

10-1-1963

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Recommended Citation

Bush, B. O. (1963). Ten Second Reviews. *Reading Horizons: A Journal of Literacy and Language Arts*, 4 (1). Retrieved from https://scholarworks.wmich.edu/reading_horizons/vol4/iss1/5

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TEN SECOND REVIEWS

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During the past ten years a revival of interest in creativity has occurred. For some teachers creativity will be no more than a new slogan but for others the goal of education for creativity may be pursued through the knowledge produced by scientific research.

—Eliot W. Eisner

Abraham, Willard, "A New Look at Reading," *Creative Ways in Teaching the Language Arts*, Leaflet 10, Tempe, Arizona, Arizona State College.

Abraham suggests that a periodic review of how the "core subject" of the primary grades is handled is necessary in our efforts to teach reading more effectively. He presents four questions that a creative teacher should ask relative to her reading program: (1) What is the attitude of the children toward reading? (2) How ready are all of them to learn to read? (3) Since reading is the core of the educational plan in most first grade classes, shouldn't we try to bring as much meaningful variety into it as we possibly can? (4) What place should grouping have in the reading program? Abraham notes that no one, no matter how wise, can tell a teacher "how" to teach. He suggests that a substitution for specific techniques in teaching reading is concentration on the "five W's and an H" of the children— who, what, where, when, why, and how, and forget what has worked successfully for others in the isolated experiences of their own background.

Anderson, Harold, *Creativity and Its Cultivation*, (ed.). Harper and Brothers Publishers, New York, 1958.

Addresses presented at Interdisciplinary Symposia on Creativity at Michigan State University during 1957 and 1958 were compiled by Anderson. The purposes of the Symposia were to define and refine the concepts of creativity from a variety of approaches; to suggest criteria for recognizing the

process of creativity as seen in the biological, social, and natural sciences; to discover or invent units of common denominators for evaluating the process of creativity from these several perspectives; and to identify and assess those qualities of human behavior that accelerate and those that restrict the process of creativity.

Bell, Bernard Iddings, "Crisis in Education," reprinted in *School Life, Official Journal of the Office of Education*. U.S. Department of Health, Education and Welfare, Office of Education, Washington, D.C., November-December, 1962.

Bell believes that man exists to do creatively, in the most craftsman-like manner possible, all things that must be done, including teaching school. Furthermore, the vast number of tasks to be performed in the world, most of which are not romantic, may be done in one of two ways. Just get them over with as quickly and as painlessly as possible, in which case they become monotonous and hard to bear, or do each task as beautifully and thoroughly as possible, in which case "life is good."

Eisner, Elliot W., "Creativity in Expression, *The Instructor*, Vol. LXXI, No. 1 (September, 1961), pp. 3, 145.

Ideas whether written, spoken, or merely thought need uplift, expansion, and refinement for six year-, eight year-, or twelve-year olds alike. Conversation with children is a good place to start. Eisner believes that to ring true, teachers' own speech must be the result of the feeling, thinking, expressing process we are developing with our children. Vocabulary development is an ideal beginning for helping children to express themselves more fluently.

Eisner, Elliot W., "Creativity in Education," *The Instructor*, Vol. LXII, No. 1 (September, 1962), pp. 3, 137.

This is the first of a series of articles written by Eisner that have as their aim an interpretation of the results of research regarding creativity. Interest in creativity, he notes, is not new to educators. During the twenties and thirties enthusiasm for creative education characterized progressive education. Like

many new ideas, this creative education deteriorated to a mere slogan as it took on so many meanings that it became meaningless. In the first article he lists some of the “kinds of questions” he discusses in later issues.

Eisner, Elliot W., “Defining Creativity,” *The Instructor*, Vol. LXII, No. 2 (October, 1962), pp. 3, 99.

Eisner defines creativity as an ability judged by what a person produces. That is, it is the product of a judgment and exists in time and place. It is a product or act which is judged as creative by others. The author declares that the product which the judges consider creative and which allows them to assign to the producer the label “creative,” involves two factors, originality and beauty. Originality, he believes, is frequently most necessary in the sciences and beauty in the arts. Other viewpoints which Eisner discusses include those of Stein and Guilford.

