170	54	136	53
12	9	36	24	58	8	35	18	55	9	48	34	47	44	45	104	46
13	22	51	21	53	21	55	19	57	21	44	29	53	81	47	83	42
14	13	41	12	38	9	37	10	39	12	49	14	42	100	49	120	50
15	11	38	17	47	11	49	12	43	20	47	15	49	99	49	128	63
16	13	41	11	36	12	41	9	37	27	49	11	40	138	52	125	51
17	26	56	21	53	23	58	17	53	31	52	23	43	96	49	107	47
18	41	76	28	66	35	77	23	65	28	50	38	68	108	49	141	54
19	26	56	30	69	20	54	26	72	24	46	47	66	158	53	188	64
20	18	46	15	43	9	37	14	47	23	45	17	44	70	47	73	40
21	11	38	9	32	10	37	8	34	32	53	18	45	134	51	83	42
22	23	51	20	52	21	55	12	43	26	49	24	51	143	52	140	54
23	23	51	17	47	22	57	17	53	34	55	28	52	94	48	81	52
24	17	45	7	30	15	46	7	34	26	49	11	40	110	50	84	42
25	30	51	11	36	24	60	16	51	32	53	24	51	90	48	73	40
26	24	54	25	60	20	54	18	55	36	56	40	61	224	43	195	85
27	20	51	23	57	17	51	17	53	23	45	30	54	106	49	143	53
28	14	41	16	45	14	44	16	51	23	45	15	49	76	47	115	49
29	34	66	23	57	19	52	21	61	38	57	31	55	150	52	144	55
30	21	50	26	62	18	51	21	61	32	53	29	53	183	55	155	57
Total	631	1,502	569	1,489	529	1,511	467	1,505	854	1,523	751	1,511	3,480	1,482	3,650	1,523
Mean	21.03		18.97		17.6		15.6		28.5		25.03		116		121.66	
S.D.	8.09		5.8		6.55		4.94		11.8		13.6		138.1		48.6	
	t = -.2628				t = -.1282				t = -.0409				t = .8447			

TABLE XVII

COMPARISON OF PRE AND POST TESTS OF CREATIVE THINKING
VERBAL SECTION - CONTROL GROUP

Student	Fluency				Flexibility				Originality				
	Pre	T	Post	T	Pre	T	Post	T	Pre	T	Post	T	
1	80	53	116	57	41	59	50	57	57	55	75	67	
2	68	50	91	52	20	42	38	51	46	47	55	61	
3	51	45	90	52	28	49	34	50	38	40	53	50	
4	85	54	69	47	31	51	34	50	57	55	39	39	
5	54	46	83	50	21	43	32	49	37	39	54	50	
6	43	43	44	42	18	40	27	39	35	38	25	35	
7	77	52	82	50	35	54	39	50	66	63	54	50	
8	66	49	87	51	28	49	38	51	39	48	48	54	
9	77	52	107	55	35	54	40	50	54	53	70	63	
10	83	54	110	60	33	53	43	51	59	57	73	65	
11	60	48	76	49	30	50	36	50	49	49	56	52	
12	83	54	98	53	36	55	32	50	66	63	73	65	
13	98	58	104	55	38	57	43	51	69	65	61	56	
14	75	52	85	51	37	56	44	51	61	57	64	58	
15	78	52	53	44	27	48	29	40	51	51	36	36	
16	75	52	73	48	26	47	31	49	45	46	51	48	
17	62	48	112	58	29	49	46	51	50	50	78	69	
18	66	49	72	48	24	46	38	51	32	35	56	52	
19	75	52	66	47	39	57	38	51	59	57	50	47	
20	56	47	65	46	29	49	38	51	49	49	47	45	
21	66	49	66	47	30	50	34	50	47	47	49	46	
22	44	43	72	48	19	42	36	50	34	37	52	49	
23	86	55	86	49	35	54	39	50	54	53	47	45	
24	92	56	124	59	33	53	39	50	49	49	64	58	
25	28	39	30	61	16	49	18	30	18	47	20	25	
26	55	46	91	52	31	51	36	50	42	43	54	50	
27	58	50	57	45	19	42	29	40	40	42	45	43	
28	74	51	91	52	31	51	46	51	47	47	62	56	
29	79	52	101	54	33	53	39	50	60	58	62	56	
30	94	57	84	50	34	53	43	51	64	61	52	49	
31	72	51	89	51	36	55	46	61	83	77	61	56	
32	89	55	107	55	29	49	36	50	53	52	50	47	
33	71	50	88	51	30	50	47	62	63	60	71	66	
34	77	52	74	48	32	53	33	49	54	53	46	44	
35	51	45	55	44	27	48	30	49	40	42	41	40	
36	63	48	69	47	28	49	39	50	48	48	49	46	
37	44	43	58	45	29	49	34	50	45	46	39	39	
Total	2,555	1,828	3,085	1,873	1,097	2,259	1,364	1,883	1,860	1,879	1,982	1,847	
Mean	69.06		82.03		29.7		36.9		50.3		53.6		
S. D.	37.6		47.2		12.8		7.9		12.34		13.0		
		T= 1.33					t= 8.18					t= -.467	

TABLE XVIII
COMPARISON OF PRE AND POST TESTS OF CREATIVE THINKING
FIGURAL SECTION - CONTROL GROUP

Student	Fluency															
	Pre	T	Post	T	Pre	T	Post	T	Pre	T	Post	T	Pre	T	Post	T
1	29	36	16	48	27	61	15	51	18	43	22	50	83	48	61	40
2	35	66	22	58	28	63	18	57	31	57	31	62	119	51	134	55
3	13	34	16	48	11	36	16	53	23	48	24	53	36	44	89	46
4	25	51	12	41	19	48	11	42	20	45	18	45	89	48	64	40
5	16	39	13	43	16	41	11	44	25	50	17	43	125	52	155	59
6	24	50	9	36	17	43	8	35	33	59	18	45	117	51	70	41
7	26	53	24	62	23	54	18	57	25	50	22	50	97	49	87	45
8	27	54	30	72	23	54	21	64	25	50	31	62	90	48	95	47
9	30	59	15	47	24	56	10	40	53	81	21	49	137	53	108	49
10	28	56	24	62	22	52	21	64	17	42	38	72	135	52	196	67
11	25	51	12	41	24	56	11	42	23	48	16	42	91	49	69	41
12	25	51	12	41	22	52	11	42	34	60	16	42	128	52	99	47
13	34	65	20	55	34	76	18	57	27	53	24	53	204	59	193	67
14	30	59	20	55	25	58	14	49	27	53	30	61	134	52	78	43
15	22	47	26	65	20	50	24	71	34	60	36	69	87	48	99	47
16	38	70	22	58	30	67	20	62	31	57	26	55	248	63	207	70
17	23	48	25	64	19	49	19	60	22	47	29	59	84	48	180	64
18	19	42	12	41	17	43	11	42	15	39	9	33	102	50	114	50
19	17	40	12	41	15	40	12	44	16	40	10	34	111	50	101	48
20	27	54	26	65	20	50	23	69	17	42	29	59	115	51	178	64
21	28	56	6	31	28	63	6	31	28	54	7	30	110	50	57	39
22	19	42	11	39	17	43	11	42	22	53	11	35	157	55	216	71
23	30	59	16	48	30	67	15	51	42	69	18	45	114	51	79	43
24	16	38	15	47	5	22	13	46	13	37	22	50	44	44	83	44
25	11	31	18	52	10	30	14	49	18	43	21	49	46	46	43	36
26	17	40	10	38	16	41	10	40	13	37	19	46	75	47	97	47
27	21	45	12	41	19	49	12	44	22	53	14	49	71	47	61	40
28	14	35	11	39	13	37	11	42	11	35	16	42	110	50	108	49
29	25	51	17	50	24	56	14	49	23	48	23	51	128	52	106	50
30	33	63	21	57	28	63	18	57	38	65	29	59	143	53	103	49
31	18	41	19	53	16	41	17	55	23	48	27	57	113	50	180	64
32	23	48	19	53	22	52	17	55	13	57	27	57	92	49	69	41
33	24	50	23	59	21	50	17	55	24	51	28	58	99	49	119	51
34	20	44	11	39	16	41	9	37	12	36	15	41	80	48	66	41
35	21	45	24	62	20	50	21	64	13	37	27	57	66	46	109	49
36	40	73	10	38	32	70	10	40	31	57	15	41	97	49	72	42
37	19	42	20	55	16	41	15	21	31	57	26	55	101	51	191	66
Total	892	1,828	631	1,844	769	1,860	543	1,853	911	1,861	812	1,860	3,977	1,855	4,136	1,852
Mean	24.1		17.05		20.8		14.67		24.6		21.94		107.49		111.8	
S.D.	6.81		5.86		5.64		4.45		9.03		7.45		111.2		48.8	
t= .16				t= -.0879				t= -.00947				t= -.0394				

