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A Survey and Evaluation of Creative Writing through the Media of Individualized Movies in the Seventh Grade

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A SURVEY AND EVALUATION OF CREATIVE WRITING

THROUGH THE MEDIA OF INDIVIDUALIZED MOVIES

IN THE SEVENTH GRADE

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A Thesis

Presented to

the Graduate Faculty

Central Washington State College

_____

In Partial Fulfillment

of the Requirements for the Degree

Master of Education

_____

by

Loy Victor Sutton

August 1968

APPROVED FOR THE GRADUATE FACULTY

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John E. Davis, COMMITTEE CHAIRMAN

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James Monasmith

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CHAPTER I

THE PROBLEM AND DEFINITIONS OF TERMS USED

American education has been from the beginning a conservative institution. Traditional kinds of learning, the three R's as an example, have been the mainstay of education for decades. Although creativity was prevalent in the fine arts, the movement in education for the development of creative abilities took a back seat. However, in the last few years investigators and educators have found a surging interest in education for the development of creativity.

> Already the limited reporting of results of various studies in creativity has inspired hundreds of practical experiments by classroom teachers--some systematic and well-controlled, others just simple tests of ideas in specific situations (33:vii).

I. THE PROBLEM

Statement of the problem. It was the purpose of this study to determine if creative writing could be improved through the motivation of individualized movies as compared to the standard creative writing assignment.

Hypotheses. There will be no statistically significant difference in the two sets or groups of creatively written stories. It was further hypothesized that use of individualized movies as motivation would have no effect on the quality

of the creative writing of the subjects. Through observation
of the motivational effects of the use of individualized
movies, answers to the following questions were sought:

1. Will the use of individualized movies give the
student an opportunity to adequately express himself?

2. Will the use of individualized movies allow the
student to create, develop, and experiment with "first-hand"
ideas by becoming more directly involved with his creation?

3. Will the student be able to see or visualize ideas
come to life and be able to share these ideas vividly?

4. Will the student be able to value more his own
original ideas?

Importance of the study. Educators should be legiti-
mately concerned about encouraging creative behavior and
developing in children the skills, motivations, and abilities
necessary for creative achievement. "Today's world 'calls
for new approaches to experience, both in acquiring it and in
using what we already have'" (33:12).

Barkan (1960), Pepinsky (1959), and Buhl (1961) observed
that children are attentive to the reactions of others if
their own inventions and ideas are viewed with interest and
they are encouraged to create more ideas, but if unnoticed
or rejected, children lose confidence in their ability to
create (33:13). Furthermore, creative children have different

values and attitudes from those of other children; creative
children like to learn on their own, attempt difficult tasks,
and search for their own uniqueness. Many creative children
desperately need help in coping with anxieties, fears, hard-
ships, failures, and since the creative child may diverge from
the usual sex norms, he needs more understanding and guidance
(32:104-24, 142-62). The highly creative child, therefore,
has an intense need to communicate, especially with teachers
and peers. Therefore, it was felt that both the creative
writing and the individualized pupil-produced movies would
provide a means for the encouragement of creative abilities
and a further means of communication.

Limitations of the study. The availability of students
having time to do the filming, editing, and the budgeting of
time of the various staff members involved in the evaluation
of the two sets or groups of papers was found to be a primary
limitation.

The cost of the equipment and materials needed could
have made the study somewhat expensive, fortunately the writer
was able to defray a major portion of the expense by being
granted federal money under Title III, Public Law 89-10.

The filming of the movies was limited to indoor usage
only since outdoor filming would encompass a great deal more
preparation and involvement. The use of color film was also

a limiting factor since it would produce more contrast and have greater affect for the student.

II. DEFINITIONS OF TERMS USED

Behavior. For the purpose of this paper, the manner in which a child displays himself through actions, manner of behaving, or conduct by the use of stimuli used in the class-room.

Closure. The ability to close, end, or conclude a piece of written work or composition after all possibilities have been tried and evaluated.

Creativity. For the purpose of this paper, creativity is a process through which the child releases and develops his powers of observation, imagination, feeling, and perception through the use of the senses by exploration, invention, and experimentation with various materials and/or ideas.

Creative thinking. Thinking that is inventive, that explores novel situations or reaches new solutions to old problems, or that results in thoughts original with the thinker (14:570).

Creative writing. Composition involving the use of the imagination on the part of the writer through the use of his

senses and using such devices as experimenting, exploring and inventing; as a means of self-expression.

Divergency. Being different or branching off from what is considered the norm by average standards.

Elaboration. The ability to fill in the details clearly and concisely in composition.

Expository writing. Writing that explains--tells how to do something, sets forth the cause back of an effect, or the effect resulting from a cause, or the purpose of some act (37:444).

Flexibility. The ability to produce a variety of ideas or use a variety of approaches.

Fluency. The ability to write smoothly and expressively.

Illumination. The ability to make clear or explain an idea, theory, or process.

Incubation. The process of developing numerous ideas as possible solutions toward a final conclusion.

Motivation (device). Any technique or situation used in teaching for the primary purpose of stimulating interest and augmenting effort on the part of the pupils; applying incentives and arousing interest for the purpose of causing a

a pupil to perform in a desired way, appealing to the pupil's interests and cause him to attack the work at hand willingly and to complete it with sustained enthusiasm (14:354).

Originality. The ability to produce ideas that are off the beaten track; fresh; new; novel.

Redefinition. The ability to define or perceive in a way different from the usual, established or intended way.

Revision. The ability to revise or change a piece of written work into a new setting or outcome.

Unification. The ability to synthesize or bring together all related parts of a story into a final conclusion.

