Creative writing: a review of the literature and practical suggestions for stimulating second graders in creative writing

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CREATIVE WRITING: A REVIEW OF THE LITERATURE
AND PRACTICAL SUGGESTIONS FOR STIMULATING SECOND
GRADERS IN CREATIVE WRITING

by

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A RESEARCH PAPER
SUBMITTED IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS (Reading Specialist)
AT THE CARDINAL STRITCH COLLEGE

Milwaukee, Wisconsin
1972
This research paper has been approved for the Graduate Committee of the Cardinal Stritch College by

[Signature]

(Advisor)

Date 7/29/71
ACKNOWLEDGMENTS

The writer wishes to thank Sister Mary Raymunda Crownhart, R.S.M. and the Community of the Sisters of Mercy for the opportunity to pursue graduate studies in the field of reading.

Special appreciation is expressed to Mr. George J. Cretilli, Advisor of this paper, for his invaluable encouragement and direction.

Gratuitous accolades are extended to the excellent staff of librarians at Cardinal Stritch for their prompt and ever cheerful service during the sultry heat of the summer when the writer was gathering material.
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CHAPTER I

THE PROBLEM

Overview of the Problem

During recent years much has been said and written about creativity and developing in children this inborn quality, which has for too long been ignored or stifled by parents, teachers or society in general. Torrance, who has done much research in the field of creative behavior, suggests that teachers and parents concern themselves with learning to identify creatively gifted children whose priceless resources might otherwise go untapped.¹ This knowledge would help adults to offer the understanding, encouragement and guidance to help such children grow into creative and contributing members of society.

Importance of the Problem

The numerous articles in the area of creative writing, the admission of too many teachers insisting that they can't

teach it, and the growing emphasis placed on creative writing as an integral part of some reading programs prompted the interest of the writer to delve a little more deeply into the reports of the experts and thus, undertake this study. It was the writer's purpose therefore, to answer at least partially, such questions as:

1. Is it important to allow children to write?
2. Why allow for creative writing?
3. How much emphasis should be placed on correctness?

**Plan and Scope of the Study**

It was the plan of the writer to examine the reports of the experts in the field of creativity to determine the nature of creativity in general; more specifically it was limited in its application to the creative writing of second grade children and the problems that teachers face in this part of the language arts program.

It was the hope of the writer that the survey of recent literature would offer stimulation and encouragement to teachers, as well as some practical suggestions in beginning or continuing to develop a meaningful program in creative writing--one that ought to be an integral part of the total language arts program, and ought also to grow quite naturally out of the reading program.

Finally, some techniques, ideas, and suggestions that have been proven successful in preparing second grade
children for self-expression in creative writing would be proposed. The writer was optimistic that the reader would gain a small amount of the infectious joy which comes as a result of sharing some of the original creative works of children who have been released to their imaginations and encouraged to put on paper a few of their fancies.
CHAPTER II

REVIEW OF RELATED LITERATURE

The Nature of Creativity in General
Creativity—to create, make, discover, invent, do something new, different or original; not necessarily from all new or different materials, but perhaps to combine tried things or ideas in order to discover a "something" that is new to the one creating. That, certainly is a simple enough definition of what this thing is that is called creativity. But is it really that simple? Can it be evaluated that easily? It would seem not, judging from the dearth of research studies that have been done in this area.

Kaoru Yamamoto reports that there have been sporadic attempts to study creative thinking since 1898. However, it was not until 1950 that sustained efforts were made in this field. It was probably due to the plea Guilford made in his Presidential Address to the American Psychological Association in that year. He pointed to the appalling neglect of research in creativity by psychologists and
called upon them to consider this vast area clearly open to investigation.¹

In judging adult creativity the evaluation is based on the quality of newness to society in general, or to the evaluating group. Children's creative efforts though, call for an individual criterion in which major emphasis is placed on the newness of the "something" in relation to the experience of the child who created or discovered it. Yamamoto further explains this position stating that:

It is merely on an assumption that we are basing our efforts to cultivate creativity in children, an assumption that activities promoting self-expression in children will eventually produce adults who will be regarded creative in the social sense of the term.²

Glasser defines the creative process in terms of discovery. When a child discovers something new, the thrill of it "motivates him to keep searching, to keep discovering."³ Torrance and Myers would put credence in that definition as they also hold that the more creative acts a person experiences, whether they be his own or anothers', or whatever a

¹Kaoru Yamamoto, "Creative Thinking: Some Thoughts on Research," Exceptional Children, XXX (May, 1964), p. 403. (Hereinafter referred to as "Creative Thinking.")


person experiences to make him more fully alive, the more it "is likely to facilitate creative achievement." 4

Although much that is creative is a process of rediscovery, creativity cannot be taught to children such as a subject or skill can be taught or demonstrated. There seems to be unanimous agreement among authors on this point. Because creativity is an inborn, developmental quality already present in every individual it cannot be taught, but "various aspects of creative thinking and doing can be modified through learning to the degree that all learning can be modified." 5

Realizing this, Kenneth Jenkins insists that the role of the teacher be that of an animator or catalyst whose duty it is to expose students to standards, guides or models of creative masterpieces which may serve to excite or inspire them. It is within the teacher's capacity to help to develop or nurture the creative ability of a child, but she cannot originate it. 6

Creativity is a quality that belongs not only to a select few as some would believe, but it is inherent in

4E. Paul Torrance and R. E. Myers, Creative Learning and Teaching (New York: Dodd, Mead & Co., 1970), p. 4. (Hereinafter referred to as Creative Learning.)

5James A. Smith, Setting Conditions for Creative Teaching in the Elementary School (Boston: Allyn and Bacon, 1966), p. 117. (Hereinafter referred to as Setting Conditions.)

every person. Expanding on this notion Ruth Sawyer writes: 

I believe that creative imagination is a common factor for all mankind, but held in diminishing degrees of consciousness and strength. Children, scientists, artists, and mystics hold it with strength, and use it with freedom and faith. . . . Yet I believe children to be the freest, the most universal creators. Left unhampered, a child begins very young to put into everyday life a series of masterpieces of creative thinking and doing. He is everlastingly bringing about that spiritual change in each object and idea with which his imagination plays.7

This understanding forces the teacher to the realization that she must seriously undertake the task that is hers and aim toward that quality of teaching that will allow children—free them to develop to their fullest, while at the same time sensitively guide them in this development. Torrance suggests aiming for techniques that will free children, but also cautions against leaving children to the mercy of their own resources to struggle aimlessly.8

Children need the assurance of adults who will bring them into effective relationship with new materials, and thereby, be inspired to reach out and strive for greater maturity and ultimately independence.9


8Torrance and Myers, Creative Learning, p. 4.

Creativity and its Application to Writing

"Other than thinking, writing is the most imaginative of the arts of communication. In order to write intelligently, one must write imaginatively."\(^{10}\) So wrote the late Mauree Applegate who inspired teachers and encouraged children in the art of creative writing. It was not important that a child produce a masterpiece of great erudition, but that he communicate his ideas which might otherwise lie dormant in his mind and imagination. Would we be the proud possessors of great literary treasures if some of those prolific writers--Shakespeare for instance--had not indulged in imaginings?