TABLE XIX

SUMMARY OF DATA FOR PROSE WRITINGS OF EXPERIMENTAL GROUP

Student	Clarity		Liveliness		Precision		Originality		Total Score	
	R.S.	T Score	R.S.	T.	R.S.	T.	R.S.	T.	R.S.	T.
1	9	46	9	54	10	61	9	51	36	59
2	10	52	9	54	9	53	8	45	36	59
3	11	57	10	60	9	53	8	45	38	53
4	12	63	9	54	10	61	12	70	44	73
5	9	46	9	54	8	45	8	45	35	57
6	7	35	5	27	7	39	8	45	26	41
7	10	52	8	47	8	45	7	39	33	54
8	11	57	10	60	9	53	9	51	38	63
9	10	52	10	60	9	53	10	58	38	63
10	7	35	7	40	7	39	8	45	29	47
11	11	57	8	47	9	53	9	51	36	41
12	8	41	6	34	8	45	8	45	30	48
13	10	52	8	47	9	53	8	45	35	57
14	13	68	12	73	12	72	10	58	46	77
15	9	46	7	40	7	39	8	45	31	50
16	12	63	10	60	10	61	10	58	42	70
17	11	57	10	60	10	61	10	58	41	58
18	9	46	10	60	8	45	9	51	32	52
19	6	48	6	34	6	30	6	33	24	38
20	11	57	8	47	9	53	11	64	38	63
21	9	46	8	47	8	45	6	33	30	48
22	11	57	10	60	10	61	11	64	42	70
23	11	57	9	53	10	61	11	64	41	58
24	7	35	6	34	7	39	7	39	26	41
25	8	41	7	40	7	39	7	39	28	55
26	12	63	8	47	8	45	9	51	36	59
27	9	46	9	53	8	45	10	58	35	57
28	10	52	8	47	9	53	9	51	35	57
29	10	52	9	53	8	45	11	64	37	61
30	7	35	7	40	8	45	7	39	29	47
Total	290		252		257		264		1,047	
Mean	9.7		8.5		8.6		8.8		31	
S.D.	1.8		1.55		1.3		1.56		5.6	

TABLE XX

SUMMARY OF DATA FOR PROSE WRITINGS OF CONTROL GROUP

Student	Clarity		Liveliness		Precision		Originality		Total	
	R.S.	T Score	R.S.	T.	R.S.	T	R.S.	T	R.S.	T
1	12	64	9	56	10	65	8	51	38	52
2	11	59	11	71	10	65	11	73	43	54
3	9	47	9	56	9	57	8	51	34	50
4	12	64	10	63	9	57	8	51	39	52
5	10	53	7	42	7	40	8	51	32	45
6	6	29	5	28	6	32	6	38	23	46
7	9	47	7	42	9	57	6	38	31	41
8	10	53	10	63	9	57	11	73	40	53
9	10	53	8	49	9	57	7	45	34	50
10	10	53	8	49	9	57	7	45	34	50
11	10	53	9	56	8	48	8	51	35	56
12	7	35	6	35	8	48	6	38	27	47
13	13	70	11	71	10	65	10	65	43	46
14	8	41	7	42	7	40	9	58	31	41
15	10	53	8	49	9	57	7	45	34	50
16	9	47	8	49	7	40	8	51	31	41
17	10	53	8	49	8	48	7	45	31	41
18	6	29	6	35	6	32	5	31	23	46
19	11	59	9	56	11	73	7	45	37	51
20	9	47	7	42	7	40	7	45	30	49
21	8	41	6	35	7	40	7	45	28	48
22	9	47	9	56	8	48	9	58	35	44
23	8	41	8	49	9	57	9	58	34	50
24	11	59	9	56	9	57	8	51	38	52
25	8	41	7	42	7	40	6	38	27	47
26	11	59	8	49	8	48	7	45	34	50
27	7	35	6	35	6	32	6	38	25	47
28	11	59	8	49	8	48	7	45	34	50
29	10	53	9	56	9	57	11	73	39	52
30	11	59	10	63	8	48	9	58	37	51
31	9	47	8	49	8	48	8	51	33	50
32	8	41	7	42	7	40	7	45	28	48
33	11	59	9	56	8	48	9	58	37	51
34	10	53	9	56	9	57	8	51	35	56
35	10	53	9	56	10	65	8	51	37	51
36	12	64	8	49	9	57	8	51	36	51
37	7	35	7	42	7	40	6	38	26	47
Total	353		300		305		287		1,233	
Mean	9.5		8.108		8.24		7.75		33.4	
S.D.	1.708		1.41		1.234		1.46		25.83	

TABLE XXI
COMPARISON OF GROUPS ON BASIS OF ATTITUDES
TO TOTAL ENGLISH PROGRAM

Student	Experimental Group	Control Group
	Raw Score	Raw Score
1	38	34
2	35	27
3	35	33
4	42	43
5	38	25
6	38	37
7	42	29
8	26	37
9	41	32
10	40	33
11	24	42
12	46	39
13	35	25
14	45	37
15	32	31
16	31	27
17	27	35
18	35	32
19	24	32
20	35	42
21	30	30
22	36	31
23	32	39
24	28	27
25	39	31
26	25	28
27	34	28
28	40	31
29	41	35
30	38	25
31		33
32		26
33	Possible: 49	36
34		37
35		25
36		24
37		28
Total	1,052	1,186
Mean	35.06	32.04
	t= .543	

DO NOT MARK THIS BOOKLET

Test of Poetry Judgment

by GEOFFREY MASON, University of Victoria
and H. ROBERT KENDRICK, Oak Bay Senior Secondary School, Victoria, B.C.

DIRECTIONS

Do not open this booklet until you are told to do so.

This is a test of your ability to distinguish between good and bad poetry. On the following pages are fifteen questions. Each question contains three selections on the same topic. One selection was written by a noted poet and one was written as a deliberately poor imitation. The third was constructed to occupy a position between the other two.

Your task is to find the selection written by the poet (the best) and the poor imitation (the poorest).

Example:

- A. I must go to sea again, alone with sea
and sky
And a stout ship with a tall mast and a star to
steer her by
- B. I must go down to the seas again, to the lonely
sea and the sky,
And all I ask is a tall ship and a star to steer her by,
- C. I want to go to sea again
alone with the waves and the sky
In a big ship with stars to steer a-shining on high

In the above example A is the middle selection, B is by John Masfield and C is the poor imitation. Therefore B is the best, and C is the poorest. This is shown on the answer sheet in the following way:

Question:

Best

A	B	C
---	---	---

Poorest

A	B	C
---	---	---

Example:

=====

=====

For each question choose the best selection, note the letter of the selection and make a heavy black pencil mark in the space under that letter on the answer sheet. Then repeat the procedure for the poorest selection. Erase any answer you wish to change. Do all the questions. The test is not timed, but it should not take you much longer than thirty minutes. Please remember: DO NOT MARK THIS BOOKLET.

Experimental Edition

These materials are not to be produced without permission

University of Victoria

1

- A. We had to be killed so certainly we died.
We met our foe and bravely did we fight,
We fought so well but now we're dead.
Some of us were killed; some lost their sight.
- B. Here dead we lie because we did not choose
To live and shame the land from which we sprung.
Life, to be sure, is nothing much to lose,
But young men think it is, and we were young.
- C. We gave our lives that others might be free.
We had no choice; we had to go.
Life was good; we did not want to die.
Heroes they call us, but we say, "No."

