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Reading **HORIZONS**

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Editorial Comment

If teachers of reading are to attain a high degree of respect among their associates, professional and ethical standards must be maintained. Academic preparation can be modified in accordance with the findings of recent research in education, psychology, sociology, and medicine. Experience as an intern in the classroom, laboratory, and clinic is an essential requirement for young people entering the profession. Certification as a means of protecting the public from imposters and quacks is becoming a necessity. Salary schedules and teaching conditions must be improved if men and women of high potential are to join the ranks. Teachers of reading should be regular readers of professional journals in education and related fields. They should attend and participate in state and national meetings of the International Reading Association, the American Psychological Association, and other kindred organizations. The professional teacher of reading is a critical thinker, an extensive reader, and an individual who appreciates scientific methods of investigation.

The need for ethical standards is even more to be desired. Criticism of one teacher by another does not contribute to wholesome public relations, nor does it add to the stature of either member of the profession. A critical evaluation of methods, procedures, and practices can be encouraged when conducted in the spirit of scientific inquiry and not on the basis of personal bias and preconceived ideas. Well trained teachers of reading should work with the public schools, not against them, with parents, and not in opposition to them. Exaggerated claims of teaching success are to be deplored. Most professional people with high ethical standards do not seek their patients and clientele through the daily pages of the newspaper. Competence and service to mankind are their goals. Financial gain is a by-product of success.

Homer L. J. Carter
Editor

DEVELOPING CREATIVITY IN READING

Myrtie M. Barnhardt

Have you ever heard a teacher make the remark, "I just can't teach my children to be creative?" It makes one wonder just what *that* teacher means by "being creative." Is creativity taught in a certain pattern step by step? Applegate in her book, *Helping Children Write*, says, "Creativity cannot be taught. It can only be released and guided by a competent teacher."⁽¹⁾ It is often difficult for children to reveal what is on the inside, for they have been disappointed by adults too often when they have exposed their feelings to them. One of the important facts that teachers and children should realize is that everyone of us has some sort of a gift within us and it is up to us to bring that gift forth. We must stand our ground and refuse to be suppressed by anyone. This point should suggest to us that the first step in guiding children to be creative is to establish good rapport between student and teacher. Creativity in reading may be established in several ways—by writing experience stories together as a group, by playing listening-and-seeing games, by dramatizing pictures and plays, and by writing imaginative stories or poems.

Experience Stories

Experience stories are a good starting place in creative reading because children enter the first grade bubbling over with enthusiasm in wanting to learn to read. The suppressing of creativity in reading, however, can start at this point if the teacher is not fully prepared. She must establish a satisfactory introduction for her pupils by building background and by arousing curiosity and interest. This can be done by relating some of her past experiences, showing illustrative pictures, telling a story, or by having the children relate some of their past experiences. When children finally get the feel of it, the ideas on the inside of them start tumbling forth, and under the guidance of the teacher a story of their own unfolds before them.

Listening-and-Seeing Games

A technique for developing imagery which may be used for reading readiness in both the kindergarten and first grade is playing listening-and-seeing games. For example: Ask children to close their eyes and tell what they see when they hear the word *house*. Then say, someone is about to knock on the door. Who is it? What is the person

wearing? What does he want? This type of fantasy helps a child create visual images of his own. Or, for the listening game, suggest to the child that he is sitting on a bench at the zoo. Ask him what noises he hears. This game can help him develop his auditory imagery.

Dramatizations

Dramatization can also be used in developing creativity in reading. This can be done by using stories that are short and simple or by "scene playing." In "scene playing" everyone can participate by dramatizing one action of a character until they actually feel the role they are playing and do not step out of character. Or children may act out picture-stories from readiness books, sometimes in pantomime, sometimes with improvised dialogue. It depends much on one's group when deciding upon the length of the dramatization. As first graders get into their pre-primers, it is possible to act out one line at a time and attain success. A child can retell a story from the point of view of one of the characters making the particular points the character would make and using the specific gestures that he thinks the character would use to tell his story. Older children can find a story they would like to dramatize, read it to their group and have them evaluate it. After one of the stories has been chosen by the group, it can be acted out, paying particular attention to facial expressions and actions to show how the students think the characters actually feel. The use of these methods of dramatization gives a purpose to reading which is an important aim often overlooked by teachers. Dramatization not only gives reading a purpose, but it teaches a child how to interpret to an audience the author's meaning, to speak plainly and to use the voice skillfully. It contributes to language development by giving the child opportunity to think on his feet and to express ideas readily. A child obtains a great deal of mental content from this type of reading and considerable poise in speaking.