Most authors agree that creative writing is that type of communication which involves self-expression of personal reactions or imagination. McKee considers creative that writing which "always includes ideas which represent the writer's reaction to the situation or experience about which he writes."\(^{11}\)

Allen is a bit more picturesque in her description when she speaks of creative writing as "artistic self-expression" which again includes thoughts which are "personal, individual, imaginative and highly perishable." The quality of originality is constituted by the expression of


personal reactions which no one other than the writer can produce. It requires complete freedom to experiment as well as a respectful reception of the result of one's creative effort regardless of its nature.\textsuperscript{12}

Similarly Burrows speaks of the personal quality of creative writing as "a happy spontaneous experience in which children are free to express their ideas through ways uniquely their own."\textsuperscript{13}

One writer, Lester S. Golub, added a dimension to his definition of creative writing that others either assumed or implied, or perhaps had not even considered. He described creative writing as the process of discovering and expressing one's "inner voice" so as to stimulate some sensitive or creative response in the listener or reader.\textsuperscript{14}

\textbf{Purposes For Teaching Creative Writing}

McKee has presented these four purposes for creative writing:

1. To give the child opportunity to express his thoughts and feelings about his personal experiences.

2. To provide encouragement and instruction for those who demonstrate talent in writing.


\textsuperscript{13}Burrows, Jackson, and Saunders, \textit{They All Want to Write}, p. 4.

3. To arouse and maintain sensitivity to, interest in, and appreciation of good literature.

4. To provide a more conducive atmosphere for the development of language ability.  

The first of these principles is an attempt to combat the inability of so many children to articulate—to say what they feel, believe or mean; an inability which prompted Lois Lenski to write: "Most of the misunderstandings between men and between nations are the result of inarticulateness, of our inability to say or write exactly what we mean."  

An extension of that first principle could aptly be made. From the creative products of children the teacher is able to learn a little bit more about the child "since so many children have learned to roll up their secrets and put them behind shuttered windows when they come to school."  

In an exploratory study which showed examples indicating that young children may reveal themselves through their creative writing, Marnie Miller reported that the samples clearly showed "that children reveal information about

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themselves in a wide range of aspects." These included some sixty-four categories. 18

Freedom of Expression Versus Correct Mechanics

Since the writer is presently concerned with the written expression on one's personal thoughts and ideas, the conscientious teacher will immediately ask: "What about form, spelling and grammar?" An excellent question for one who is setting out to stifle children's efforts in the free flow of written speech!! In the interest of teaching correct mechanics, one may be satisfied or even feel justified in holding only a class in practical writing--totally forgetting about the aspect of creativity; for Robert Evans remarked on what he called a misled generation of teachers working under the mistaken notion of fostering a random and clearly "unstructured kind of writing assumed, on no clear grounds, to be creative". Therefore, he sounds the trumpet calling all teachers to repair the harm done to the child "deprived of the chance to roll up his sleeves and get down to the business of learning how to use his language in a serious and controlled manner." 19


However, as early as 1902, Colvin reported on studies which concluded that formal correction and criticism lead to inhibitions in the development of creative writing; whereas, when appeals were made to the interest of the child, and writing was done to be shared and enjoyed, then progress was made and originality was encouraged.20

Likewise, the Minnesota Studies by Torrance and his associates yielded much the same type of results. Unevaluated written work "tends to produce greater originality, elaboration, and sensitivity than evaluated practice in most instances."21

Allen suggests that it may be well for the teacher to remember that for generations some of the world's great stories were handed down by word of mouth and no one had the benefit of punctuation or correct spelling. She says that "commas and semi-colons never made a masterpiece."22

In an investigation of differences in written and dictated compositions of seven-year-olds, Margaret Parke was led "to conclude that seven-year-olds create longer compositions, use more extensive vocabularies, and express more generalizations when they are free from the mechanics of written expression."23

20 Torrance and Myers, Creative Learning, pp. 58-59.
21 Smith, Setting Conditions, p. 163.
22 Allen, "Creative Writing," p. 176.
There is almost unanimous agreement among the writers on the question of spontaneity and freedom of expression versus grammatical correctness. Robert Filbin\textsuperscript{24} and Sister Mary Vincent Kaimann\textsuperscript{25} both advocate complete freedom of expression and form in the primary grades. It is suggested that minimal forms of punctuation and capitalization be stressed to a certain degree.

Julia Kelley concurs in this belief of freedom of expression also. She states that at the primary level children feel free to write when they know they will not be judged for incorrectness. It is up to the teacher to encourage those who are afraid to try, and to appreciate and sincerely praise the slightest efforts that are made.\textsuperscript{26}

The object of creative writing is "to cultivate a sense of joy and power in the activity" and therefore, rather than halt the process it is better to wait for a period of near-adulthood to begin the conscious evaluation and improvement of the creative products. The effects of this type of training in self-expression have been reported by Burrows, who is convinced that greater dividends are forthcoming when stress is placed on respecting and accepting


\textsuperscript{26}Julia G. Kelley, "Creative Writing in the First Grade," \textit{Elementary English}, XLI (January, 1964), p. 35.
one's thoughts, rather than demanding that the clerical aspects of every paper be equal to that of a polished secretary. 27

In speaking of neatness, cleanliness and orderliness as it affects creative compositions Edythe Margolin says that while these traits are admirable in themselves, they are "not always companion to or even compatible with creativity." This is especially true in the beginning stage of a created product. 28 In the same manner, John Stewig reports that if there is the constant pressure of teachers on children to produce correct work incessantly in speech, reading and writing, then the child will learn to clam up and ultimately will hate to recite or write in school. 29

If children do not completely close up they will at least write fewer stories, which will probably be shorter and duller. Therefore, Burrows advocates that the teaching of mechanics--spelling, punctuation, and grammar--be confined to a period called utilitarian or practical writing. 30

27 Burrows, Jackson and Saunders, They All Want to Write, pp. 101-102.

28 Edythe Margolin, "Do We Really Prize Creativity?" Elementary School Journal, LXIV (December, 1963), p. 119. (Hereinafter referred to as "Prize Creativity".)


30 Burrows, Jackson and Saunders, They All Want to Write, p. 100.
The solution to the problem of spelling is relatively easy if teachers are willing to accept the suggestions of those who have been "tried" in this area. Anderson holds that demanding conformity to accepted spelling hampers the child in his ability to express his ideas. Therefore, phonetic spelling ought to be acceptable in a primary youngster's creative work.31

Mauree Applegate agrees that spelling is of little value; it is the vibrant writing that is important. She suggests changing a child's spelling from pride rather than from the "blood left by the red-marking pencil."32

Another major conflict in the minds of teachers seems to be that of recopying. Checking, copying or re-writing serves to squelch a child's freedom of expression. Burrows says it should not be done except on "rare occasions"; it occurs--at most--once or twice in a year. In their many years of experience with children in the area of creative writing, she and her associates found it best to limit the correction of mechanics to practical writing and to ignore it in personal writing.33

Finally, Wayne L. Herman emphatically notes that if teachers are out to have their children "put their creative

32 Applegate, Easy in English, p. 474.
33 Burrows, Jackson, and Saunders, They All Want to Write, p. 113.
work in near perfect form, [they] have prostituted [the] purposes of creativity to the objectives of the Establishment or to [their] personal motives."