2

- A. Without much ado there enters in,
Severely dressed with polished sickly grin,
The doctor who was called so long ago.
He moves across the room with footsteps slow,
Remarking that his dinner would be cold —
Wasted for a patient poor and old.
Casually he looks his victim o'er
And just as casually heads for the door;
Prescribes the usual dose of camomile,
Denouncing useless poor all the while.
- B. And who should enter but the medico
And one called such a long time ago;
He looked around, what did he care
For all the suffering a-lying there;
He told the spectators to be off
While he had a look at the patient's cough.
A casual look was all he gave
He figures he's ready for the grave;
To get his fee is his main intent
So these few minutes will be well spent.
- C. Anon, a figure enters, quaintly neat,
All pride and business, bustle and conceit;
With looks unalter'd by these scenes of woe,
With speed that, entering, speaks his haste to go,
He bids the gazing throng around him fly,
And carries fate and physic in his eye:
A potent quack, long versed in human ills,
Who first insults the victim whom he kills;
Whose murd'rous hands a drowsy Bench protect,
And whose most tender mercy is neglect.

3

- A. I have led a life and had my fill
Of Nature's beauty and man's wondrous Art:
I have had to none any ill will;
Farewell Life, you and I must part.
- B. I have lived my life in charity and peace,
Friends have I had and Music have I loved.
I have touched the clouds and hoped that life would never cease.
But now all's done and nothing have I proved.
- C. I strove with none for none was worth my strife:
Nature I loved, and, next to Nature, Art:
I warm'd both hands before the fire of Life,
It sinks; and I am ready to depart.

4

- A. Stone walls do not a prison make,
Nor iron bars a cage;
Minds innocent and quiet take
That for an hermitage;
If I have freedom in my love
And in my soul am free,
Angels alone, that soar above,
Enjoy such liberty.
- B. Can you make someone less free
By keeping him days and days
From the bustle of society
If only for peace he prays?
Let me be free to love and ponder
Although I'm manacled and chained
I can leave and wander
As one who feels unrestrained.
- C. You cannot make your gaols
Of cells in dungeons stark,
For there are those who when light fails
Take refuge in the dark.
If I am free to think,
Unhampered like Bonnivard,
If I can know life's brink,
Sufficient is that reward.

5

- A. The Persians slipped through to the camp fast asleep,
And surrounded their foe with soldiery deep.
And their spears cloaked the plain as a broad field of wheat
Rippling and waving in August's dry heat.
- B. The Assyrian came down like the wolf on the fold,
And his cohorts were gleaming in purple and gold;
And the sheen of their spears was like stars on the sea,
When the blue wave rolls nightly on deep Galilee.
- C. The enemy horde approached like a wave to the shore,
Nothing could delay the great armies of Thor,
The glint of the armour was impressive to the eye,
As they moved onward steadily 'till evening was nigh.

6

- A. If people would only give pause
To think of what is here,
Of big animals in cages
And the little frightened deer,
The wrong doing to God's own creatures
As we whip them from the rear.
Because we hurt them as we train them
And we fill them full of fear
And we kill them very recklessly
As we hunt them year by year.
- B. The world should have some feeling
For creatures in the zoo.
Of how we've barred and caged them;
And fed them poorly too.
We take them from their woodland homes
And pen them here to view.
For now you cannot free them
And send them two by two,
Ark-like into their forests.
The blame is all on you.
- C. 'Twould ring the bells of Heaven
The wildest peal for years,
If Parson lost his senses
And people came to theirs,
And he and they together
Knelt down with angry prayers
For tamed and shabby tigers,
And dancing dogs and bears,
And wretched blind pit ponies,
And little hunted hares.

7

- A. Bobbing violently, the sturdy tug
darts in amongst the logs
all chained together for towing.
Through the rising wind and gusty gale
the tug slips speedily past
the wharf into the open sea.
- B. Now the broad-hipped tugs
sniff through the squall and swing the oblong booms
by tar-stained wharves,
as with a last fierce gesture rain
small-pocks the oil-green water with a hurled
ten million wire nails.
- C. And next the little tugs
with wondrous dexterity manipulate the chained
booms alongside each other
and the rain comes and pitter patters
on the sea and on the tugs
as they tow the booms.

8

- A. I shall pass through this world but once.
Any good thing, therefore, that I can do or any kindness that
I can show any human being
Let me do it now.
But let me not defer or neglect it,
For I shall not pass this way again.
- B. We have only one life to spend on this earth
So we should do as many good things as we can while we are here.
And we should do them now
Because if we do not do them
We might not get another chance.
- C. Life is a one-way trip.
We must remember that as we pass a milestone or a blind
beggar anywhere on the road.
Stoop and read the sign
Or cross the poor palm with money
Because we will not return.

9

- A. Above the quiet dock in midnight
Tangled in the tall mast's corded height,
Hangs the moon. What seemed so far away
Is but a child's balloon, forgotten after play.
- B. We wandered down the dock one night
And, hanging from a mast's tall height,
We noticed the moon. The ropes had caught her,
A child's balloon, above the water.
- C. The moon in June like a lost balloon
Which a child has lost while gay at play,
Hangs down from a mast. Some ropes hold her soon
She seems so close-by, but she is far away.

10

- A. I think it better that in times like these
A poet's mouth be silent, for in truth
We have no gift to set a statesman right;
He has had enough of meddling who can please
A young girl in the indolence of her youth,
Or an old man upon a winter's night.
- B. In these upsetting and sometimes tragic days
What can the sensitive poet say or do?
He were best to say nothing, I feel.
Can he alter our leader's strange political ways?
What can he do to protect human rights? Sire?
Say nothing, poet, even if your senses reel.
- C. In these troubled, tragic times I think it's best
For a poet's tongue to take a rest because
There is nothing to help a leader he can do
Which is not being done by all the rest;
Is there special pleading he can make?
For too many cooks will spoil the stew.

11

- A. When I was young, every day I went to school,
And learned my lessons both by rote and rule.
And never did I learn my problems to think out.
O Wise Men, never can you teach a fool!
- B. As a child I had an excellent teacher
To whom I listened with admiration and respect.
I also listened attentively to our preacher,
But they told me what I did not expect.
- C. Myself when young did eagerly frequent
Doctor and Saint, and heard great argument
About it and about; but evermore
Came out by the same Door where in I went.

12

- A. Our fate of birth and worldly wealth,
Are really unimportant things,
Death approaches quite by stealth
And visits everybody including Kings;
The rich and poor
Shall be no more
For dying they are equal made
To be buried by the spade.
- B. The glories of our blood and state
Are shadows, not substantial things;
There is no armour against fate,
Death lays his icy hands on kings:
Sceptre and Crown
Must tumble down,
And in the dust be equal made
With the poor crooked scythe and spade.
- C. Gains of country and of self
Are useless, not important things;
Fate has no preference for wealth;
For death can also call on kings:
Great and small
To earth do fall
And in the end are equal made
Beneath the sod turned by the spade.

13

- A. Words sound fine to list
When said by the right one.
Not a word is unheard
Not even a slight one.
Lasting down the years
To the end of time
Carried on by means of song
Endlessly in rhyme.
- B. Bright is the ring of words
When the right man rings them,
Fair the fall of songs
When the singer sings them.
Still they are carolled and said —
On wings they are carried —
After the singer is dead
And the maker buried.
- C. Tunes are gay and cheerful
When a lover hears them.
Tunes make a merry earful
When the hearer hears them.
They last forever and forever,
And drift on endless space;
Their mcm'ries fading never
And etched on Time's face.

14

- A. Five miles meandering with a mazy motion
Through wood and dale the sacred river ran,
Then reached the caverns measureless to man,
And sank in tumult to a lifeless ocean:
And 'mid this tumult Kubla heard from far
Ancestral voices prophesying war!
- B. The prophetic river snaked for miles
Through the gloomy forest deep.
And all mankind seemed steeped in sleep,
Unaware of Satan's fiendish smiles:
Yet Kubla heard the warning knell
That doomed mankind to living hell.
- C. For many miles wandering far and wide
The river ran through gorges deep and low,
Beside the mountains with their peaks in snow,
'Til it reached a deserted countryside:
And Kubla heard the trickling water
That showed the men were bound for slaughter.