Original Stories and Poems

Probably the most difficult creative technique for teachers is to promote motivation for the writing of original stories and poems. This procedure is one that may be started as early as the first grade. It is also one that is most frequently misused by teachers. Often a teacher will give an assignment in the following manner, "For reading today write a story about anything in which you are interested." Was any form of motivation used in this assignment? A teacher needs to guide children into writing by creating in them a desire to express

themselves on paper. 'In the lower grades children need much help in getting started in this type of writing, especially in spelling. Many children are learning phonetic sounds and principles. Should they be made to stop and think about how the word starts, how it ends, and the phonetic principles involved in the spelling of the word? If they were made to do this, their train of thought would be interrupted and lost completely. There is a specific time and place for all things. A teacher can use one of two methods when a child asks how to spell a word; write it on the board for him or have each child place on his desk a small pad on which the teacher writes any word requested. This list of words can be utilized as an individual spelling lesson for the following week. A question often asked by teachers is: "Should a creative story be corrected?" It is generally agreed among teachers interested in developing creativity that it must not be corrected, unless there is a purpose for so doing. In the writer's opinion, a story should be corrected if it is to be used for a bulletin board display or kept permanently in a book made by the child. A teacher may be tempted to ask, "If you do not correct a child's mistakes, how will he learn the correct procedure of writing?" Usage training is best provided by ear and speech exercises. If a teacher places more emphasis upon freedom of expression in writing, the child gradually learns the basic fundamentals as he increases his writing repertoire. If a child seems to be having difficulty with his writing, his teacher can sit down with him and they can go over his story. The mistakes the child does not discover for himself can be pointed out by the teacher.

A creative teacher does not try to put her ideas into children's minds when she is encouraging them to write stories and poetry. She tries to plant the seeds from which creative poetry may grow. One of the best ways to do this is by reading many poems to the group. She can find out from their reactions which type of poetry they like the best and give them plenty of it. She can encourage children to notice the color of the sky, the formation of the clouds, the color of the leaves and other things unique and beautiful around them. This will help them to become more appreciative and will plant those seeds from which creativity grows.

Conclusions

Creativity in reading can be developed if we, as teachers, remember that good teaching is not entirely an act of instruction. Good teaching is also a process of uncovering and encouraging insight, feeling and thinking on the part of others.

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Myrtie M. Barnhardt has had nineteen years of experience as a teacher of reading in Michigan. She is an active member of the Michigan Education Association and is president-elect of Region Five.

BEYOND TECHNIQUE

Alice J. Perejda

Some time ago a professor in the field of guidance called me in regard to his little boy, who had a reading problem. After inquiring cautiously as to my qualifications and background, he asked, "What measurable degree of progress will you guarantee in six weeks?"

His "little" boy, it turned out, was fifteen years old. I was not privileged to have him as a pupil after I had assured his father that I certainly could not promise any "measurable degree of progress" in six one-hour lessons and, indeed, could not work under such pressure.

If a professor, and one in the field of guidance, has such a concept of the goals of corrective reading in terms of expected improvement and time limits, what of the average layman?

We do, it is true, for purposes of records, classify children as being able to read, for instance, as well as the average child in fifth grade, and we do chart progress. But measurement and classification do not tell the whole story. What a vast difference there is between the child who with enthusiasm and pleasure is able not only to identify concepts at a given level but also to interpret and evaluate them in terms of his own experience and feelings and the child who laboriously passes a test but who never picks up a book of his own volition and who sees reading as a meaningless experience, as hard work, and something he must do.

A second-grader was brought to me by his mother because he had started to stutter badly, and it annoyed her. I selected a story from his reader, and he read it to me, word-perfect.

"You're a good reader, aren't you?" I said, to set him at his ease. "Now tell me about the story. What did it say?"

"Well, er-ah, I don't know."

Thinking he had possibly been under some pressure to perform correctly I said, "Tommy, I'll go out of the room, and you read the story over to yourself, and take time to think about it."

"Now," I said, returning a few minutes later, "Who was the story about?"

"Dick and Jane."

"What happened in the story, Tommy? What did they do?"

"Ah, er, it tells about a wagon."

"What about the wagon?"

"I don't know. They got it."

"Tommy, when you read a story in school, don't you take time to talk about it?"

"Heck, no. We're too busy *reading*."

Too busy reading? What is reading? Perfect word calling? Putting phonics to use? Tommy had received "A" in his phonics book. He was in the first reading group. Yet, *was* he reading? He was stuttering.