CHAPTER II

REVIEW OF THE LITERATURE

Creativity takes many forms in which the child can develop self-expression, appreciation of, or a better understanding in the creative product. Among the various facets of creativity are (1) creative experiences in graphic arts which include drawing, painting, modeling, sculpturing, constructing in paper or other media, (2) creative experiences in music such as the interpretation and production of, dancing and rhythms, (3) creative experiences in dramatization from pantomime, puppetry, marionettes; the writing and giving of plays, up to the higher level of creative dramatics, and (4) creative experiences in language arts which includes poetry, choral reading, fiction, composition, and letters (16:309-12).

The area of creative writing, specifically short stories, is the primary area of interest for this study. "It's through writing that man clearly elevates himself and communicates to the best of his abilities for personal satisfaction and enjoyment" (16:312).

I. CREATIVITY

What is meant by creativity? Quite justifiably, creativity may be defined in many ways. Rhodes (1961) has referred to creativity in terms of an environmental condition or as the

"Four P's of creativity"--Person, Process, Press, and Products (33:2). Thurstone (1952) maintains that an act is creative if the thinker reaches the solution in a sudden closure which necessarily implies some novelty for him. This might be artistic, mechanical, or theoretical. Wilson (1965) and Crutchfield (1962) have defined creativity by contrasting it with conformity; contributing original ideas, different points of view, and new ways of looking at problems (33:3). Bartlett (1958) employs the term "adventurous thinking," which he defines as "getting away from the main track, breaking out of the mold, being open to experience, and permitting one thing to lead to another" (33:4). Torrance defines creativity as (33:8):

> The process of sensing difficulties, problems, gaps in information, missing elements; making guesses or formulating hypotheses about these deficiencies; testing these guesses and possibly revising and retesting them; and finally in communicating the results.

MacKinnon (1962) bases creativity on the assumption that it fulfills at least three conditions (22:5):

> Creativity involves a response that is novel or at least statistically infrequent. But novelty or originality of thought and action, while a necessary aspect of creativity, is not sufficient. If a response is to lay claim to being a part of the creative process, it must to some extent be adaptive to or of, reality. It must serve to solve a problem, fit a situation, or accomplish some recognizable goal. And thirdly, true creativeness involves a sustaining of the original insight, an evaluation and elaboration of it, a developing of it to the full. Creativity, from this point of view, is a process extended in time and characterized by originality, adaptiveness, and realization.

Good (1959) defines creativity in broad, general terms:

A quality thought to be composed of broad continua upon which all members of the population may be placed in different degrees, the factors of creativity are tentatively described as associative and ideational fluency, originality, adaptive and spontaneous flexibility, and ability to make logical evaluation (14:145).

Measuring Creativity

In the 1920's and 1930's attempts were made to develop tests for measuring the creative thinking abilities and identifying creative talents. Most of the efforts, however, have been limited to a particular age or educational level. A great majority of the early studies of "creative imagination," "creativity," or "creative thinking" were limited to artistic manifestations of creativeness. The early scholars seemed to limit recognition of the fact that no single test or area of observations taps all the individual's resources for creative thinking and that the same test or kinds of observations are not valid or adequate at all age levels.

Typical early methods which have been used in assessing the creative behavior of elementary school years are as follows:

1. Kirkpatrick's (1900) ink blots
2. Colvin's (1902) compositions, giving attention to such qualities as invention, sense of humor, imaginative power, and perceptive power
3. Simpson (1922) used fifty sets of four small dots, representing the four corners of squares, as the stimuli for constructions which were used to assess fluency, originality, and flexibility.
4. McCarty (1924), Abramson (1927), and Grippen (1933) used the same methods with both preprimary children and elementary school children.

5. Harms (1939) employed, in grades one through twelve, a test requiring the representation of words (mostly various actions) by single lines.
6. Stephenson (1949) reports the use of a poetry-written test and an art-form test (33:29).

Although a variety of measures have been used in study-ing the creative behavior of elementary school children, no single investigator had applied a large range of measures with a single sample of subjects. The investigators used one sam-pling of tests on a number of elementary children instead of using a variety of tests with one grouping. This tested only one small facet of creativity, therefore giving a distorted viewpoint towards creativity (33:29).

More and more tests are being invented, revised, and improved every day. The Concept Mastery Test, the Miller Analogies Test, the Minnesota Tests of Creative Thinking, and others are just a few of the recent tests used to measure cre-ativity in general (33:31-32).

In 1958 Som Nath Ghei, Kenneth DeYoung, and Paul Torrance began work in the development of measures of creative thinking. It was a year or two later that Torrance and Yamamoto, with the aid of others, began to develop figural or nonverbal meas-ures of creative thinking. It was found that the individual administration of an adequate battery of test of creative thinking, done orally, was tremendously time-consuming. Fig-ural Tests of creative thinking could be administered in a group and solve this lengthy problem.

Torrance concluded the following statement after much research in developing, testing, and assessing creativity (33:295):

> Considerable work needs to be done in refining some of the scales and in validating the scales by systematic observation, experiments, and personality studies. It is believed that the results thus far obtained are promising enough to warrent further research.

Creativity and Intelligence

Recent research has brought creativity to the foreground. There are major differences to be considered in employing a test on creativity as compared to intelligence and arriving with a numerical IQ. According to Torrance:

> Attempts to develop a single index of creative thinking or a CQ (Creative Quotient) should be avoided according to the most extensive research in this field. Creativity is not a unitary ability, but a number of abilities involved such as: sensitivity, fluency, flexibility, originality, elaboration, and redefinition (30:3-4).