15

- A. If I had costly jewels and precious things,
If I had wealth untold,
And Croesus-like could rule the world,
My treasures would be yours alone
And at your feet I'd lay that world.
My wealth is just a pining heart
But at your feet I lay that heart.
- B. Had I but uncounted riches
Of silver things and gold,
And beautiful cloths and costly gems,
The greatest wealth ever heard.
I would put them all down at your feet
Just as I have laid my hopes at your feet;
Tread carefully lest you destroy them.
- C. Had I the heaven's embroidered cloths,
Enwrought with golden and silver light,
The blue and the dim and the dark cloths
Of night and light and the half-light,
I would spread the cloths under your feet:
But I would spread my dreams under your feet;
Tread softly because you tread on my dreams.

END

Creative Thinking With Pictures

Name _____ Age _____ Sex _____

School _____ Grade _____

City _____

Date _____

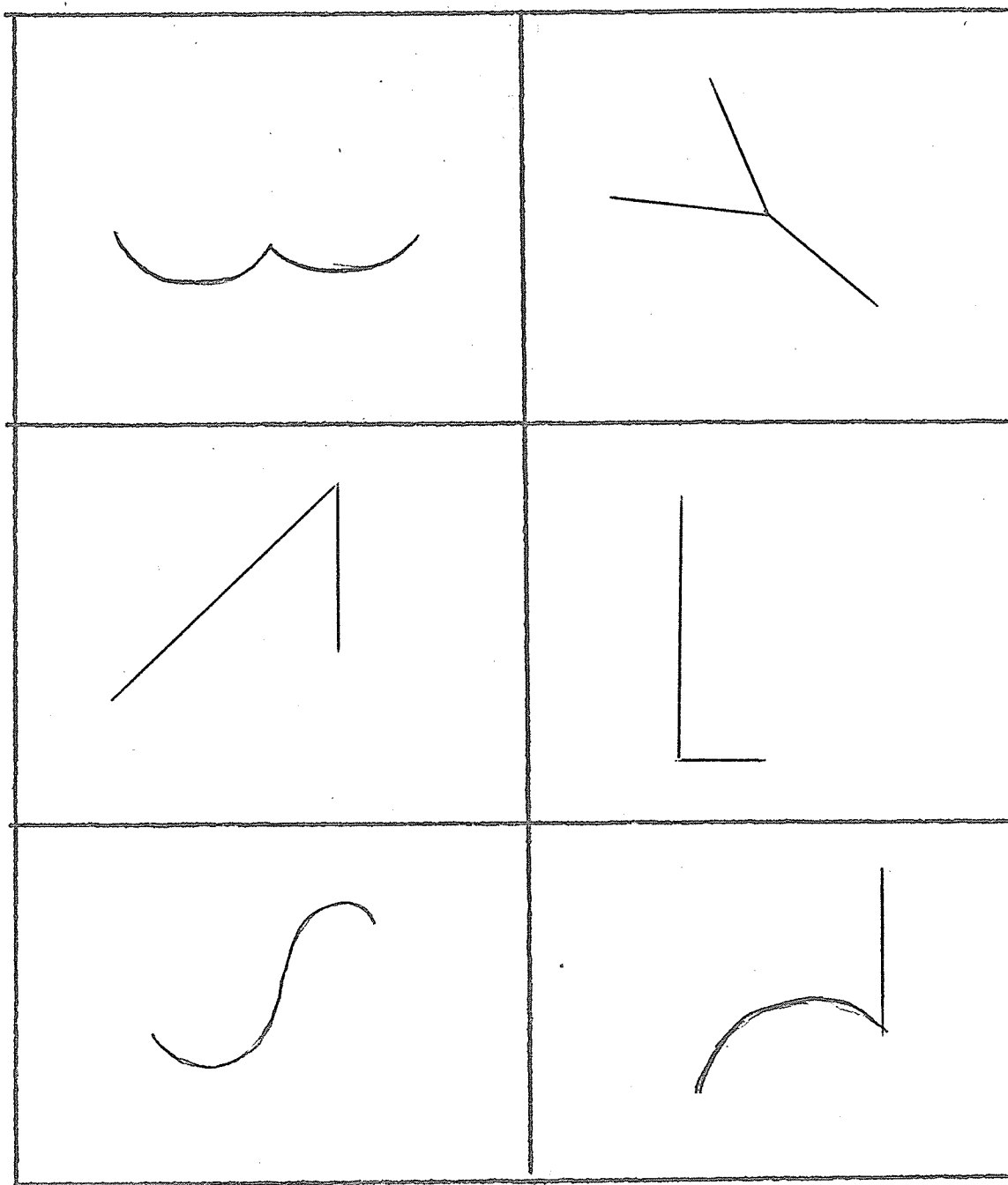
(Sample of test used in
September)

Activity 1: PICTURE CONSTRUCTION

You have been given a piece of colored paper in the form of a triangle. Think of a picture or an object which you can draw with this piece of paper as a part of it. Try to draw something that no one else in this class will think of. Keep adding things onto it, putting into your picture as many interesting ideas as you can. When you have completed your picture, think up a name or title for it and write it at the bottom of the picture.