The Creative Teacher in Action

Teachers are expected to foster creativity. Therefore, they cannot set up boundaries as to the media of expression a child can use, nor can they cut back on the opportunities to experiment with that media. The creative and alert teacher is able to determine the readiness of each child and guide him effectively into creative writing situations. It can only produce deleterious effects in a child to force him to write when perhaps he is not secure in either thinking or speaking creatively.

To help bridge the gap between telling stories and writing them, Oftedal tried picture writing the results of which proved to be superior to written stories in "number of ideas, number of new ideas, amount of original fantasy, adequacy of vocabulary, length of story, length of sentences, and reduction of projection of past experiences." Her study

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34Wayne L. Herman Jr., "Is the Display of Creative Writing Wrong?" Elementary English, XLVII (January, 1970), p. 36.

verified her belief that young children are inhibited when they are asked to express themselves in writing.36

The rewards of allowing children to create are many. Aside from the personal growth and enjoyment of the child in his successes the teacher experiences a certain amount of satisfaction in witnessing this growth as improvement becomes evident in the child's work. Smith and Willardson reported that toward the end of an experimental session of creative writing the children began correcting their own stories when they read them aloud to each other. Gradually, when a child, other than the originator, read another's story he supplied missing words or correct verb forms as were needed.37

A similar experience was reported by Alta Boyer in 1959; it was noted that when children were encouraged to write and to share their products they were spurred on to learn the skills of writing.38 Perhaps these experiences lead to a reinforcement of the fact of the inter-relatedness of reading and writing as has been cited by Gertrude Hildreth.39


38Torrance and Myers, Creative Learning, p. 58.

It also emphasizes the idea that a rich broad program in oral expression, as well as a meaningful reading program, are prerequisites to a creative writing program. Wallen and Stevenson support the position that creative thinking "does not exist in a vacuum." The teacher is responsible for providing knowledge and understandings, as well as abundant experiences and materials. Most importantly, she must create a relaxed atmosphere for writing--one in which children are free to create.

Teachers must surround children with fine literature that they can read themselves, as well as selections to which they can listen creatively. Opportunities to reflect on and discuss the imagery, rhythm, beauty, or humor of written expression will often provide the stimulus for children to begin writing. The creative teacher looks for and initiates such opportunities.

Realizing that children are unique--each with his own set of background experiences, tastes, fears, and interests it is important to allow, encourage, and guide each child to develop to his full potential. Mauree Applegate

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40 Smith, Creative Teaching, p. 158.
41 Kaoru Yamamoto, "Creative Writing and School Achievement," School and Society, XCI (October, 1963), p. 308.
42 Margolin, "Prize Creativity?", pp. 117-118.
cautions the teacher to be alert to the needs of the individual and his desire to express himself. "The first years of school are exploratory years for children in the creative arts." The creative teacher, then, will look for the seed of creativity in the child and nurture it by giving him the opportunity to create "as he sees and feels and discovers the re-creation of creation." 44

44Applegate, Easy in English, p. 278.
CHAPTER III

PRACTICAL SUGGESTIONS FOR STIMULATING SECOND GRADERS IN CREATIVE WRITING

Aside from the obvious need of the teacher to be open to the idea of creative writing, to be interested in providing the proper atmosphere, and to be desirous of success in this endeavor of stimulating young children to express themselves in writing, there is the need to set the stage—to provide the experiences which build up a reservoir of confidence and satisfaction in self-expression, upon which children depend when they begin sharing their thoughts on paper. This setting of the stage will be referred to as the remote preparation and the proximate preparation for creative writing activities.

The Remote Stage of Preparation

As remote preparation for writing the teacher ought to concern herself with providing opportunities for growth in oral expression. Some or all of the following activities which would serve to enhance this portion of the program might be considered.
1. Weekly "Show-and-Tell" or "Bring-and-Brag" periods in which youngsters are encouraged to demonstrate and tell about items they bring to school.

2. Interpretative dance while listening to classical or modern or jazz musical selections.

3. Dramatizations of children's stories which they enjoy.

4. A musical version of a favorite story or nursery rhyme. (Some of the children, whose work will be used for illustrative purposes later in this paper, made up their own musical version of "The Three Little Pigs" which developed into a perfectly delightful experience for both the players and those in the audience.)

5. Lively discussions about happenings which have a common origin or interest.

6. Plenty of opportunities for experience in oral compositions.

7. "Part-reading" during an oral reading period in which children are encouraged to act the part of the character they read. (To get the children oriented for an activity such as this, the use of a simulated television or microphone—a wire strainer on a pole—might be used.)

8. Puppet-show productions are excellent for developing oral expression.

9. Encourage frequent use of picture dictionaries, and beginning dictionaries for those who are advanced enough.
10. Capitalize on opportunities to talk about or reflect on the rhythm, imagery, beauty or humor of selections that they read.

11. Frequent reading to the children both at home and at school.

Although this list is certainly not exhaustive, it covers a good portion of activities which the writer considered extremely helpful in providing children with plenty of occasions for self-expression. The last point—that of reading to them—deserves a bit of expansion. The more children hear good literature, the finer their tastes are developed, and it also provides them with mental room to move about when writing creatively.

This fact is substantiated by Evertts who writes that: "the teacher who reads good stories to her children provides them with experiences to arouse expectation and encouragement to compose."¹ Furthermore, Charlotte Huck writes that: "constant exposure to fine writing will be reflected in children's increased skill in their own oral and written expression and in their deepened appreciation for truth and beauty."²


The Proximate Stage of Preparation--The Stimulus

In approaching this stage of preparation it is a generally accepted fact that children must be given some type of stimulus if they are to be required to write. The stimulus will vary, but it will most probably be from another area of the language arts or some form of graphic art.

Although a topic may be suggested for a creative composition it is imperative that each child be "permitted to approach the matter of composing from his own point of view, according to his own need or urge to create, and his own experiences with both the ideas he is attempting to express and the media of expression he chooses to use."3

At this time it is apropos to present some samples of stories, written by second graders, for the purpose of illustrating some of the principles which have been discussed up to this point. The spelling is as it appeared in the original; parenthetical notes are mine. The originators, who were from average to above average in ability, attended a middle class suburban school and were in a first and second grade combination classroom.

The stimulus for this set of stories was a picture of an octogenarian, attired in a purple smock, seated in the countryside busily painting the landscape below.

SAMPLE NO. 1

The Man With the Purple Coat
by Paul T.