Children with high creative ability and high IQ are by no means one and the same. Getzels and Jackson (1962) have shown that "Highly creative and highly intelligent children differ significantly with respect to personal values, imaginative productions, career goals, and family backgrounds" (13:125).

How high must the IQ be before a point is reached when a higher IQ makes little difference, and the creative thinking abilities become important? On the basis of research by Roe (1960), Torrance (1962-65), and others, it was proposed that

this cut-off point is around an IQ of 120. It has been noted that many of the most creative children achieve IQ's in the 120's or slightly under and that generally these children achieve quite well (32:63). According to Torrance (18:246):

> Outstanding creativity is seldom found among children of below average IQ. Research shows that above 115 or 120, IQ scores have little or no bearing on creativity. Creative giftedness may be anywhere along the scale except, possibly at the bottom. The child with a so-called genius IQ of 180 is in reality no more likely to make outstanding creative achievements than the child with a slightly above average IQ around 120.

In experiments made by Torrance and Yamamoto (1962), the generalization was made that general intelligence plays some, but not the main role in creative thinking. According to their report:

> Quite possibly, one must accumulate considerable knowledge and understanding before he can try a creative jump, and his imaginative endeavors must be backed up by a certain level of intellectual and academic skills (41:308).

The findings on creativity and intelligence reinforces the fact that a thorough understanding of each student is needed and that he should not rely entirely on a single set of intelligence scores, but take into consideration the sum total of a child. Intelligence tests are limited in their scope and give a one-sided picture. One must also be cognizant of the fact that most everyone has creativity, to a degree, and intelligence is but part of the child. On summarizing creativity and intelligence, Torrance states (30:2):

> Children can be taught in such a way that their creative

thinking abilities are useful in acquiring even the traditional educational skills, that these abilities are different from those measured by traditional intelligence and scholastic aptitude tests, and that they are important in mental health and vocational success.

Developing Creativity

Highly creative individuals usually have very strong creative needs. They are attracted to the mysterious, to the unknown, and to the unexplained. They have strong need to question, to explain, to test ideas, and to communicate the results of their testing. The creative individual, however, needs outside encouragement to keep up his efforts. Because the creative personality does not emerge suddenly and dramatically, it must be nutured through many crises from kindergarten through graduate school (32:142).

According to Lee and Lee (1960), "Creativity can be released and guided, but not taught. No one person can tell another how to be creative, for the essence lies in one's own insight, understandings, and feelings" (19:501; 16:307). Children need help to make their own judgments, decisions, or evaluations on the basis of their own reactions, not on the way they think they ought to feel. Probably, this realm of evaluation, whether it be internal, our own; or external, someone else's judgment; is one of the most important factors in developing creativity (19:504).

Creativity as a power or talent is located in the performer. Although you can reveal it, unfold it, draw

it out, or even cultivate it, creativity belongs to the person and he puts his stamp on a receptive environment (29:18).

One of the most obvious ways of providing conditions for creative behavior is to offer a program with plenty of opportunities for creative behavior. According to much of the research, this can be done in many ways such as making assignments which call for original work, independent learning, self-initiated projects, experimentations.

Children need to develop skills if they are to have a genuine depth in creative thinking. As teachers you can help develop the skills by becoming more respectful of children's questions and ideas, ask more provocative questions, recognize and encourage elaboration, give time for unevaluated practice and experimentation, develop creative readers, and devise guided, planned experiences in creative thinking (31:27).

H. H. Anderson (1959) states ideas and feelings expressed by many investigators (19:504; 20:124; 21:3; 23:340) concerning creativity and the child:

As teachers we must be aware of the value and importance of the child thinking, feeling, reacting for himself, "figuring out" things, using his imagination in the development of creative thinking, or the "creative attitude," or "self-actualizing creativeness." As far as the development of the child is concerned, "discovery" may be, if done creatively and not as a class exercise, the same kind of experience as that of one producing a truly creative product.

Maddi (1965) strongly advocates motivation. "It must be a positive purposeful surging that leads in the direction of creative acts. The creative endeavor is a deeply serious and meaningful one for the person engaged in it" (23:330). "Classroom motivation can become "contagious," getting hold of

all children, much as a football game with a large attendance"
(21:3).

A classroom where imagination is respected and flour-
ished is also one in which teacher and students believe whole-
heartedly in the significance of their endeavor. As Loban
(1961) so aptly put it (20:124; 30:17):

> The teacher is the key person in building the creative
> atmosphere. The teacher whose warmth of personality is
> guided by sound thinking provides both the model and the
> situation for an increase of imaginative insight among
> his pupils.

There are general goals which can be used in guiding
creative talent. These goals serve as encouragement of a
healthy kind of individuality and in the development of con-
ditions which will permit primary creativeness. Maslow (1954),
Stein (1956), Kubi (1958), MacKinnon (1960), and others cite
these goals in guiding creative talent as (1) recognizing
value of one's own talents, (2) avoiding exploitation, (3)
accepting limitations, (4) developing minimum skills, (5) util-
izing opportunities, (6) developing values and purpose, (7)
holding to purpose, (8) accepting divergency, (9) becoming
less obnoxious, (10) reducing isolation, and (11) coping with
anxieties, fears, hardships, and failures (32:142-62).

II. CREATIVE WRITING

Creative writing is essentially original and the child must not consciously imitate either in thought or style. The real importance is the organizing and putting in words the ideas and thoughts from a creative standpoint. The creative approach in youth education is based upon several assumptions: that the young are naturally--but not always openly--creative, inventive, and individualistic. They become enthusiastic workers on projects self-conceived or accepted wholly as worthy (25:200).