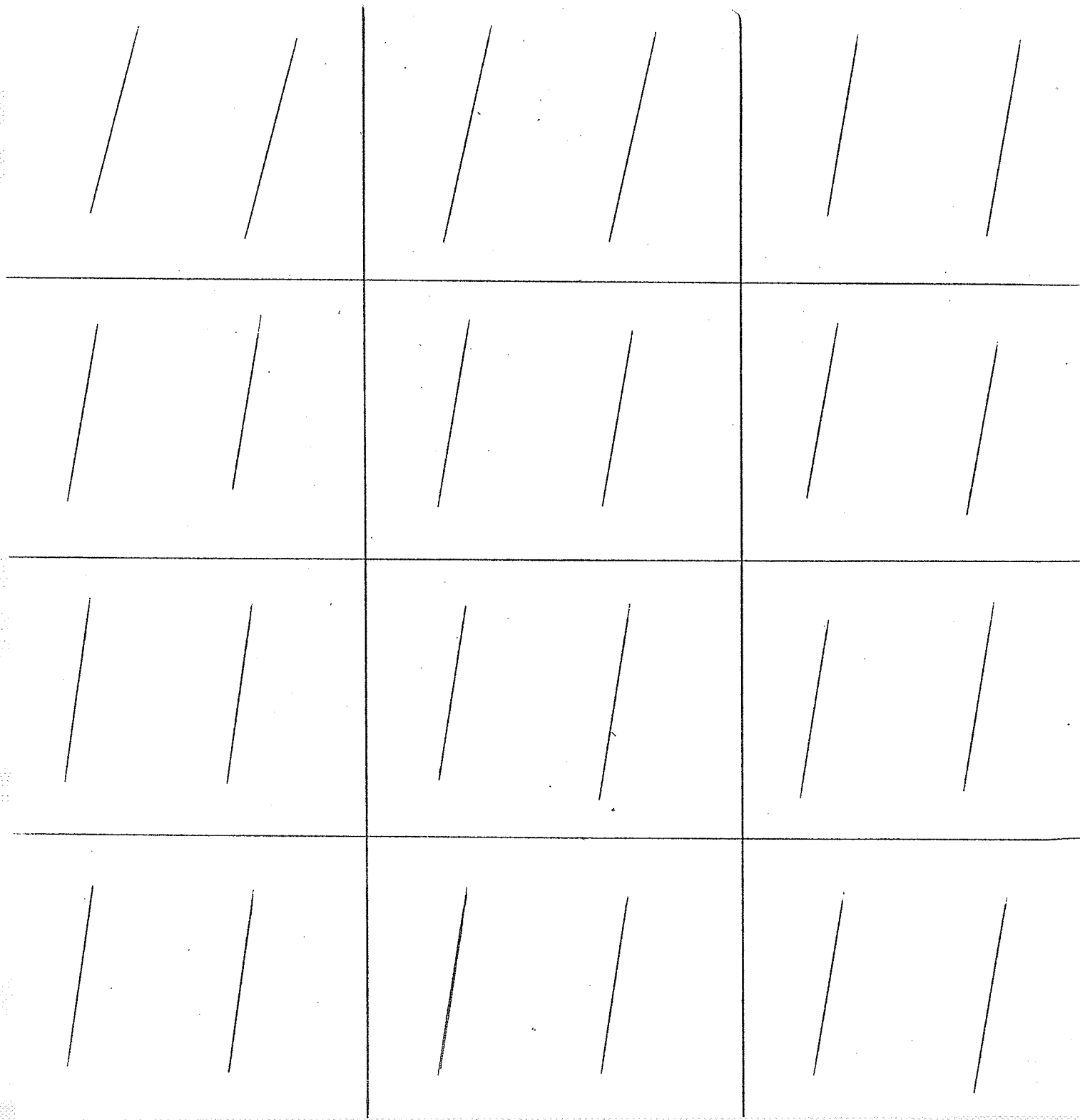
Activity 2: PICTURE COMPLETION

By adding lines to the figures below, draw some object or design that no one else in the class will think of. Try to have as many different ideas as you can in your drawing. Don't stop with your first idea; keep building onto it. Make up titles for each of your pictures and write one in each block below the figure.



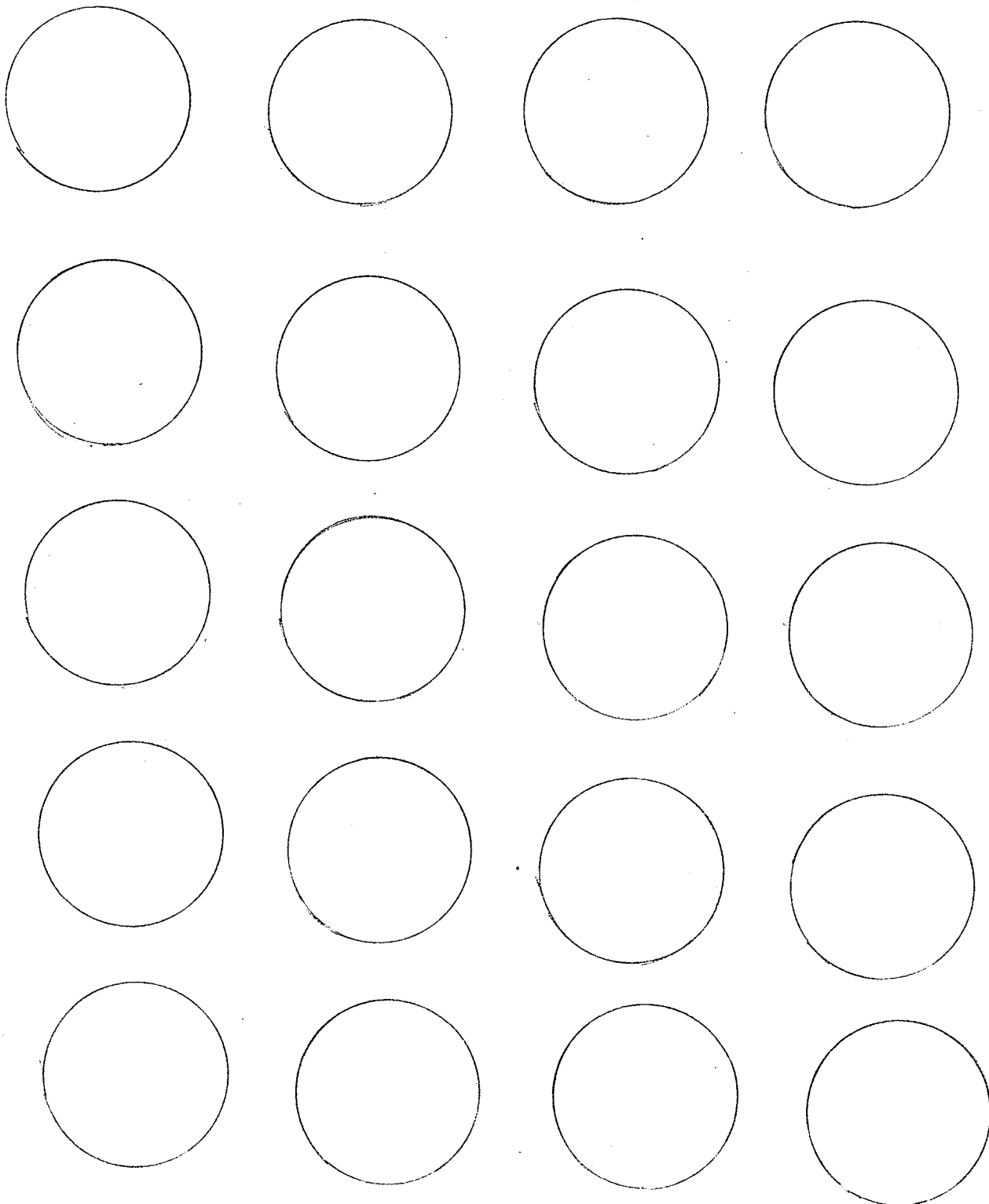
Activity 3: LINES

See how many objects you can make from the pair of lines in each square. With a pencil add lines and shapes to complete your picture. Your added lines can be inside or outside the lines already in the square. Try to think of things that no one else in the class will think of. Make as many things as you can and put as many ideas as you can in each one. Give each picture a title when you have completed them.



Activity 4: CIRCLES

See how many objects you can make from the circles below. A circle should be the main part of whatever you make. With a pencil add lines to the circles to complete your picture. Your lines can be inside the circle, or outside the circle. Try to think of things that no one else in the class will think of. Make as many things as you can and put as many ideas as you can in each one. Add titles to each picture.



Creative Thinking With Words

Name _____ Age _____ Sex _____

School _____ Grade _____

City _____

Date _____

(Sample of test used in
September)

Activities 1-3: ASK-AND-GUESS

The first three activities will be about the drawing below. These activities will give you a chance to see how good you are at asking questions to find out things that you don't know and in making guesses about possible causes and consequences of happenings. Look at the picture. What is happening? What can you tell for sure? What do you need to know to understand what is happening, what caused it to happen and what will be the result?



Activity 1: ASKING. List below all the questions you need to ask to know for sure what is happening in the picture on the opposite page. Do not ask questions which can be answered by looking at the drawing.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____
13. _____
14. _____
15. _____
16. _____
17. _____
18. _____
19. _____
20. _____
21. _____
22. _____
23. _____

Activity 2: GUESSING: List below all the possible causes for what is happening that you see in the picture on page 1. Make as many guesses as you can, and don't be afraid to guess.

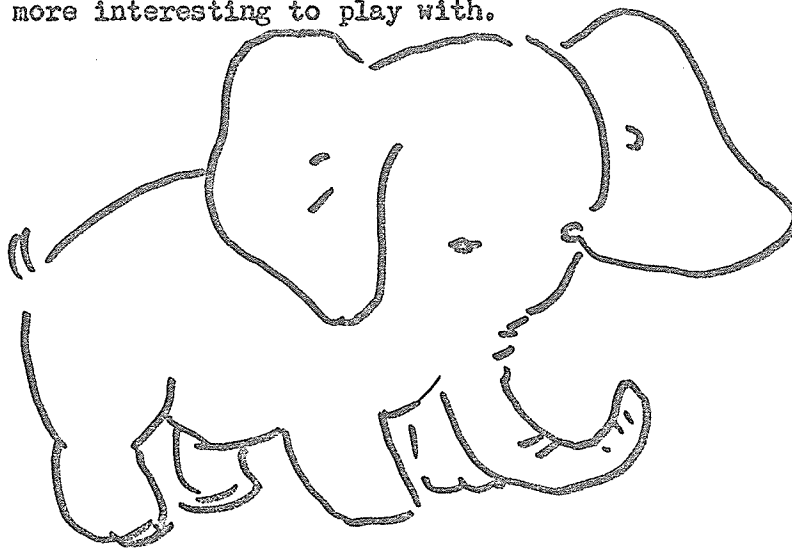
1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____
13. _____
14. _____
15. _____
16. _____
17. _____
18. _____
19. _____
20. _____
21. _____
22. _____
23. _____

Activity 3: GUESSING CONSEQUENCES: List below all the things that might happen as a result of what is taking place in the picture on page 1. You may use things that might happen right afterwards or things that might happen a long time afterwards. Make as many guesses as you can and don't be afraid to guess.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____
13. _____
14. _____
15. _____
16. _____
17. _____
18. _____
19. _____
20. _____
21. _____
22. _____
23. _____

Activity 4: IMPROVEMENT

List below ways of improving the toy elephant shown on this page to make it more interesting to play with.