Once upon a time, there lived a family of three—Ma, Pa and Gorge. Gorge was only three years old when Pa died. Ma gave Gorge Pa's purple coat that cost more than any clothes Pa had. At that time, Gorge used it as a security blanket. When he got about sixteen, he grew into it, got smart, and wore it only on very, very special times like Sunday and holy days. When he was twenty-seven he became a beautiful artist. One day the king asked the artists of his land to come to his palace. The king said that there would be a Palace Picture Contest. The prize would be one-hundred dollars of paint. Every color of paint would be different. They had three days to do it in. They could give as many entries as they wanted. And Gorge won. His picture was of a beautiful red house. Gorge went to every painting contest he could. And every time he started to paint, he wore his purple coat. But one day he didn't. And he lost the contest. Then he thought that his purple coat was magic. And he was right! When ever he wore the purple coat in a contest, he would win. By the time he was thirty, he was giving away money to any one who needed it. So one day he was elected king of the land. He was a kind king, so he lived happily ever after with the rest of his people.

SAMPLE NO. 2

Art, the art insatoot artish [institute artist]
by Paul S.

Art was an artist who was poor. He belong to a art museum. Once the british came to his home town to kill. The town was Luxenton. [Lexington]. It was to be avackqueated [evacuated]. He went. The volenteers were buchers, harwaremen, Delivery boys, coachmen, bakers, Police and the whole works. But Art was out. He made a painting of the battle and batteries. They made plenty of pictures of the battle why [while] he was out. They went away. He sold them for $50 for each and was rich. Then he went back out in the forest and painted. He was named Art Foresman. Here is one of his paintings.

(A picture of the Fierce Battle of Lexington was drawn on the reverse side of this story.)
Once there lived a man named Peter. He was a great artist. Some people called him Peter the Great. There was a statue of him in the town park. On it said, Peter the Great. Peter wore a purple coat with glasses. One afternoon Peter was drawing a picture of a house in the country. The house was painted red. Suddenly red paint splattered all over his beautiful painting. Peter cried, "Ruined! Ruined! My beautiful painting! Ruined!"

Peter went back to town very slowly. The mayor saw his drawing. He said, "Peter! That's a wonderful painting! Beautiful design! I want to buy that!" "You do?" Peter asked. "Yes, I do," said the mayor. Peter was delighted. "I'll pay fifty dollars for it," said the mayor. "It's a deal" said Peter. For the rest of his life Peter painted beautiful art.

Objectively the same stimulus was used, namely, the picture; but each youngster saw the picture with the eyes of his personal, individual, imaginative self, so that each story is unique. The first boy, stimulated by the "purple coat," launched into his story utilizing his religious values, and his reading experiences of Charlie Brown and fairy tales, and so produced an enchanting tale. The second boy, whose reading habits were influenced by two older brothers who were studying the Civil War and World War II, was stimulated only by the concept of painting; in his imagination he brought the old man to a Civil War battlefield. Paul's speech defect shows up in his spelling. Katy, noticing the splatter on the canvas, created her story from this small detail. Note the punctuation and conversation in her story; it is indicative of this girl's ability to express herself well!
It was not the writer's intent to burden the reader with an analysis of each of the works presented in this paper. These examples however, were presented to show that the content of each creative work is influenced by the child's background, and each story a child writes enables the teacher to know just a tiny bit more about him. Therefore, other samples of children's writing have been presented in the appendix of this paper. They have been included not only for the enjoyment of the reader, but more importantly, it was hoped that they would serve as a source of temptation for teachers—to entice and persuade them to give children this freedom in expressing themselves.

**Ideas for Getting Underway**

Select a corner in the classroom or a bulletin board on which to mount a pocket chart filled with "story starters," which the children may refer to when they feel moved to write. It may be labeled in this manner "WHEN YOU FIND YOUR WORK IS DONE, PICK A CARD AND HAVE SOME FUN!" The following list of suggestions for story starters, which could be placed in that mounted chart, has helped to stimulate some rather prolific accounts from children. The reader may consider some of these in getting underway in creative writing.

1. If you had magic powers what things would you do?
2. Finish this story: "It was a cold and windy Saturday morning. My sister just woke me up. I started to get
dressed, but just as I was putting my foot in my shoe
I heard a voice. My shoe was TALKING!"

3. Finish this story: 
"One day when I looked out the win-
dow I saw something I could hardly believe. A big
moose was in the back yard. He was chewing my mother's
favorite flowers!"

4. How did you feel on . . . (Christmas morning or Hal-
loween, or your birthday)

5. Spring is . . . Love is . . . Happiness is . . .
A mother is . . .

6. What would you do if the sun burned out and couldn't
shine anymore?

7. BANG! squeaky, windy, rain, pitter-patter, splatter,
creaky Do these words make you think of a story?
Is it a mystery?

8. You are from another planet. You have just landed on
Earth. What do you see? How do you feel? What will
you do?

9. Pretend you are a chair. What will you say the next
time someone sits on you? (pretend you are a rock,
horse, table, or any number of inanimate objects or
animals)

10. You are walking down the street when a fog mysteriously
settles on you. Suddenly you begin to shrink (or get
bigger!). Tell what happens.

11. You are an astronaut and have been chosen to go to the
moon. Tell about your flight.
12. You are a cartoonist. Draw a picture of a "WOOFLESNERF" and show his first adventures—in pictures. Then write about him.

13. You are a peach. Tell how you feel, both inside and out; how you taste; and how you smell.

14. You are a dog and have just trained a boy to throw you a stick. Tell how you did it.

15. Pretend you are a bat (or a ball) about to be used in a world series game. Who is going to use you and how will you help win the game?

16. How does jello feel when you squish it?

17. Pretend you are toothpaste. How do you feel when you are squirted out of the tube? What do you wish?

18. What would be nicer if it were smaller? What would you do with it?

19. What would taste better if it were sweeter?

20. You are a clown. What do you do to make children laugh?

21. You are an elephant in a circus act. You have a big headache and don't feel like performing. What will you do?

22. You are a great inventor. You just made a thing you are going to call a "__________". Tell what it is good for and how it works. Draw it.

23. If I were ______ years old then I would be able to . . .

24. It is the first day of school. You are the teacher. What will you do? How does the room look? What can you hear? What will you say?
The suggestions that have been presented are but a beginning of a smorgasbord for stimulating written expression. Petty and Bowen suggest bringing in objects to show to the class as a springboard for writing. When doing this it is suggested that the teacher "help the children get ideas flowing by first asking for a few descriptive words, by getting answers to a few questions or by mentioning a few things" their imagination tells them about the object.4

Finally, for teachers—and may they be many—who are not satisfied with these few suggestions, it would be well worth their efforts to consult one or more of the sources listed in Appendix II in order to get a more fully developed compilation of ideas for stimulating and guiding children’s creative thinking and writing.

CHAPTER IV

SUMMARY AND CONCLUSIONS

Summary

This study was undertaken to determine the nature of creativity and was limited in its application to the creative writing of second grade children. Some of the problems that teachers encounter in teaching creative writing were examined in the light of the following questions.

1. Is it important to allow children to write?
2. Why allow for creative writing? Of what value is it?
3. How much emphasis should be placed on correctness?