> Writing is a wonderful means for motivating interest in the study of words, in the reading of the work of skilled writers, and in the mastery of the mechanics of skillful writing. To ignore creative writing, therefore, is to ignore a most effective teaching technique (28:401).

Creative and Expository Writing

Wittick (1965) has cited two kinds of writing experiences which are very common in school today. One is practical writing which includes reporting on various subjects and involves reading and research in addition to writing. The second is creative or personal writing. Here the student draws on his own experiences, observations, and/or reading background (38:15; 12:10-11).

"Expository writing explains--tells how to do something, sets forth the cause back of an effect, or the effect resulting from a cause, or the purpose of some act, and so on" (37:444).

Most of our writing and much of our speaking is expository. Much that we do from kindergarten through college belongs to exposition: arithmetic, trigonometry, chemistry, history, English composition. All of these subjects seek, mainly, to explain things. Most papers written will be expository. Exposition is for most persons the easiest form to write (37: 444-45).

Anderson (1965) differentiates between creative writing and expository writing by using the term "practical writing" for expository writing. "Practical writing is more utilitarian, realistic, or intellectual, and needs the discipline of correct mechanics to be socially acceptable" (1:321). The author works more as a reproducer of know facts, conditions, or ideas presented in his own words. Here the emphasis may be placed upon the mechanics of writing, spelling, penmanship, neatness, punctuation, and similar external items without injury to the child's creative expression (1:321; 8:501).

"When a child writes creatively, he expresses one way or another his feelings or his intellectual reactions to an experience--something he has seen, heard, or otherwise come in contact with through his senses" (1:321). "The creator must know what he is talking about, be able to think it through, organize it reasonably and persuasively, and present his writing with clarity, attractiveness, and vigor" (12:ix).

Written compositions, whether formal or creative, should

be conceived as purposeful and needfulfilling. Torrance

(1963) cites a number of studies concerning creative writing:

> Give a purpose to creative writing. Studies have
> shown that requiring a theme a week and carefully correct-
> ed as compared to those involving considerable reading
> and practically no composition work have generally given
> a slight, though not statistically significant edge to
> the reading group, insofar as composition writing is con-
> cerned. There is a difference between something to be
> corrected and writing something to be communicated (30:
> 18-19; 33:175-77).

Garrison (1951) makes the basic premise that "All writ-

ing is in a real sense creative" (12:xi). No matter what form

the writing takes, the writer must solve certain problems

which are the same whether he is doing a paragraph theme of

simple exposition or a publishable short story.

"Composition, in general, is the selection, arrange-

ment, and development of ideas, and their expression in appro-

priate written or spoken form" (14:116). Good (1959) states

the following definition for creative writing:

> Composition involving some degree of spontaneity and
> exercise of the imagination on the part of the writer,
> especially in the more highly developed literary forms
> such as verse, short stories, and drama; usually implies
> such writing done voluntarily as a means of self-expres-
> sion (14:610).

Though, in a sense, the two aspects of writing develop

separately and serve different purposes, the techniques gleaned

in practical writing are applied where it suits the child's

purpose in creative writing. The emphasis is first and last

on saying something that is worth saying, and saying it effec-

tively. Anderson sums this up by stating, "A balance between the two types must be maintained, and to give all writing the same treatment is to suppress or inhibit the creative spirit of children" (1:321).

Developing Creative Writing Ability

Mauree Applegate (1954) states the following concerning the teacher and creative writing:

> The average teacher feels that she knows little about creative writing. She wants to go to summer school to learn how to teach it. Creativeness cannot be taught; it can only be released and this, in essence, is the job of the teacher--to release inner power into productive outer channels. The world does not need more talented children; it needs to release and develop the talents latent in all children. This does not demand creative teachers, trained in creative writing; it calls for receptive and under- standing teachers (16:307).

"If the teacher is dynamic," according to Walker (1966), "he can let the student walk out of his class provoked and ready to write, instead of being anesthetized (35:450). Collignon (1964) reinforces this point by stating:

> It is not that the discipline is at fault; rather it is a discipline that is futile and unrewarding. A writing program must be flexible, imaginative, and individualized by the teacher. However, some students are reluctant to learn anything--no matter what the approach (5:401).

In order to be able to accomplish this task set before before the teacher, the teacher must also be perceptive.

> Creative education demands leaders who not only compre- hend the sources and uses of the creative urge but also those who have never lost touch with their own unique creative spirit. Continuous experience as a creative

individual is the qualification supreme for those who hope
to guide creative youth (25:199).

Jameson and Hicks (1960) see an urgent need to make
creative writing a more active and rewarding aspect of chil-
dren's school experiences. They see an urgent need for more
action on the part of teachers to release the pent-up feelings
and expressions children will write about. "Children should
write and write and write. Success begets success; enjoyable
writing experiences generate more enjoyable writing experi-
ences" (16:308).

You cannot command children to write creatively or tell
them what to write. Motivation is important in teaching writ-
ing. "Imaginative writing succeeds best in a classroom where
emphasis is on generating ideas and determining the best design
for them" (20:504). If there is a real enthusiasm in the
group for the things they are doing, it will be contagious.
There may be some who seem never to have anything to write, a
little skillful questioning about things they think about may
help them to formulate an idea (19:519). It should also be
remembered that intent is stronger when you have a goal.
Osborn (1954) states, "Whether self-generated or not, an in-
tensive interest is needed fully to command the services of
our imaginations" (24:195).

The greater part of writing creatively is believing
that you can do it. A relaxed atmosphere of acceptance in the

classroom can foster such belief within students by building their confidence (6:9). Self-confidence can be self-induced to some extent. When it comes to physical effort, there is scientific proof that, within limits, one can if he thinks he can (24:126). The situation must be such as to give the child a feeling of freedom and security (19:516).