1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____
13. _____
14. _____
15. _____

Activity 5: DIFFERENT USES

List below the cleverest, most interesting and most unusual uses you can think of for the toy elephant shown in Activity 4, other than as a plaything. Think of uses as it is, or as it could be changed.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____
13. _____
14. _____
15. _____
16. _____
17. _____
18. _____
19. _____
20. _____
21. _____
22. _____

Activity 6: UNUSUAL USES

Write as many different ways for which a drinking straw can be used. List as many interesting and unusual uses as you can think of, using one straw or several; think about possible new uses.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____
13. _____
14. _____
15. _____
16. _____
17. _____
18. _____
19. _____
20. _____
21. _____
22. _____

Activity 7: WHAT IF

Tell what would happen if clouds had strings on them. Think of all the exciting things that would happen because of it, and list them below.



1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____
13. _____
14. _____
15. _____
16. _____

Activity 8: IMPOSSIBILITIES

List below as many impossible things as you can think of.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____
13. _____
14. _____
15. _____
16. _____
17. _____
18. _____
19. _____
20. _____
21. _____
22. _____
23. _____

Creative Thinking With Pictures

Name _____ Age _____ Sex _____

School _____

City _____

Date _____

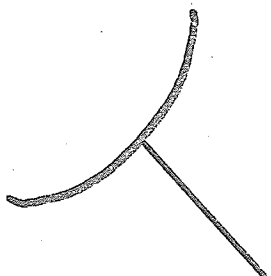
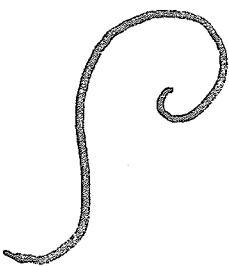
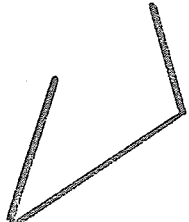
(Sample of test used in
January)

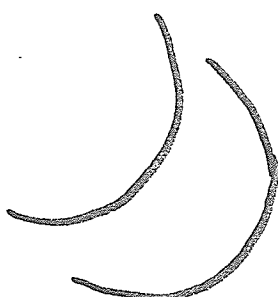
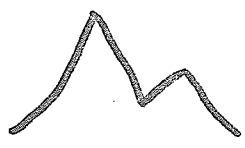
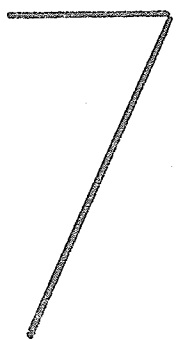
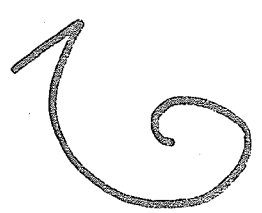
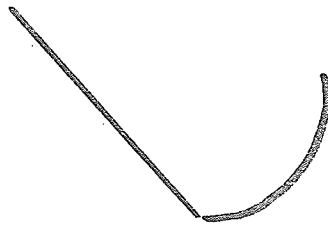
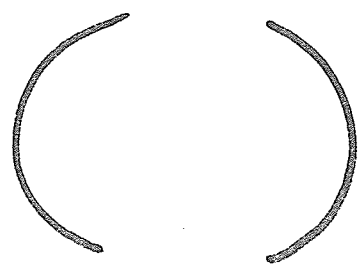
Activity 1: PICTURE MAKING

You have been given a piece of colored paper. Think of a picture which you can draw with this piece of paper as a part of it. Try to draw something that no one else in this class will think of. Keep adding things onto it, putting into your picture as many interesting ideas as you can. When you have completed your picture, think up a name or title for it and write it at the bottom of the page.

Activity 2: COMPLETE THE PICTURE

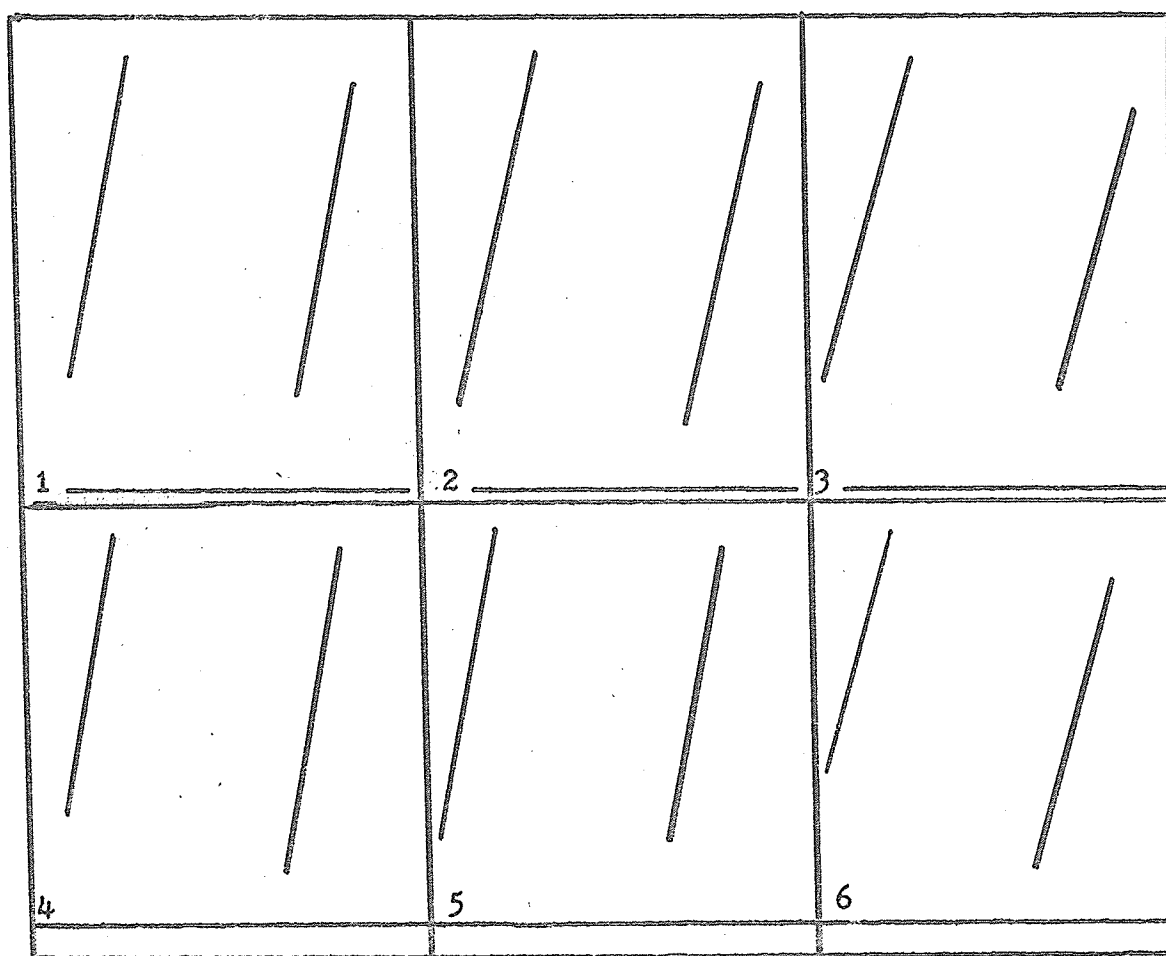
By adding lines to the figures below, and on the next page, draw some object or design that no one else in the class will think of. Try to have as many different ideas as you can in your drawings. Don't stop with your first idea; keep building onto it. Make up titles for each of your pictures and write one in each block below the figure.