Corrective reading must go beyond phonics, beyond word-calling and beyond techniques per se. It must concern itself with the whole child, and indeed often with his whole family.

The teacher must, of course, start with the usual check-list: eyes, ears, general health, readiness in terms of experience, maturity, emotional problems, stability, cultural background, and mental content. She should keep herself aware of research that is unearthing a host of meaningful facts which illuminate our knowledge of reading, of how we learn, and of the reasons for disability, and the methods of treatment. She must, finally, concern herself with the child as a person, with his attitudes and motivations and, indeed, with the attitudes and motivations of his parents.

"I just don't know why Junior won't learn," the mother of a reluctant reader told me. "I make him come in and read for an hour every afternoon in the summer." *Make* him? Insist that he go to his room with a book, while he can hear his friends shouting at the ball game going on next door?

What a different story from that of another mother.

"We've always saved half-an-hour in the evening for reading time. When Billy was small, we read to him and encouraged him to tell the story to us. He knew that we enjoyed him and appreciated his comments and contributions. He realized that learning to read was part of growing up, something of which to be proud. Later, part of that time he read to us. Now Billy is older, and reading time is silent, but we still share ideas and comments. We find this half-hour a cohesive force in our family life. As each new year starts, we enjoy together his beautiful new books, look over the table of contents of each, and talk about the exciting things Billy will learn that year."

Often a parent, inquiring about possible help for his child, will ask, "What method do you use? What techniques do you follow? Do you teach phonics? Just what will you do with my child, and how long will it take?"

And I have to tell that parent, "I don't know—."

I could not tell a parent just what I would do in advance any more than a doctor could prescribe medicine before he had diagnosed a

patient. A doctor does, sometimes, hand out a tranquilizer for immediate relief, and so do I. I keep in mind, however, that a tranquilizer is only a palliative and not a cure.

Corrective reading surely requires diagnosis before therapy, and certainly before any prognosis as to outcome. Very often, quite frankly, I may never know the reason for the child's disability, though I may have a good hunch. My job, as I see it, is to start where that child is, and do my best to teach him to read in the fullest sense of the word, to get meaning from the printed page, not just to know sounds, syllables, words, sentences, but to interpret and evaluate the ideas on that page and to do all this with a feeling of satisfaction and success.

What does the child need? Perhaps the emphasis *should* be on phonics, or word-attack skills. Perhaps not. Perhaps the child has never seen the value of reading as related to himself, and needs an experience-chart approach. Perhaps he is bored with his reader, and needs exciting story books about space adventures, rockets and astronauts. A small child may need more background before he is ready to learn. He may have to build mental content. He may need to be read to, talked to, taken places. We must remember that both parents and teachers can contribute to this readiness for reading.

A child may be motivated by understanding that reading may be like a puzzle and that he can be a detective, finding clues. An older child may need to understand that though he can get all the facts, he is unable to see the forest for the trees. Perhaps he needs to find the frame for his jig-saw puzzle in the table of contents, and then the pieces, or facts, will fit in.

Any method must be used experimentally, and with flexibility, for there is no one best way to teach, although many of us ride a hobby-horse and get to our destination. The treatment must be tailored for the individual by a teacher who is perceptive and patient, who keeps herself alert by keeping abreast of recent research with an open mind, and who has love and enthusiasm to give.

This one thing I do know. If a child has come to regard himself as a failure, especially if he has rebelled, withdrawn, stuttered or become "ill" because of that failure, he most assuredly needs more than techniques, though he may need those techniques very much, and in a structured situation. He needs, most of all, success. He needs to start at a level where he can succeed and with a book he wants to read.

A fifteen-year-old boy, who had been briefly in a State Hospital, was sent to me. The report of the psychiatrist was that his frustration

resulted from his inability to read. His skin was a mass of pimples. His hair was flaky because of "nerves." When I picked up a book, he started to shake. He was bigger than I was, and frankly, I was frightened. So I started to read to him—from a first-grade book. Soon I felt him relax. Then I asked him to read with me. Finally he dared to read alone. He at last was able to tell me that he considered himself a failure because he could not read well enough to pass his driver's test. With this as our goal, we studied vocabulary, examined concepts, evaluated ideas and feelings concerned with driving rules. After three months, he no longer needed psychiatric care. In six months he had his driver's license. He was a success.