In the review of the literature the findings of some of the experts in the field of creative behavior were discussed, and the implications for the teacher in her relationship to children in the classroom were presented. On the whole writers agree that teachers must develop an atmosphere which will allow and encourage children to
develop to their potential while being mindful of their creative ability.

Some writers refer to creative writing as personal or original writing. Most agree that it is that type of writing which involves self-expression of personal reactions or imagination.

The purposes for teaching creative writing, the problem of freedom of expression versus correct mechanics, and the rewards of allowing children to write were discussed at length.

The advantages of providing children with a variety of means for the development of oral self-expression as a type of remote preparation for creative writing were presented. Finally, several suggestions for stimulating second graders in creative writing were proposed—the effects of which were demonstrated in presenting a few samples of children's works.

Conclusions and Implications

Upon analyzing the writings of the experts and examining the sample creative products which were presented in this paper these conclusions were made.

1. Creativity is a quality inherent in all children. It cannot be taught, but can be fostered and nourished.

2. Teachers must aim for a kind of teaching that will allow children to develop to their fullest. This implies providing an atmosphere which will encourage this growth.
3. Creative writing means a time for self-expression. Therefore, acceptance of a child's thoughts and ideas is foremost and should be appreciated as given.

4. From the creative products of children the teacher is able to learn a little bit more about the child.

5. Correct mechanics are secondary to the child's thoughts in a creative product. Therefore, spelling, punctuation, and grammar should be taught at a period other than in the creative writing period.

6. Checking, copying and rewriting serves to squelch a child's freedom in expressing himself. Therefore, it should be required only on rare occasions.

7. A rich broad program in oral expression as well as a solid reading program are prerequisites to a creative writing program.

8. The desire to write creatively often motivates the child to the desire to learn correct form.

9. Children must have many understandings, abundant experiences and materials, and a desire to share these before creative writing will take place.

10. Teachers must look for the seed of creativity in each child and provide him with the media he needs to create.

Lastly, and probably most important of all is the necessity for teachers to sit back a little and relax while
their youngsters--potential Longfellows, Lewises or Shakespeares--create some endearing though probably not enduring works of words.
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BIBLIOGRAPHY

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APPENDIX I

SAMPLES OF CHILDREN'S CREATIVE STORIES
An excellent means of getting children started in writing is the notion of magic. The suggested topic in this series was "My Magic Pencil". Note the feeling of accomplishment in Jim's story:

SAMPLE NO. 1

Wun day I had a Magic pencil. I could fill in problems with it. I could write letters with it. I could write stories with it. I could make numbers with it. I could draw all kinds of pictures with it. I used my Magic pencil in school to do my problems. He toled me how to spell words that I didn't know.

Jim H.

SAMPLE NO. 2

Once upon a time I had a pencil that said magic on it. I didn't believe it. But one day it turned out to be magic. I was writing a story and there was the word that I was going to write in front of the word I just wrote. I said to myself that's funny. I wonder who did that. And guess who did it. My pencil. I told my Mom and she just said there's no such thing. And then I told my Dad and said the same thing. So I wrote lot's of Magic Stories with my magic pencil.

Mike B.

SAMPLE NO. 3

Once upon a time, I was writing a note to my Friend. I had a orange pencil and rite when I was writing I put it down and was ready to go outside. It started talking, singing, and Dancing. AND IT WAS DRIVING ME CRAZY! I went runing And I caught it and broke it. The devil made me do it. And I never missed that nice Pencil. The End.

Matt J.
SAMPLE NO. 4

One day while I was writing out a happy birthday card, I said, "If only my pencil could drive a car and a boat." I went inside the house, And someone was honking. I went outside and someone was in our car. I went in the car. MY PENCIL WAS DRIVING THE CAR! HE HAD THE BOAT, TOO! I ran and broke the pencil so there wouldn't be any more magic.

Rosemary T.

STIMULUS:
What would you do if you were a magician and had magic powers?

SAMPLE NO. 5

Oh me and my tricks

If I were a magician and had magic powers I would play tricks on people. And rule the world and say now do this and do that. AND IF THEY DIN'T I would ship shape them into a little baby and have mama put them into a little hight chair and feed them like a little baby. And have mama put them in diapers and put them into a little craib and rock them to sleep. And tell mama to put them into a little boat to wash them in and play with a pasafire. Then I would ship shape them into there own selve again and then MAYBE then they would get the point. Then they would do what I tell them to do.

Ann V.

SAMPLE NO. 6

Magic Magicians

If I were a magician and had magic powers I would use them for making things, and for making things I would like to play with too. It would be fun if I realy were a magician, I would like to be a magician very much. I like magicians they are very powerful like God, that's why I like magicians, because I like God.

Jimmy K.
SAMPLE NO. 7

MY MAGIC POWERS

If I was a magician and had magic powers I would change winter into summer because I like summer better than winter. Because you can go swimming in the summer and if my mom was sick and my Dad was at work I would make my own lunch but I would youse my magic powers because I don't feel like doing it the normal way. I would do tricks for my friends and my mom and dad too. I am sure that they would like my tricks. I would make all the flowers grow up in an instant. I would make a mess of leaves on all the trees just like I did on the flowers. I would change a butterfly into a bird and I would make myself my very own bicycle. I would finish my math papers in an instant. The end

Jim H.

SAMPLE NO. 8

My MAGIC GLASSES

When I was coming home from school one day, my dog came running down the street to me. I looked at him, he had on a pair of glasses. I said: So you visited the dump again! My dog was looking at the word "steak" at a restaurant. And right before you could say "cat", there was a steak right in front of my dog. My dog took the steak, I took the glasses. I said: If these glasses made that steak I'm gonna be a zillionaire! I put on the glasses. Then accidentally I looked at the grass, when I looked up I had a handful of grass. That didn't matter anyway, because then I looked at a cow, and after a while the cow ate up all of the grass that I had in my hand. I put on the glasses. I looked at a sign that had a picture of a ball. In an instant I had a ball in my hand. But I wanted something bigger! So I looked at a car passing by. Before I knew it, I had a big car in my hand. I couldn't hold the car, so I dropped it. Then I looked at a house accidentally, in a instant I had a HOUSE in my hand. I had to drop it so I dropped it. I was thinking to myself, I thought: I'd better get rid of these glasses before I get in trouble. So I gave the glasses to my friend. And my friend had the same problems.

Tony M.
The following story shows clearly that a child brings all of his past experiences to the creative writing situation. Notice the shades of "The Sorcerer's Apprentice."

SAMPLE NO. 9

The magic broom!