Procedures for Creative Writing

A framework of some kind as a basis for the beginning of good writing is necessary. Frazier (1964) uses the following: (1) relatedness of ideas within a sentence, (2) richness of detail, (3) precision of vocabulary, (4) variety of structure, and (5) cohesiveness--the putting together words and expressions (11:435). Yocum (1963) suggests that you start with the simple, basic forms of creative writing: (1) character(s) and setting, (2) facing the problem(s), (3) solving the problem(s), and (4) outcome of the story (42:52). Wittick has designed the six P's: Perceive, Ponder, Plan, Produce, Polish, and Proofread (38:16).

Regardless of the style or format the student uses or the steps necessary in reaching his objective, the student should strive to improve and perfect his technique from one assignment to the next. There must be no interruptions of the creative flow of words if the student is going to express himself creatively (19:519).

The following principles or procedures have positive value in facilitating creative behavior in creative writing (30:18-19):

1. Give a purpose to creative writing.
2. Provide experiences which make children more sensitive to environmental stimuli.
3. Develop a constructive attitude toward the information taught.
4. Provide adequate warm-up for creative activities.
5. Evoke originality in thinking, make it clear that such thinking is expected and will be rewarded.

Some of the ways that teachers reward are (1) showing respect for the unusual questions children ask, (2) being respectful for the unusual ideas and solutions of children, (3) showing children that their ideas have value, (4) providing opportunities and giving credit for self-initiated learning, and most important (5) providing chances for children to learn, think, and discover without fears of immediate evaluation (30:16).

Xavier (1964) makes the following points to encourage students to write (40:495-96):

1. Find something to compliment
2. Prepare students to write--point out difficulties before writing
3. Propose solutions--ways of beginning or other facts of interest
4. Emphasize functional techniques--use of transitional words, clauses, phrases
5. Avoid rigidity--write about things they know or experience

Tiedt (1964) also suggests that teachers should (1) accept the positive by emphasizing the admirable qualities of

writing, (2) have individual conferences concerning their writing, (3) check for one item at a time, (4) use the overhead projector to point out good or poor qualities, and (5) publicize good writing of any kind (28:402-03).

Anderson (1965) suggests a teaching sequence of motivation, skill development, refinement, and use. Motivation would involve any experience that starts a flow of ideas. Skill development would involve planned vocabulary materials, reviews of punctuation, writing and spelling skills, and refinement would involve making corrections, proofreading and writing to improve content, form, usage, spelling and handwriting. Use would be the recognition given the final product (1:337). This method could be used for most writing assignments according to Anderson.

Garrison (1951) seems to summarize the important aspects of creative writing if the student is to develop to full capacity in his writing efforts.

> Teachers of writing annually wear out thousands of red and blue pencils writing the phrase "be specific" in the margins of papers. The only way students learn to be specific is by learning to see and think specifically. Students must learn how to observe objects, scenes, people, actions, moods and feelings and how to think about the results of this observation so that the writing will be sharp, perceptive, and concrete (12:x).

Blocks to the Development of Creative Writing Ability

According to experiments conducted by Torrance and Yamamoto involving teachers and children, the results have

shown that, "Pupils of the creatively motivated teachers showed significant growth in creative thinking abilities, while those of the less creatively motivated teachers actually showed decrements" (33:80-81). This experiment shows how the teacher plays a very important role in fostering or developing creativity. According to the teachers involved in the experiment, "It was the consensus of those concerned that we had the feeling that the pupils in the classroom of the less creatively motivated teacher were subjected to a kind of sensory deprivation" (33:83).

Teachers must recognize and understand individual differences of each child regardless of his scholastic ability if the child is to have any kind of success in creative writing. As shown by Getzels and Jackson (1962) and Torrance (1962):

> Teachers rated the highly creative children in comparison with the highly intelligent ones as less desirable as pupils, as not as well-known or understood by others, as less ambitious, and as less hard working and studious (13:125; 32:64).

Many teachers do not genuinely respect individual differences. Some well-meaning ones think that they are being respectful of differences when they are merely tolerating them. This is a basic problem in providing a responsive environment for creativity, especially for the highly creative individual. Jefferson (1959) suggests:

> Merely tolerating differences indicates that the

differences are distasteful and that we have to put up
with them. Respect cannot be shown until the teacher
recognizes that each child is unique and is glad to have
the daily opportunity of enjoying the expression and
development of each child's uniqueness (33:22).

People tend to learn along lines they find rewarding.
If we want children to think and write creatively, we must
reward creative behavior. "Every idea should elicit recep-
tivity, if not praise. Even if no good, it should at least
call for encouragement to keep trying. Both teacher and
student must build up rather than reject and tear down the
product" (6:9). Without success, the child may create a
mental block that may never be breached again. Ferebee (1950)
mentions (33:22):

A child may create a mental block against not only
creative writing but writing of any kind if teachers
don't make sure that every sincere effort, however poorly
executed, brings enough satisfaction to the child to
enable him to want to try again.

Maddi (1965) states, "That a person is not likely to
be creative when the environment in which he works is highly
structured or evaluative" (23:330; 19:511-12). "In writing
imaginative stories, children write stories which are rated
as more original and more interesting than when they are
instructed to write imaginative stories, paying careful atten-
tion to correctness" (30:19). According to many authors,
"Minimize the use of the red pencil as you read student's
creative efforts" (28:402; 33:261). "Constant evaluation,"
stresses Torrance, "especially during practice and initial

learning, makes children afraid to use creative ways in learning" (30:16-17; 33:174-76).