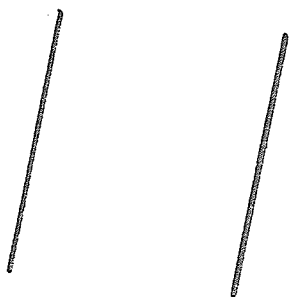
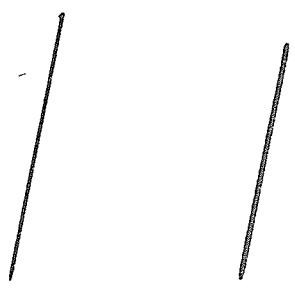
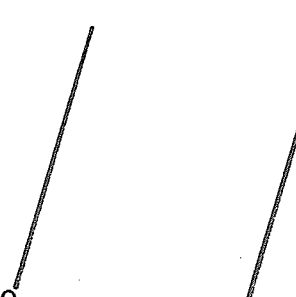
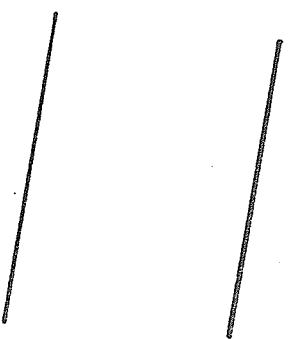
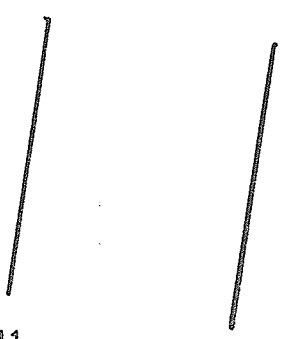
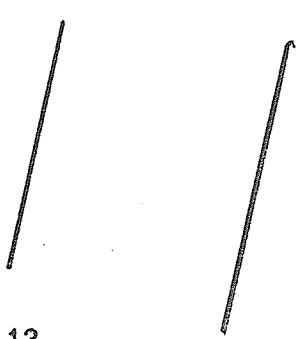
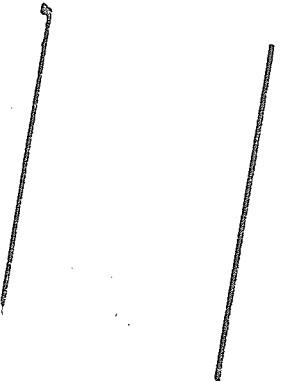
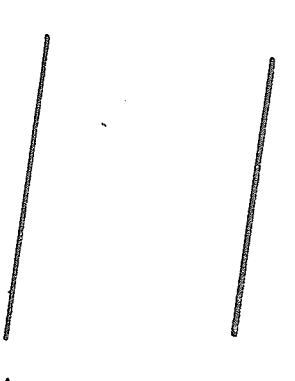
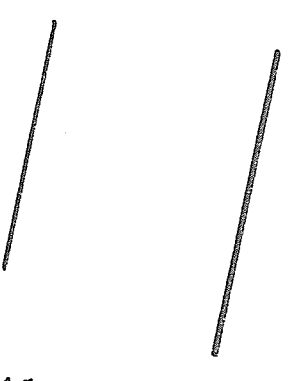
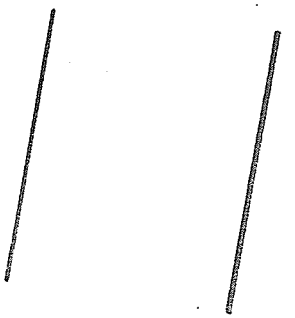
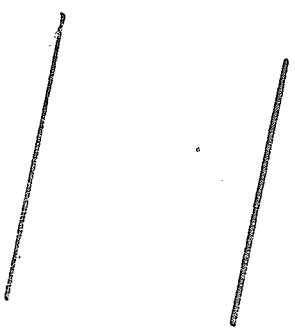
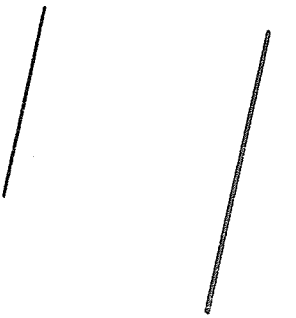
 1. _____	 2. _____
 3. _____	 4. _____
 5. _____	 6. _____

 7. _____	 8. _____
 9. _____	 10. _____
 11. _____	 12. _____

Activity 3: PICTURES WITH LINES

See how many objects you can make from the pair of lines in each square. With a pencil add lines and shapes to complete your picture. Your added lines can be inside or outside the lines already in the square. Try to think of things that no one else in the class will think of. Make as many things as you can and put as many ideas as you can in each one. Give each picture a title when you have completed them.



 7 _____	 8 _____	 9 _____
 10 _____	 11 _____	 12 _____
 13 _____	 14 _____	 15 _____
 16 _____	 17 _____	 18 _____

Creative Thinking With Words

Name _____ Age _____ Sex _____

School _____

City _____

Date _____

(Sample of test used in
January)

Activities 1-3: ASKING AND GUESSING

The first three activities will be about the drawing below. These activities will give you a chance to see if you are good at asking questions to find out things that you don't know and in making guesses about possible causes and consequences. Look at the picture carefully. What do you think is happening? What do you know for sure? What do you have to know to fully understand what is going on, what caused it, and what will happen as a result?



Activity 1: ASKING. List below all the questions you need to ask to know for sure what is happening in the picture. Do not ask questions which can be answered just by looking at the drawing.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____
13. _____
14. _____
15. _____
16. _____
17. _____
18. _____
19. _____
20. _____
21. _____
22. _____
23. _____

Activity 2: GUESSING. List below all the possible causes for what is happening that you see in the picture on page 1. Make as many guesses as you can, and you don't be afraid to guess.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____
13. _____
14. _____
15. _____
16. _____
17. _____
18. _____
19. _____
20. _____
21. _____
22. _____
23. _____

Activity 3: GUESSING CONSEQUENCES List below all the things that might happen as a result of what is taking place in the picture on page 1. You may use things that might happen right afterwards or things that might happen a long time afterwards. Make as many guesses as you can and don't be afraid to guess.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____
13. _____
14. _____
15. _____
16. _____
17. _____
18. _____
19. _____
20. _____
21. _____
22. _____

Activity 4: IMPROVEMENT

List below ways of changing the toy dog shown on this page to make it more interesting for children to play with. What do you think would make it more fun?



1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____
13. _____

Activity 5: DIFFERENT USES

Write as many different ways for which a spool or spools can be used. List as many interesting and unusual uses as you can think of, using one or several. Think about possible new uses that only YOU can think of.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____
13. _____
14. _____
15. _____
16. _____
17. _____
18. _____
19. _____
20. _____
21. _____