Eisner, Eliot W., “Creativity and Intelligence, I,” *The Instructor*, Vol. LXII, No. 3 (November, 1962), pp. 3, 116.

Eisner reports that Guilford’s tests do not purport to predict whether or not the person will actually perform creatively at some later date. They merely indicate levels of creative potential that may or may not be actualized in the future. The score is the operational definition of creativity, just as the I.Q. is an operational definition of intelligence. Although the tests have limitations for research purposes, these definitions are useful.

Jackson and Getzels, he states, used five tests in their study of the relationship of intelligence and creativity, namely: Uses of Thing Test, Word Association Test, Make Up Problems, Hidden Shapes Test, and Fables Test. The results of the study indicate that creativity and intelligence are associated but one score does not predict the other. Furthermore, Eisner believes that creativity and intelligence are different types of behavior.

Eisner, Elliot W., “Creativity in the Classroom,” *The Instructor*, Vol. LXII, No. 8 (April, 1963), pp. 5, 99.

Persons working with the visual arts, with music, and with poetry frequently make creative contributions through their

ability to develop products that are highly aesthetic. Eisner believes, that creative contributions in science must be original and must make some contribution of a novel kind. Eisner cites three forms that creativity can take: (1) Boundary pushing which can be exemplified in the classroom by the student who uses words to convey double meanings or who combines numerals to make drawings or designs or utilizes the eraser of a pencil as a rubber stamp; (2) Inventing, new objects or devices; and (3) Boundary breaking, which is the novel use of what already exists.

Getzels, Jacob W., and Philip W. Jackson, *Creativity and Intelligence. Explorations with Gifted Students*. John Wiley and Sons, Inc., New York, 1962.

The authors studied the highly intelligent and highly creative students by means of teacher rating in an attempt to differentiate school performance, need, achievement and perception of each individual as well as their values, fantasies, and aspirations as members of family groups. They found that creativity which is one of the most highly valued human qualities is most elusive to systematic inquiry. Getzel and Jackson present clinical studies and devote several chapters to instruments and procedures which they used.

Guilford, J. P., "Traits of Creativity," *Creativity and Its Cultivation*. Harold Anderson (ed.) Harper and Brothers Publishers, New York, 1958.

Guilford presents a brief review of aptitude traits discovered during the past ten years that logically belong in the area of creativity. They include factors of fluency of thinking, flexibility of thinking, originality, sensitivity to problems, redefinition and elaboration. Efforts made toward improving creativity through training have shown some measure of success. Experiments tend to indicate that training yields some improvement in performance on tests of originality but some possible loss on tests of creative fluency. Guilford believes that awareness of the nature of the traits of creativity should provide a much better base than formerly for systematic methods of education in this area.

Hock, Oscar, "Improving the Present Status of the Creative Student," *The High School Journal*, Vol. XLVI, October, 1962, pp. 14-23.

The creative teacher stresses group acceptance, mental and emotional health, and the worth of the individual. The creative individual has not fared well in our schools, according to Hock, as attention to his unique potential has been inadequate. The creative teacher encourages self motivation, searches for the student's complete and personal involvement and evaluates each teaching-learning experience by its capacity to produce total awareness and feeling on the part of the learner.

Klohr, Paul R., "Where Do We Get Educational Methods?" *Childhood Education* (February, 1963), 39:269-272.

The author states that creativity is a trait which a child or teacher "has" or "doesn't have" and that we really cannot do much about it. Klohr believes that the increasing number of studies of creative behavior indicates the need of methods that foster originality and flexible thinking.

MacKinnon, Donald W., "Targets for Creativeness in Achieving a Quality Education for the Age of Concern," Symposium, *Journal of Secondary Education* (March, 1963), 38:157-166.

Our task as educators is not to recognize creative talent after it has come to expression but to discover talent when it is still potential and to provide that kind of educational climate and environment which will facilitate its development and expression. MacKinnon urges that we as educators set goals for the institutions in which we teach and for our individual courses which will facilitate creativity. Creative students, he states, may not always be to our liking. We must recognize that some of their behavior which may be most irritating, arises out of a struggling attempt to reconcile opposites in their nature and to tolerate large quantities of tension as they strive for a creative solution to difficult problems. If we recognize this, we may be in a better position to support and encourage students in their creative strivings.