It should be remembered that creation is a flowing of ideas. Given a stimulus, ideas come pouring from the mind like water from a fountain. It is all too easy to stop this creative flow. Concerning rules for punctuation, spelling, grammar, and handwriting Anderson states, "Emphasis on rules is sure to stifle creative thinking" (1:322).

Anderson feels that creative writing is a questionable homework assignment. "There is a suggestion of coercion in homework that will limit the creative expression of some children" (1:322). The first draft should be completed under the teacher's supervision.

Another block to developing creative writing ability is overworking or stressing creativity over too long a period. Ferebee (1950) stated as an important characteristic in a responsive environment in guidance, "Being wise enough to halt the activity temporarily when creativity runs thin" (33: 22).

Measuring Creative Writing

Children's writings often have been evaluated only in terms of correctness and refinement of the language usage and not in terms of experimental vividness and ideational uniqueness. Children's free associations and fantasies were not

evaluated for their positive assets and imaginative merits
(19:516).

Darnell (1962) used three different methods of evalu-
ating creative writing (33:176-77): Accepting approach,
Critical approach, and Stoical approach. After experimenting
with intermediate grade levels for ten weeks, Darnell con-
cluded that (1) in the Accepting approach--the productions
were acceptable as they were and products were shared in
class--more total products were produced than either of the
other two methods used, and fewer punctuation errors, (2) in
the Critical approach--products were not accepted unless
perfect--produced more different types of writing and more
spelling errors than either of the other two methods, and (3)
the Stoical approach--no value was placed on the products--
produced more total products than the critical approach and
fewer spelling errors for the fourth grades than the accept-
ing approach.

Darnell's method of product evaluation did not influ-
ence the quality of creative expression, but did at certain
grade levels influence the qualities of writing (33:176).

Some writers, like Marshall (1960), believe that the
greatest personal growth and development in creative writing
results from learning to evaluate one's own work. His ap-
proach with seventh-graders was to (1) have pupils keep

their themes filed in a folder, (2) each theme was graded
and commented upon by the teacher, (3) some themes were read
aloud in class and criticized by the group, and (4) later,
students were asked to look over their themes, list their
grades, reread the comments, and decide upon a mark which
would fairly express what they had done (33:174). Marshall
reported that the themes showed continuous improvement
throughout the year.

"In evaluating creative creative writing, the teacher
must try to understand what the child was trying to express;
the extent to which he succeeded in expressing it is a meas-
ure of the success of his writing" (19:520).

Yamamoto (1961) developed a very elaborate creative
writing evaluation form which seems to cover the entire area
of creativity to such a degree that its complexity would
soon overpower the average teacher not only in evaluating
each point of interest, but in the amount of time consumed in
the evaluation of each product (33:280-84).

Diederich (1966), along with the aid of other teachers,
developed a form for the purpose of evaluating short impromptu
compositions. This form, according to this writer, was too
broad or general and did not adequately cover the area of
creative writing. For its purpose, the short impromput pro-
duct, it should be very easy to follow as well as being ex-
pedient (9:435).

The writer developed a creative writing evaluation
form based upon some of the findings in research, but the
form proved to be inadequate by the team of staff evaluators
because (1) the terms were not concise enough in their def-
initions, (2) the terms were too generalized to adequately
cover some of the creative products, and (3) the form did not
seem to cover or pinpoint the specific area of originality
as compared to the form now used. In essence, the evaluative
form was too generalized and lacked the quality needed to do
creative writing justice.

"Most United States experts on creative writing rec-
ognize the complexity of the problem of evaluating the pro-
ductions of children" (33:174). Torrance (1965) developed
the evaluative form in creative writing to encourage origi-
nality and interest (APPENDIX; 33:285-87). Relevant liter-
ature was surveyed in an attempt to determine what charac-
teristics of compositions had been considered by others in
rating stories on originality and interest. The final
selection of characteristics were felt as being appropriate
for relatively objective scoring. Most of the criteria for
Interest were obtained from the work of Flesch and his Asso-
ciates (Flesch, 1948; Flesch and Lass, 1955). Other charac-
teristics were gleaned from a variety of sources (Colvin,
1902; Hinton, 1940; Applegate, 1949).

Torrance's form is not too difficult to use nor is it going to be burdensome or time consuming. The rating scale for Originality and the "yes" or "no" column for Interest was developed by the writer.

In a letter from Dr. E. Paul Torrance (1967), Chairman, Department of Educational Psychology, University of Georgia, he stated "Your thesis project sounds like an interesting and worthwhile one. The scales for assessing Originality and Interestingness described in Rewarding Creative Behavior should be appropriate." It was from this that the final decision was made using Torrance's creative writing form as the evaluative device for the products in this study.

Production of Motion Pictures and Creative Writing

Students can produce motion pictures, sound or silent, in the same sense they can produce any of the other things they make in school. Just as adequate equipment and competent teacher guidance is required for the successful writing of short stories, careful selection of subject matter and of students is necessary in the production of motion pictures. It can be said, in general, that the production of a motion picture enlists the enthusiasm of students of all ranges of ability. School students can engage profitably in the activity, but that, where the class as a whole is below average, the difficulties of the instructor are increased (3:13-14).

"The concreteness of the motion picture, permitting the students to express in visible form the results of their study, had "flavor" that made their routine activities more effective" (3:18). The interest of the students in the film was also an interest in telling a story for others to see and understand. Now their work was to culminate in something concrete that would remain for others to see (3:19).