Last night when everyone was asleep our broom popped out of the closet and got a pail filled it with water and threw the water and splashed on everything. Nobody heard the splashes so the broom kept throwing out water. Soon our house had 13 inches of water. Nobody still woke up. For a few minutes somebody woke up. Karen wanted a drink so she got a dring. She did not notice the water because there was no water on the floor and the broom stopped throwing out water. Then Tony woke up he dropped his teddy bear so he picked it up while Karen got in bed. Tony did not want to get in bed so he went down stairs he saw water on the floor but he didn't care. But he like swimming best so he got on his swimming suit and started swimming. Then the water was over his head so he started screaming HELP! then everyone woke up. But when my mom got out of her bed a mouse came out of a hole. My mom got on a chair and screamed EEEEEEK! while my dad was helping Tony so David helped mom. Soon the water was out of the house and so was the mouse. But here was one thing wrong. there was a crowd of people at the door. The nabor saw this. They felt sorry. So they called the police. When the police got here they told the people to go home so they went home. The police had to talk to mom and dad. When they finished the police said clean up the house and when you are done you can clean up my house too because I had the same problem.

Cheryl B.

In the following selections the children worked together on a story beginning and each youngster completed it on his own.

"Today is a cold and windy Saturday. My sister just woke me up. I started to get dressed, but just as I was putting my foot in my shoe I heard a voice. My shoe was TALKING!" . . .
SAMPLE NO. 10

The day My Shoe talked

... it said we have had nice times together, and I would like to have another nice time together. When the winters over we can go riding together on your bike.

Jimmy K.

SAMPLE NO. 11

The Shoe That Became A Boy Friend!

... It said, "Hello Rosemary, how are you?" "Fine" "I'll take you on a special trip if you want to go?" "I'll go." They go outside. "Do you want to go to your girl friends house?" "Yes." There at Lori's house. "Hi Lori, Do you know what?" "No, what?" "My shoe talks. Do you want me to make him talk?" "Yeh!" "O.K. Talk Phillis!" "Hello Lori, Going some where tonight?" "No, but since your here I'll go with you!" "O.K. Let's go to the Pizza Parlor!" They went to get the [pizza] and they ate it. They lived happily ever after.

THE END

Rosemary T.

The following stories were of the completion type again. The teacher wrote the beginning on the board and the children were invited to finish it.

One day when I looked out the window I saw something I could hardly believe. A big moose was in the back yard. He was chewing my mother's favorite flowers!

SAMPLE NO. 12

... If I saw a moose in my backyard I would tell my dad to get a gun and shoot him so we won't have to have hot dogs for dinner--we can have a moose for dinner.

Kevin C.
SAMPLE NO. 13

I saved the day

. . . So I moved fast, I got my Dad and I told him to get his rifle. And so that night for dinner we had moose and the flowers were saved and we have a rug, moose rug that is. And I can't forget the moose horns.

Tony M.

So many things which seem so familiar to adults are not so well understood by children. Adults take so many things for granted. Most children know what butter is and have probably enjoyed eating it. Have you ever thought to ask where it came from, or how to make it? Here are some typical responses:

SAMPLE NO. 14

How to Make Butter

I think I know how to make BUTTER. Butter is made out of eggs and ice and salt and milk and water and cream--miks. and then you put it in the shap that you want it in and then put it in the refricherater and wait about two weeks and then take it out of the refricherater and see what you have.

Ann V.

How would you like to spread that concoction on your next sandwich?

This next girl has evidently had some experience in baking or cooking.
SAMPLE NO. 15

How to make Butter

2 eggs, 1 cup milk, 1 cup ice, cheese, 1 cup water. Mix everything except 2 eggs. Blend together for 15 minutes. Every 5 minutes put egg in bowl. Shape. Put in freezer for 1 hour. Take out.

Rosemary T.

SAMPLE NO. 16

you take some ice and milk and eggs. the eggs makes the ice yellow. after you get all the things you need you micks all of them up. then you put all the things in the frezer and wait for a ower and then you take it out of the frezer and see if it is butter.

Jim H.

SAMPLE NO. 17

you take some solt and you take a thing you roub on your cheak [refers to the nursery rhyme "Do you like butter . . . "] and then you take some milk and all these other things and put them in one bole and then you mix it all up. then you put it in the freezer are [or] in the oven. Oh I forgot Befor you do that you shape it. After [you] had it in the oven are in the freezer then you see if it is don right. the end

John B.

This last boy had a sister who made butter the previous year.

SAMPLE NO. 18

Get ice and cream and a churn to make it. And lots of cream then mix it all up. After its all mixed up in the churn take it out put it in the refrega- rater.

Robert S.

STIMULUS:

How did you feel on . . . or about . . .

SAMPLE NO. 19

Christmas eav when we came home from my Grandma's and Grampa's house we saw our presents. I was so
happy that night. We all were happy. I was very very happy. I felt really GOOD! Now I fee wonderful I know someone loves me.

Laurie I.

SAMPLE NO. 20

On Christmas morning I was so happy when I came down, to see all the presents, Santa left our family, we were all surprised to see all the presents Santa made for us. I like christmas it's the best day of the year.

Jimmy K.

SAMPLE NO. 21

Spring

Spring is fun.
I Love spring.
I like to each birds
and rabits.
And I like to ride bikes.
And I Like to go to the creek
And play with Freinds.
And play socker.
Spring is a blast.

Michael B.

Children always seem intrigued by the possibilities of what could happen if . . . The following stories were written in response to the stimulus: "What would happen if the sun burned out and couldn't shine any more?"

SAMPLE NO. 22

I'd get millions of leaves and pack them up in a ball, then get the biggest ladder in the world, start the ball of leaves on fire put the ladder up climb up the ladder like Jack-and-the beanstock. I took the old sun and put the new sun up. Then I went down the ladder, then took the ladder down.

Robert S.
SAMPLE NO. 23

I would build myself a rocket, count down 10, 9, 8, 7, 6, 5, 4, 3, 2, 1, 0 lift off! I'd go to a planet that no scientist named yet, I'd put paper all over that planet and I'd light some matches and put them on the paper. Then I'd blast off back to earth. Then when I get back to earth, I'd shoot rockets and make sure it stayed on fire. But then one time the fire burnt out again, I'd get back in the rocket and BLAST OFF! I'd find another planet, I saw marcians on one. I said to the marcian why are you sad? (because he was sad) The marcian said: My people a-are a-all s-sad, b-because i-it i-is R-REALLY C-COLD h-here. I thought for a moment, if you always light these sticks like this (I showed him how to light matches.) and if you tell each person in your kingdom to light one, your kingdom will never be cold again. I-it's a-a d-deal! So I said good bye, they said thank you and blast off, I went back to earth. When I got home I looked up in the sky, there was the new sun. I mean the second sun.

Tony M.

After the children had completed the reading of a tall tale from the Ginn 360 readers, Level 10, it was suggested that they write their own tall tale. Here are a few of them.

SAMPLE NO. 24

That Terrible Winter of '36

One day the wind started blowing, and then it stopped. But, after it stopped blowing, it started to snow. It snowed and snowed and snowed and snowed. Finally when it stopped there was eighteen feet of snow. When Grandpa was reading the paper Grandma quietly milked the cow, Then she called for help because she thought she would freeze. Well, Grandpa came and they both froze. Then the cows, and the horse froze. And Wilfred who had been eating corn all summer froze to death. [Wilfred is a pig.] Then, one day, the snow started to melt! Every day the snow melted one inch! So, finally, in June the snow was all melted. So was Grandma and Grandpa! So was the animals! Boy! I bet Grandpa and Grandma were glad it's over! But the wind, real hard, blows. I don't know what will happen but, this sure is a windy ending!