Martin, Warren Bryan, "Targets for Creativeness in Achieving a Quality Education for the Age of Concern," Symposium, *Journal of Secondary Education* (March, 1963), 38:157-166.

Martin believes that our job as teachers in education is to encourage students by precept and example to think critically, independently, and creatively. Foundations of his philosophy of education are: (1) Schools should impart knowledge and seek new knowledge and do both imaginatively. (2) Educators must do what they can to train young people in a capacity for judgment. (3) Teachers must recognize that we live in the world where good men differ and where our determinations and commitments must be laced with good will and a spirit of magnanimity.

McCullough, Constance M., *Creative Reading*. Ginn and Company Contributions in Reading, No. 15, Chicago, Ginn and Company Publishers.

The author asks, "What if the teacher never gives a child a chance to think about his reading?" Some children get accustomed to reading without understanding. We are teaching them to accept fragments of understanding. We are giving them the idea that the educated man is a parrot of little-understood facts, unrelated and apropos of nothing. McCullough feels that every child has creative possibilities. Each teacher should take an oath that she believes in the creativeness of every child in her class. She should also accept the responsibility for finding out the level on which each child is comfortable as a thinker. There is no need, the author points out, of putting a child above his intellectual level in a reading group. Suggestions for reading a simple story creatively with examples of the kinds of questions that can be stressed are given.

Miel, Alice, *Creativity in Teaching* (ed.). Wadsworths Publishing Company, Incorporated, Belmont, California, 1961.

The author states that no two groups of learners are ever the same nor is one class the same from day to day. The world around the classroom changes constantly. The teacher himself changes, but she has abundant opportunity to be creative. Miel warns that it is not desirable that a teacher aim to teach crea-

tively at all times. She explains that the product of the teacher's creativity is opportunity for individuals and groups to experience and learn. Creativity in teaching can be judged by the quality of opportunities a teacher actually provides for young people to have educational experiences.

Peet, Harriet E., assisted by Harriet Sleeper, *The Creative Individual. A Study of New Perspectives in American Education*. The Ronald Press Company, New York, 1960.

The book is a survey of trends and patterns in education with particular attention given to the forces that develop creative and competent men and women. Emphasis is placed on building in people an attitude toward life that satisfies in each individual both his inner person and his wider social self. Peet feels that we live in an age that requires constructive, dynamic attitudes toward life and to accomplish this a greater emphasis must be laid in our schools on its development. She states that this can be accomplished by giving children an increasing number of opportunities to use their creative powers. The author suggests two educational policies: (1) Teachers should lead children to take active, creative attitudes toward their work which will require power of initiative. (2) Children should be encouraged to participate in highly motivated work which calls forth the effort most needed in mastering the tasks.

Torrance, E. Paul, *Creativity, What Research Says to the Teacher*. Department of Classroom Teachers, American Educational Research Association of the National Education Association, 1963.

It is the author's conviction that no matter how much we learn from research, the individual teacher's way of teaching must be his own unique invention. He must arrive at this personal invention through his own creative processes in trying to accomplish his teaching goals.

Wilt, Miriam E., "Shall We Let Them Create?" *Elementary English* (April, 1963), 40:357-362.

Regardless of how much or how little creative ability a teacher may have, Wilt believes that there are situations, materials, time and attitudes that he can provide to help develop

creativity. The teacher who constantly attempts to learn the “why” and “how” of behavior patterns in general and of each child in particular is more likely to value creative products than those who do not. A creative teacher obviously values uniqueness. A teacher who encourages creativity is honestly concerned in building habits of self respect, direction and control. A creative teacher has humility and recognizes clearly that she can’t possibly know everything.

Zirbes, Laura, *Spurs to Creative Teaching*. G. P. Putnam’s Sons, New York, 1959.

Zirbes believes that reading creatively and developmentally introduces children to satisfactions that will enrich their whole lives. Reading is developmental when it is conceived and guided as a life activity not as a school subject. Pressure for conformity and uniformity is inconsistent with diversity of group and individual progress. Mass teaching in which one book and one lesson is used, she states, is seldom conducive to much development for the least or most able student. School learning should be relative to the things that are interesting to children and should gradually broaden their interest. Zirbes states that . . . “the creative process is a problem solving process.”