In answer to the question of the educational worth of production to students, according to the projects conducted by Brooker and Herrington (1941):

It is the consensus of all who participated in the project that even though the films might have proved valueless in themselves, the activity involved in the production was educationally valuable for the students and teachers. Yet, both teachers and students agreed that the class project in which they had produced a motion picture was (1) more purposeful, (2) MORE REAL, and (3) more rich in learning opportunities than were the usual class projects (3:18).

Students can utilize all their sensory powers, if their imagination is acute, in many creative activities. The use of motion pictures is just another avenue for the creative outlet. Students aren't expected to produce a "supercolossal" film as in Hollywood tradition, anymore than a student in a sewing class can be expected to produce Parisian fashion creations (3:14).

Although much as been done recently in filming as evidenced by film magazines and the like, attempts to relate this to creative writing by students is a very new aspect in

creativity. Some filming has been done in Canada and in sections throughout the United States. Eastman Kodak Company has come very close to this idea through their yearly movie awards which is co-sponsored by the University Film Foundation on behalf of the UFPA (University Film Producers Association), CINE (Council on International Nontheatrical Events), and Eastman Kodak Company.

"The secret of success is a good idea, developed in a shooting script, and filmed with care" (17). Suggestions are given in the pamphlet by Eastman Kodak for filming and contest rules (17). Other ideas as to filming hints and pointers can also be found in the following sources (2; 3; 4).

CHAPTER III

COLLECTION AND ANALYSIS OF THE DATA

I.   INTRODUCTION

The writer developed this research project over a two
year period. The idea for the research emerged from an
Innovation Workshop in which a film was viewed showing a
student creating his own film for enjoyment. Students crea-
ting a film as a motivational approach toward improving cre-
ative writing, presented to the writer, an area for study
and development.

A brief review of the literature was undertaken. Be-
sides the area of creative writing and methods used in eval-
uating, the area of filming was an important factor. The
procedures used in filming would have to be very simple in
order for the student to experience success. The literature
was somewhat limited in the area of indoor filming, espe-
cially animated photography.

Before the production of the film could be adminis-
tered in a classroom situation, the writer experimented with
a film of his own. After editing and viewing of the first
film, another film was made trying various motions of the
object(s) on the table, lighting techniques, movement of
camera, lens setting. The results, although not perfect by

professional standards, were adequate enough to thoroughly familiarize the writer with the aspects of filming.

II. DEVELOPMENT OF EVALUATION FORM

The form that was developed by the writer and used in the evaluation of the stories written by the subjects in the first year's study proved to be inadequate for use by the team of evaluators. The writer, therefore, conducted more research for a more applicable form. The evaluation form designed by Torrance (APPENDIX) was selected as the evaluative device for the creative writing.

Torrance's form stresses originality and interest qualities. Each quality is measured by characteristics; i.e., nine under originality and seven under interest. The writer used a rating scale of 1-Low to 5-High for each originality characteristic and a "yes" or "no" column for each interest characteristic. Definitions of characteristics were also given.

III. SELECTION OF THE SUBJECTS

Students to serve as subjects in the study were selected on the following basis: (1) completion of a mythological story in creative writing, (2) interest in wanting to produce a movie film, (3) a willingness to put in the time and effort required to complete the project, and (4) being

prompt on days scheduled to film. Subjects interested in filming signed a roster indicating their intent to film. There were no academic or intellectual qualifications to be met by the subjects.

IV. THE FIRST YEAR'S STUDY

The first consideration was to select a topic to be used in creative writing. Probably any area could have been selected for the writing assignment, but for the following reasons the area of mythology was selected: (1) the class was already in that particular area of study, (2) the class displayed a high interest in the unit, (3) an abundance of material on mythology was available in the school, and (4) the matter of time was an important factor since the class was in the second quarter of the school year. It was not felt that a new area for the creative writing could have been adequately developed, motivated, and the stories completed in time to allow for evaluation.

Upon completion of the mythology unit, the students were assigned the project of creating their own mythological story. They could use names studied in the unit or invent names of their own, but the story had to be original. Upon completion, the stories were collected and held for later use.

A few weeks later the students viewed films produced by the writer. Discussions were held and a sign-up sheet was

posted for students interested in creating their own film.
Filming equipment was set up in the back of the classroom and
a roster was made giving times and dates for after school
filming.

Advice on the operation of the camera, angle of filming,
lighting, distances, movement of characters or objects, etc.,
was given. All supplies needed were furnished; i.e., string,
chalk, glue, construction paper, masking tape, pins, clay,
butcher paper. These articles were used to set up the scen-
ery before filming began. Other items, such as plastic toys,
dolls, horses, cars, etc., were supplied by the student ac-
cording to his area of filming interest. Each student was
limited to the confines of the table for filming purposes.

Filming was done after school and was limited to an
hour and a half. If the student was unable to finish in the
alloted time, he was directed to finish the next day either
before or after school. All scenery could be worked on dur-
ing spare classroom time or during after school hours before
the scheduled filming session. Students were allowed to have
the aid of friends.

On return of the processed film, each student was in-
structed on the operation of editing and splicing film. The
student would then view his film, edit and splice where needed,
and view the film again. This process might be repeated again
if portions were not suitable to the student.

While viewing the finished copy as many times as needed, using a movie projector, the student would roughly sketch his story and write his creative story. The filmed story was then collected, along with the film, and held for later use by the writer.

V.   THE SECOND YEAR'S STUDY

Upon completion of the first year's study only eight films were attempted and seven were completed. The eighth had been ruined by poor manipulation of the lights and camera. Only a small portion of the film was salvaged. Since the first year's study resulted in an inadequate number of subjects participating in the project, all creative stories in Group A (mythological) and in Group B (filmed) were kept and were to be added to the second year's study.