Rosemary T.
SAMPLE NO. 25

Once upon a time, there lived a Grandma and Grandpa and a pig named Wilfred. Before that Wilfred was up in the sky. It was cold up there but not as cold as that winter of '36. Because Grandma, Grandpa, and Wilfred almost froze to death. They didn't like that terrible winter of '36. Grandpa froze because he was only skin and bones. But Grandma and Wilfred the pig got threw the winter of '36. Grandpa didn't die, he just sat over the heater all threw the winter of '36.

Matthew J.

SAMPLE NO. 26

That winter of '36 was the most terrible thing I have ever met! I'll tell you that. Will you tell me the story of what happened? I'll tell you that later someday. Please tell me the story? Oh very well. One day Wilfred was climbing up the cornstalk and just when he got up there it started to rain ice cubes and Wilfred got frozen way up there. He was so frozen stiff he looked like an ear of corn shaped like a pig. All the ears of corn were coated with ice and were as stiff as an ice coated rocks. One day Wilfred got so heavy that the cornstalk fell right over and all the ears cracked off and Wilfred ran around the big field and just as he was going to run into the barn it started to rain ice cubes again and he was frozen again. When spring came the ice melted. Wilfred was so cold he melted too. That buttery stuff was 3 pounds so when Grandma put a slice of cow salve in the buttery stuff and when it had melted in the warm spring sun 3 pigs popped out of that buttery stuff and now we had two pigs instead of one. But the only thing is now we had three. The three pigs ran around the hole field 9 hole times and we lived happily ever after.

Joe G.

STIMULUS: Mystery

SAMPLE NO. 27

The Haunted House

On Halloween night three men were coming home from the army in a dark green jeep. They stopped to check the cannon and the search light. Then the Indian was killed. Then they got out. They raped on the door
of a house. It opened BUT NO ONE was there. So
they went in. A BIG thing like a MONSTER came by.
the house was haunted! they went to the door. it
wouldn't open--it just would not open. just then
it opened and they got out.

Joe G.

SAMPLE NO. 28

The mystery of the Diamond

On October 28 1970 on Wednesday Jack Cram went to
bed but he couldn't get to sleep. Then he heard
someone say: "We'll burst into the house. Jack
jumped out of bed he looked out the window he didn't
see any body. He said: maybe they already burst
in. He finally got to sleep. The next day he
went to the house to look for clues and he found one
he saw that the door was open a little. Well he
said I'll go home and look at the paper. So he looked
at the paper and it said: Goarge Evergreen and last
night he also heard the guy say that name. So he
went back to the house he went in he saw a guy with
a diamond. He also had a gun. I called the police.
but the robber heard the r r r r the robber went out
the backdoor but luckily the backdoor was locked and
when he was at the backdoor I bolted all the windows.
So it turned out good the police put him in jail.

Tony M.

SAMPLE NO. 29

One black rainy night, I was going across the hall
when CRASH! The mirror fell on the floor. Knowone
was in the bathroom. Everyone was in bed. Then I
heard another creeping noise. I went into the bath-
room and turned on the light to see what was the
going on. I was going out of the bathroom when I
heard that creeping. I couldn't understand what was
going on. My dad came out to see what was the matter
and I said "Nothing." My dad went back to bed. I
turned on the light in the hallway. Then I turned
it off. I went into the bedroom and looked out the
window and what did I see but a VAMPIRE! I went got
my dad and told him to call the police. My dad
called the police and the police came right away.
The police arrested him and took him away.

Rosemary T.
The children had listened to the story of Stuart Little and were a bit disappointed in the way it ended. They commented that it didn't sound finished. They eagerly responded to the invitation to write a sequel to E. B. White's story.

SAMPLE NO. 30

Traveling Along

When Stuart was traveling up north, he kept on thinking about Margalo and if he would ever find her. A couple minutes later he saw some more signs which said, "South, East, West, and North." Now the five drops of gasoline almost gone, Stuart Little had to find a gas station, so the search still went on. Then, he saw something coming toward him, something very very small. But when it came closer it became bigger and bigger and bigger, until it got right up to him. It was the repairman. Margalo was on his shoulders! "Is this him," said the repairman "Brown, yellow streak on her bosom and everything you said." "Margalo will you please take me to the gas station to get some gas." asked Stuart. No she won't I have some gas with me and besides no use in waisting it, said the repairmen.

Rosemary T.

SAMPLE NO. 31

IN The North

When Stuart was heading north he ment a gas man and said "five drops of gas." The gas man said "I can't give you five drops of gas." So the man got a shot thing and put five drops of gas in the car. As Stuart was driving he ment a telephone repair man and said "hello" in a nice voice to the man. Then the man said "I must go up the poles. Then Stuart said "do birds sit on the wires" ask Stuart. YES said the man. did you see a bird whith brown and yellow on his bosom o.k. by said Stuart as he drove away. He was on his way to North.

[This first section is a review of the actual story, now comes Robert's ending.]

he was finly in north he thought he had saw marglo but he din't. Then he saw marglo in a nest with
with babys four babys. And then Stuart saw the father. And then margalo saw Stuart. And Stuart know he should leave so he did.

Robert B.

SAMPLE NO. 32

A Safe Trip HOME

Stuart was still traveling, when he had run out of Gas. There were no Gasstachans around so, he was just sitting in his car when a bird flew in. The bird look very much like Margalo herself, in fact it was Margalo. Stuar was full of amasment and wonder. He sat in his car. When Margalo saw Staurt she started to cry! "What is wrong?" said Stuart who started getting very Cureous. "I found a-a-a- n-n-note o-on th-the b-bbush. it said something about a cat is going to eat m-m-me u-u-u-up." "A CAT" shouted Stuart. "I'll bet thats old Snowbell" "Come we will fly home now that I know we will be safe" "What about my Car"? "Leave it here" "I can't" "Well drive us home" I'm out of Gas! grould Stuart. "I'll push you drive" So for 3 days 3 nights they were pushing and driving soo at noon they they were home safly. Mr. and Mrs. little were suprised to see them. they hugged and kissed them.

Laurie I.

SAMPLE NO. 33

Two months after Stuart meet the man for the telephone co, he got a flat tire, infact all four tires were flat! He was on the northbound highway when he ran over a box of tacks spread all over the street. So he went to a gas station right off of a west bound highway going straight to ohio and he stoped for some new tires when he heard the men in the gas station talking about all the tires they were selling in ohio. Just then one of the men saw Stuart turning west onto the highway when he was on that one way highway he steped on the gas peddle and went ZOOMING at top speed down the highway. When he was almost out of gas he got to ohio, in luck there was a gas station right straight ahead and he drove straight up to it. He was surprised when he saw straight strips of ruber, that were hanging on a rack that said 'NON SPLIT BIKE TIRE SIDE SPLIT PACHERS' so Stuart bought five of those and made them into circuls put one on each tire and put the fifth one
in the trunk for a spare even if he didn't need it. He just liked the thought of having a spare in the trunk. Then [he] got gas and payed for all the stuff and went up into Michigan and straight through . . .