Reading is fun. Sharing reading with children is fun. You and I believe this or we would not be teachers. If we "give out" enough of our enthusiasm for reading, it may become contagious, especially if we follow the child's "I want to read" with his feeling of "I can read—so there!"

When a child begs to take home one of my books for reluctant readers, I know we're started on the right road. When a mother reports that a child suddenly likes school or wants to stay up later at night to read or that he picks up the evening paper and that she is beginning to do it too, then I know we're well on our way. Perhaps a mother comes back months later and says, "Thank you," and I say, "That's my job," and she says, "But that's not what I mean. You saved our marriage." Then I realize that although this mother had never been able to articulate her anxieties about her son, the son had nevertheless "contracted" those anxieties which had been resolved when he had gained self-confidence, self-respect and a realistic evaluation of himself and his reading problems. And that now with the child's success, his parents could resolve their anxieties.

When that happens, I know that job is done; it's been worthwhile. I wouldn't trade jobs with anybody in the "whole wide world."

Alice Jeanne Perejda has been a kindergarten teacher in the East Lansing Public Schools and has been in charge of a reading program designed for disabled and reluctant readers. Since 1957 she has operated a reading clinic in the Kalamazoo area. She is interested in both developmental and clinical approaches to reading.

AN INDIVIDUALIZED READING PROGRAM IN THE ELEMENTARY CLASSROOM

Janet Langerveld

Not long ago after reading many articles dealing with an individualized approach to reading, the writer was challenged to attempt this "new method" with a selected group of students. These children were to be given an opportunity to select their own materials for their instruction and to participate in individual conferences with the teacher. This paper is a brief account of the writer's experience.

Eleven third-grade children were selected to participate. All tested a year or more above their grade level in reading according to the Metropolitan Achievement Test. The mean reading score was 4.8 and the average chronological age was 8 years and 6 months.

At the beginning of the school year the teacher informed the group that they were going to try a new way of reading in their room. Instead of reading in groups each child would select his own books, read at his seat, and have separate conferences with the teacher to talk about their books. The explanation was brief because four of these children had participated in an individualized reading program previously and were eager to tell of their experiences. They reported that they enjoyed this program for two reasons: (1) They could read as fast as they wanted, and (2) they could choose the books they desired. In these introductory meetings which continued for approximately two weeks the teacher and the children discussed various kinds of books and what they might learn from them. Since there were five boys and six girls in the group, there were many opinions and the discussions were lively. During this time the teacher and children talked about the kinds of reading records that the children might keep for evaluating their progress. The children decided to record the titles and authors of books which they had completed. Some decided to keep a list of dates telling when they started and when they finished their books. All wanted to keep a list of words which they learned from their reading. In the beginning these children seemed to compete with one another to see who would have the longest list. This feeling seemed to become less important to them as the year progressed.

The books which were used came from the school, town, and county libraries. A bookmobile was available once a month for the

children's selection. The books ranged in difficulty level from second grade to junior high. The children enjoyed adventure, humor, fantasy, and biographical stories. On several occasions the children brought favorite books from home and shared books gathered in an "attic hunt." The children gained experience in caring for their books because they were responsible for keeping the books on separate shelves according to the library from which they came.

In preparing for individual conferences with the children the teacher made several check lists. With these lists she evaluated certain aspects of oral and silent reading and tried to discover the specific difficulties each child was encountering. Daily conferences were held with each child and a careful record was kept. The teacher wrote down the titles of books which the children were reading and dates that they were started and finished. The child's ability to identify, interpret and evaluate ideas expressed in the book was observed. If there were certain skills which needed further development, these were noted also. Instructional procedures were provided for each child which met his individual needs.

Frequently the children met in special groups to share their favorite books. Some shared them by giving puppet shows, others by making roller movies or by giving reports. They made bulletin boards, kept a reading corner for use for all the children in the classroom, and occasionally worked together on group projects. One of the most successful of these involved the space flight of John Glenn. The children divided his flight into five parts. Each group worked separately and later integrated their findings into one story. Many sources were used in completing this project such as newspaper articles and magazines and many subject areas were explored.

At the end of the school year it was satisfying to see the progress these children had made in their reading. They showed a mean gain of ten months on the Metropolitan Achievement Test, but far more important was the enthusiasm with which these children approached reading. They were eager to have conferences with their teacher concerning the books they had read. Their oral reading improved. They were able to tell stories in their own words. They seemed to have more reactions to their books as the year progressed, and they were volunteering to read more and more for the class.