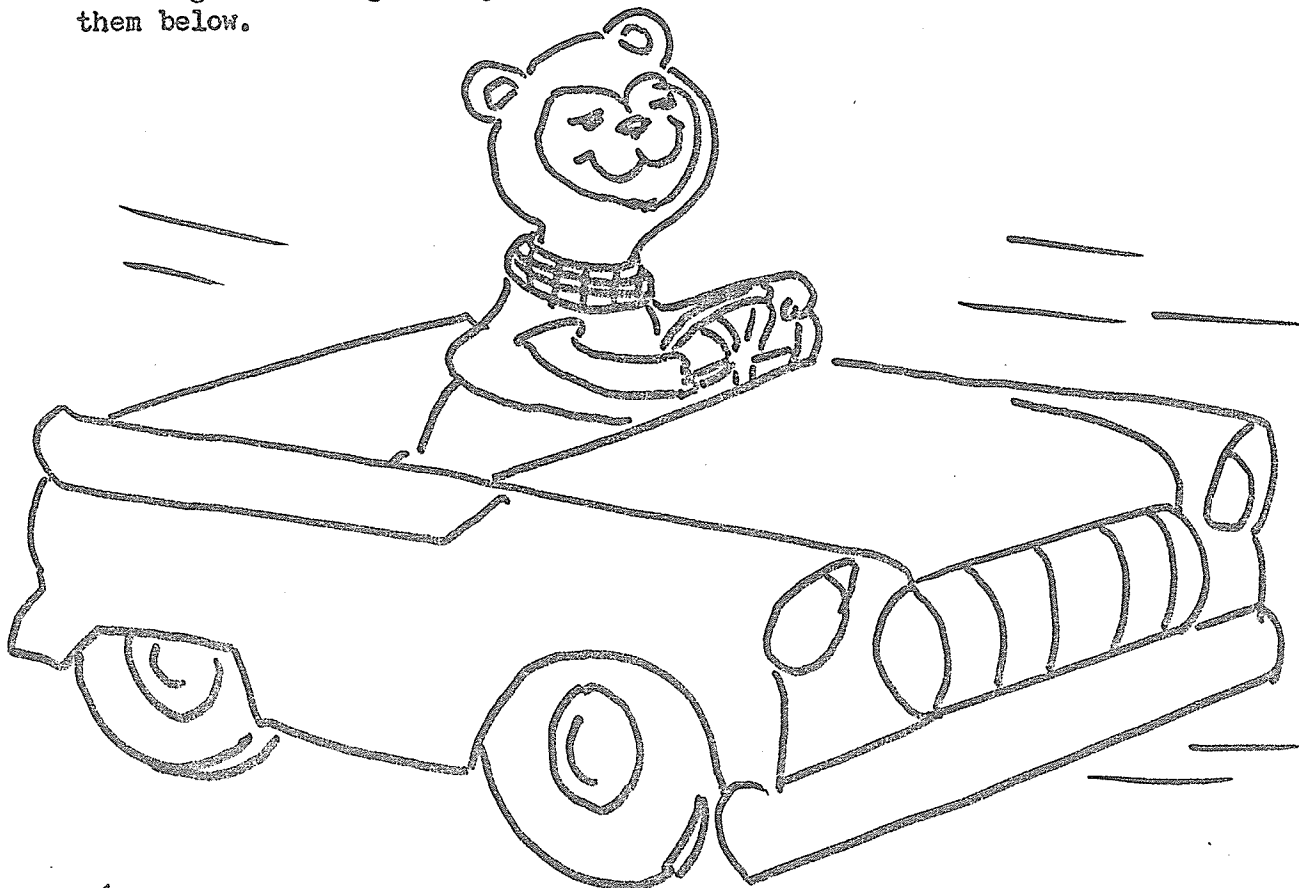
Activity 6: DIFFERENT QUESTIONS

List below several questions concerning unusual things about spools. Try to ask questions which you do not usually think about, but which will make other people interested in finding the answers.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____
13. _____
14. _____
15. _____
16. _____
17. _____
18. _____
19. _____
20. _____
21. _____
22. _____

Activity 7: WHAT IF

Tell what would happen if animals could drive cars. Think of all the exciting and strange things that would happen because of it, and list them below.



1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

APPENDIX C

ATTITUDE SCALE

ATTITUDE TO GRADE XII ENGLISH COURSE

INSTRUCTIONS: Circle the number that best represents your frank opinion of various aspects of the English program this year.

Example:

	Boring						Very Interesting
BASEBALL:	1	2	3	4	5	6	7
VOLLEYBALL:	1	2	3	4	5	6	7
TENNIS:	1	2	3	4	5	6	7

.....

	<u>Boring</u> <u>Very Interesting</u>
NOVELS	1 2 3 4 5 6 7
SHORT STORIES	1 2 3 4 5 6 7
PRESCRIBED POETRY	1 2 3 4 5 6 7
CREATIVE WRITING OF POETRY (Ex. Group)	1 2 3 4 5 6 7
EXTRA PLAYS AND SHORT STORIES (Cont. Group)	1 2 3 4 5 6 7
CLASS DISCUSSIONS	1 2 3 4 5 6 7
PROJECTS (Trials, debates, group work, etc.)	1 2 3 4 5 6 7
TOTAL GRADE XII ENGLISH PROGRAM	1 2 3 4 5 6 7

.....

POSSIBLE: 49

FURTHER COMMENTS IN
WRITING

OPINIONS OF THE WRITING COURSE
- EXPERIMENTAL GROUP -

1. I am enjoying this class immensely, for I am not only learning to write, but I am learning to participate.
2. The creative writing class is a challenge, and a change from what has long been considered the standard kind of English.
3. I like the course, but the classroom is not conducive to intelligent writing. In class, I am rushed, and I cannot "create" when this is the case.
4. It gives us a better understanding of poetry. It helps us in expressing our own ideas in a concrete and intelligent manner. It is really enjoyable.
5. The creative writing class brings out the hidden talent buried in piles of conformity. In this class, we can learn to use our imagination and express ourselves much better.
6. I really look forward to these classes, because for the longest time, I have wanted to express my feelings and ideas in this way. It is too bad however, that we have been saturated for so many years with formal English Literature. It is never too late to try.
7. This is much better than studying our regular poetry text, day after day. With creative writing, there is more personal involvement.
8. The course is stimulating and interesting.
9. I like the idea that we are doing the writing ourselves for a change. We always complain that everything is chewed up for us. This certainly is not.
10. I like this much better than regular poetry classes. It is more stimulating and exciting than other classes. Creative writing should be in all grades for a good section of the course.
11. Although I do not have a terrific ability at poetry writing, I sometimes surprise myself. I would rather do this than dissect those other poems.
12. This class is very interesting. It gets people to think and even to appreciate poetry more.
13. This has helped me personally, as well as in my school work. I have never used the dictionary more than during these creative writing sessions.

14. It is a good idea, but the classroom fails to bring about the proper inspiration.
15. It is a good idea and we can be thankful that you have enough courage to try it out. It would be wonderful if every student could do this. When the experiment is over, we should do creative writing, perhaps once a cycle, to keep us posted on the latest ideas of our fellow students.
16. It is a good idea, but after twelve years of mental imprisonment, you might as well give up. We should have been given training in this in the earlier grades and gradually as we moved from one grade to another.
17. I enjoyed the course very much. It was the first time I really thought so much about ideas, and of words to express them. I think creative writing should be part of the educational system. It helped me immensely.
18. The course has increased my appetite for reading. This is a course which makes you want to reach great heights. One learns not only of literature, but also of life.
19. It is the first year I have liked English so much. You have made it very interesting. Usually I dread English, but this year I loved it.
20. It has been great. I liked it so much, I am even considering coming back, to take it for a second year...
21. I wish I could go on developing my creativity. Now it is all over.
22. Believe it or not, since we have started creative writing, I have been picking up poetry books in the library! This is the first time in my life.

SUMMARY OF INTERVIEW

In an interview with the students they were asked to give orally and in writing a brief evaluation of their English course. On the whole the experimental group was enthusiastic about the creative writing (although negative aspects of it were brought out, notably the pressure put upon them to produce and the attempt to force creativity) and somewhat critical of the prescribed course, especially the poetry. Regarding the creative writing the general feeling was that it had been enjoyable and rewarding. Students seemed to think that as a result of the experiment they were more sensitive to words and images, and that the opportunity to express themselves freely in poetry and prose had enabled them to be themselves as never before in an English class. It was also stated that the experiment had stimulated observation and encouraged thinking; had opened doors to new ideas and relieved tension. Strangely enough very few indicated that the experience of writing their own poetry had made them more appreciative of the prescribed poetry, a carry-over which might have been expected.

The members of the control group were less spontaneous in their comments and seemed resentful of the fact that they had not been included in the experiment on creative writing. The group as a whole was apathetic and somewhat negative in its attitude toward the prescribed English course. They were almost unanimous in expressing dislike for poetry and especially for the prescribed poetry course.