Joe G.

SAMPLE NO. 34

The Continuing story of STUART Little

Day after day STUART looked for Margalo hoping to find Margalo. One day he went to the store for he had heard that they capture birds to sell for pets and with all the luck he found a gaspowered plane! He looked around at it, it was just right. Stuart payed for it, took it outside and started it up. "There we go." Stuart said as he struggled to get the gas in. "Claer the runway." Stuart yelled. Up, up, up, HE MADE IT! Up there he saw many birds but none looked like Margalo. Suddenly he heard some crying in a tree. Stuart circled the tree to see who was crying, it was MARGALO! Margalo was looking at a picture of Stuart. She was crying because a cat was coming up the tree and Margalo's wing was hurt. Stuart flew to the drugstore, bought some fire crackers and flew back to the tree. He lit one of the fire crackers and dropped it on the cat. down the cat fell. But the cat came up the tree again. Stuart lit anothe fire cracker and dropped it. This time the cat gave up! Stuart helped Margalo in the plane. They flew to New York and found the Adress of their house. Stuart flew by a tree stuck out his hand and pulled in a long stick. He landed his plane and climed out. He held his stick high so that it would ring the doorbell. Mrs. Little came to the door with a sad face. It's me Stuart yelled! Stuart went in told them the story and fixed Margalo's wing. THE END!

Tony M.

STIMULUS:

Picture: A ballplayer suffering the ill-effects of a popped bubble on his face . . .
SAMPLE NO. 35

Bubble Maker

One day in July. A baseball game was played in San Francisco. One guy was chewing bubble gum. He blew a bubble. It spattered all over his face. His mother was watching the game. And mostly watching him. He saw him mother. He turned the other way. And looked at his coach. His coach sent him out and another guy took his place. He wiped his gum of his face. And went back in the game. He didn't have any gum in his mouth and gum was on his face again. He went back out of the game. And did the same thing that he did before the first time. he went back in the game and the same thing happened. He did this about 100 times. And another 100 times. And another 100 times. And another 100 times. And he was tired. He went out of the game and stayed there. Till the game ended. When the game ended He found out what it was. A boy shooting a bubble-gum gun. He ran after him and the boy shot it. It went all over his face. He learned his lesson. When you don't have a weapon And the other person does Don't chase him. Don't please!

Mike B.

STIMULUS:

This list of words: BANG! squeaky, windy, rain, pitter-patter, splatter, creaky--produced the following works. Notice the excellent sound effects, the mysterious elements and the surprise endings.

SAMPLE NO. 36

THE SPOOKY NIGHT

One day the Crow family was going on a trip. They were going to Denver, Callarado [Colorado]. They were going on a plane. When they got to the plane station Father said "I hope this is a good trip." "It will be" said David Crow. When they got to Denver it started to rain and they hurried into any house. At night they went to bed. They were all separated [separated]. It was very windy that night. Bang! Boom! went the shutters. David had to get a glass of water, so he opened the door. It was very squeaky. Squeak went the door. Everybody jumped,
they were so scared. Splatter went the rain. Pitter-patter went the rain. That was a very creaky night.
Bang! Boom! went the door again. Mrs. Crow screamed A-a-a-a-a-a-a. The whole family heard a ghost. 0-o-o-o-o-o-o. They were so scared that they couldn't sleep.
The next morning they went downstairs. They found out that the record player was going all the time.
And they were so tired it was pithiful. "Gosh," said David, "Mom and Carol and I did not get any sleep."
"I did" said Father.

William C.

SAMPLE NO. 37

THE SCARY JUNGLE

One afternoon when we lived in the jungle we were hunting, when we saw an armored rhinoceros and then we saw a whole group of armored animals. They were cutting down trees that made a noise like this: bang, boom. And then we heard a squeaky, creaky noise from the feet with wheels on them. Then we found plenty of rocks. Then we took some and threw them. One went under one foot of the hippo and bamb, boom, bang! The hippo was blown into bits. Then they threw 1 hundred more. Bang, boom, bamb, boom, bang, bamb. They were blown to bits and they would never, ever go hunting again. The end.

Chris W.

SAMPLE NO. 38

THE MYSTERY OF THE HAUNTED HOUSE

Once upon a time there was this old house. A man went in the house. There was a squeak. Suddenly, the door banged. He was last seen at the basement. He was dead. The police went in, the door banged. They were last seen in the basement. Dead. The army tried to blow it up. But the twenty-one men were in the basement. But, dead. It was a problem to the British people. Suddenly a storm was in the sky. The Germans were still bombing. The tear gas poisoned the ghost and it died. The house was safe. They made it into the house of horrors. It was the best place to be scared in all of London. The House of Horrors. Just think!

Paul S.
MR. CRABAPPLE'S HAUNTED HOUSE

Mr. Crabapple was the meanest man in the whole town of Hooterville. He had the oldest house there ever was. The door was squeaky, the stairs were creaky. He loved storms, and one night when it was very windy, it started to rain. Suddenly, thunder and lightning appeared! The storm kept on and on and on. The storm stopped late afternoon the next day. There was a big flood, but there was an even bigger one around Mr. Crabapple's house. Alligators came to live in the flood, for it was like a lake. Mr. Crabapple was eaten by an alligator and his house has ghosts. As far as I know there still are ghosts.

Katy C.
THE CREATURE FROM AUSTRALIA!
THE CREATURE FROM AUSTRALIA!

Written by Tony Montagnese
Illustrated by Tony Montagnese
One time when we were on a big jet plane heading for Australia we were just about to land when

W A M !

The whole plane was smashed to pieces! In a little while the plane looked like this.
Then EVERYONE got out. Everybody was shaking with fear, but ME, I was already looking for kangaroos and koala bears. I was all alone now, when, ROW! I turned around to run when I bumped into a huge leg. OW that hurt. I examined the leg for awhile then I looked up.
I was SO scared at what I saw I turned the other way to run. And then I tripped and landed right in a kangaroo's pouch! The kangaroo started hopping! I didn't know where the kangaroo was going but, I stayed in it's pouch just to get away from that— that thing.
Finally I saw my Mom and Dad and that was my EXIT. So I hopped out of the pouch and said Thank you to the kangaroo and left. I told my Mom and Dad about the thing. They didn't believe. So I set off with my be-bee gun and slingshot.
I just went a little way when I heard, O-O-H. I looked and saw that thing again. He was holding his stomach. I asked what's the matter? The thing said I tried to eat King Kong but he's bigger than I thought he was and now I have a tummy ache!
I ran to get our medicine box and I brought back two bottles of pepto bismol. He drank both bottles. Then we two were friends. And I visited him lots of times. He was my P A L.

THE END
APPENDIX II

SOURCEBOOKS FOR THE TEACHER
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