Individualized reading is not the only way to show children the wonderful world of books, but self-selection and pacing which are an integral part of this activity have many desirable merits to consider. This program takes into consideration the development of the

child. Each reader can progress at his own rate, and no child is made to feel embarrassed or inadequate because of his failure to “keep up” with a group. It helps each child to learn to read and to learn to like to read. Why don’t you try an individualized reading program in your classroom?

Janet Langerveld was graduated from Western Michigan University in 1960. She has taught in the elementary grades for three years and is now working on a master’s degree at Western. Mrs. Langerveld is an enthusiastic supporter of an individualized approach to reading.

TEN SECOND REVIEWS

Blanche O. Bush

Western Michigan University

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.). Wadworths 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.

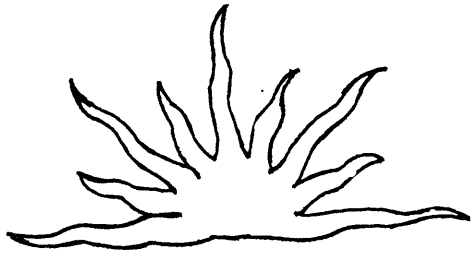
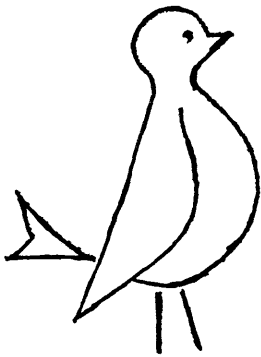
Wilt, Miriam E., "Shall We Let Them Create?" *Elementary English* (April, 1963), 40:357-362.

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.”



ROUND ROBIN

Dorothy E. Smith, Editor

Western Michigan University

Dear Readers,

Have you read about the revolt among the nursery school set? If not, be sure to read the 1963 May issue of *The Ladies Home Journal*.

Donan, *et al*, did not say that there was a revolt. They claim, however, that tiny children want, can, and should learn to read. They go even further and state that tiny children are learning to read.

I do wish that the authors had listed the names and addresses of the ten month old babies who read. Perhaps we could then get these babies to take time off between naps and bottles and write us a page or two explaining their current, favorite reading material. They might even explain just what the authors mean by "tiny children" and by "reading." I'd like to know, wouldn't you?

Dr. Sara R. Swickard
Department of Education
Western Michigan University

ANSWER: This is a challenge to you, our readers. How do you feel about teaching babies to read? Do you think that it is possible? Harmful? Do you know of anyone who has tried it? Please share your opinions with us. We will be glad to print your letters, both those for and those against the proposition. If you prefer to send a manuscript rather than a letter, you may be sure that it will be read with care and will be considered for publication. All manuscripts pertaining

to the general fields of reading and teaching are gratefully received, and unsolicited ones are given the same hopeful scrutiny as those we invite.

Gentlemen:

Our elementary staff is currently studying the feasibility of an ungraded reading program for our school. We would be very interested in the study by Mr. Evans ("Reading in the Ungraded School" by Gordon Evans, *READING HORIZONS*, Summer, 1963) and are curious to know about the availability of copies for our staff and librarian.

Your assistance in this matter will be greatly appreciated.

Maurice L. Mellor, Superintendent
Gobles Public Schools
Gobles, Michigan

ANSWER: We do not have available copies of individual articles from *READING HORIZONS*, but we are pleased to send a complimentary copy of the magazine containing the article in question to any of our readers who request it, along with our permission to reproduce it.

Dear Editor,

I have read with pleasure and profit the articles in the Spring 1963 issue of *READING HORIZONS*.

Would it be possible for us to have duplicated, here at Rochester Institute of Technology, the article, "An Open Letter To All Students. Why Read?" By Dorothy Edna Smith?

I feel that this is said so well that our students could profit from reading it, perhaps in our reading study skills classes.

If we can receive permission to duplicate it, we probably would have it done directly from the original in the magazine, by offset process. That could include the biographical material on the author.

Marion L'Amoreaux
Assistant Director
Rochester Institute of Technology
Rochester, New York

ANSWER: Permission gladly granted, and thank you for the kind words.

We should like to express our appreciation to all of you who have written to tell us that you enjoy the magazine. Our thanks go to Nila B. Smith, President of the IRA, and to Theodore Clymer, President-Elect of that organization, to Constance McCullough, to Otto Yntema, Director of Field Services of Western Michigan University, to Emery P. Bliesmer, Director of the McGuffey Reading Clinic at the University of Virginia, to Helen K. Mackintosh, Chief of the Elementary Schools Section of the Department of Health, Education and Welfare, and to our many other friends.