The procedures used the second year were like the first but with better results because (1) the researcher had more experience, (2) the unit on mythology was moved to the first quarter of the school year, (3) students had more time for filming, (4) students had heard of the filming activity from prior students, thus were anticipating the project, and (5) more time for evaluation of the creative writing during the final quarter of the school year was available.

At the end of the first year's study, out of eighteen that had signed to film, seven were completed. This repre-

sented thirty-nine per cent completed. The second year had
an increase of fifteen attempted and completed out of twenty-
five signed to film. This represented sixty per cent com-
pleted. More students could have filmed but conflicts with
athletics, appointments, and music lessons proved to be a lim-
iting factor, especially during spring quarter. At the end
of the two years of study, twenty-two filmed and accompanying
creative stories had been completed. Of the forty-three stu-
dents who had originally signed to film, those completing
represented fifty-one per cent of the total class enrollments.

VI. TREATMENT OF THE DATA

Evaluation of Creative Writing

The evaluators for the creative writing projects during
the first year's study consisted of one ninth grade homeroom
teacher, two eighth grade homeroom teachers, and two seventh
grade homeroom teachers, including the investigator. Because
of staff shifts and teachers with personal reasons, the sec-
ond year's team of evaluators consisted of two new eighth
grade homeroom teachers, and three seventh grade homeroom
teachers with two from the original team of evaluators.

The creative writing projects for Group A (mythological)
and for Group B (filmed) were collected and placed in separate
folders. All names of subjects were removed from the papers
and identifying numbers were placed, respectively. No eval-

uator had two sets or groups of papers at the same time. This was done in order to (1) not be too time consuming, (2) give each evaluator a chance to be as objective as possible using a smaller number of papers to evaluate at a time, and (3) to avoid the possibility of the evaluator comparing the two sets or groups of papers.

Each evaluator had one set of papers for one week. Evaluation forms, with directions, were provided for the evaluators. At the end of one week the papers were returned and the opposite set was distributed. It took the team of evaluators slightly more than five weeks to evaluate the creative stories.

Treatment of the Results

The results of Group A and Group B for originality and interest were evaluated in terms of the differenc in the obtained means through the application of t-tests. Results were reported at the .01 level of confidence.

VII.   ANALYSIS OF THE DATA

The results of the obtained means and application of the t-tests for picturesqueness quality for Groups A and B are shown in Table 1, located on page 40.

From Table 1, it may be seen that the difference between the means was not statistically significant. It should

be noted that the mean score for Group A was greater than the mean score for Group B.

Table 1

MEAN DIFFERENCES BETWEEN GROUP A AND GROUP B
FOR PICTURESQUENESS QUALITY

Group	N	Obtained Means	σ_m	σ_{Dm}	Obtained t	Required t
A	22	15.82	3.23			
B	22	14.77	3.52	1.01	1.04	2.71

** Significant at the .01 level of confidence.

The results of the obtained means and application of the t-tests for vividness quality for Group A and Group B are shown in Table 2.

Table 2

MEAN DIFFERENCES BETWEEN GROUP A AND GROUP B
FOR VIVIDNESS QUALITY

Group	N	Obtained Means	σ_m	σ_{Dm}	Obtained t	Required t
A	22	16.45	2.67			
B	22	16.55	3.41	.92	.11	2.71

** Significant at the .01 level of confidence.

From Table 2, it may be seen that the difference between the means was not statistically significant.

The results of the obtained means and application of the t-tests for flavor quality for Group A and Group B are shown in Table 3.

Table 3

MEAN DIFFERENCES BETWEEN GROUP A AND GROUP B
FOR FLAVOR QUALITY

Group	N	Obtained Means	σ_m	σ_{Dm}	Obtained t	Required t
A	22	12.77	3.03	.93	.10	2.71
B	22	12.68	3.11			

** Significant at the .01 level of confidence.

From Table 3, it may be seen that the difference between the means was not statistically significant.

The results of the obtained means and application of the t-tests for personal element quality for Group A and Group B are shown in Table 4, located on page 42.

From Table 4, it may be seen that the difference between the means was not statistically significant. Concerning the personal element quality in the writing, it should be noted that the mean score for Group B exceeded the mean score of Group A.

Table 4

MEAN DIFFERENCES BETWEEN GROUP A AND GROUP B
FOR PERSONAL ELEMENT QUALITY

Group	N	Obtained Means	σm	σDm	Obtained t	Required t
A	22	10.32	2.51	.91	1.45	2.71
B	22	11.64	3.43			

** Significant at the .01 level of confidence.

The results of the obtained means and application of
the t-tests for original solution or ending, surprising
quality for Group A and Group B are shown in Table 5.

Table 5

MEAN DIFFERENCES BETWEEN GROUP A AND GROUP B
FOR ORIGINAL SOLUTION OR
ENDING, SURPRISING QUALITY

Group	N	Obtained Means	σm	σDm	Obtained t	Required t
A	22	16.73	4.15	1.08	2.28	2.71
B	22	14.27	2.88			

** Significant at the .01 level of confidence.

From Table 5, it may be seen that the difference be-
tween the means was not statistically significant. It should

be noted, however, that the mean score for Group A is greater than the mean score of Group B.

The results of the obtained means and application of the t-tests for original setting or plot quality for Group A and Group B are shown in Table 6.

Table 6

MEAN DIFFERENCES BETWEEN GROUP A AND GROUP B
FOR ORIGINAL SETTING OR
PLOT QUALITY

Group	N	Obtained Means	σm	σDm	Obtained t	Required t
A	22	17.64	3.11	.84	3.46	2.71**
B	22	14.73	2.43			

** Significant at the .01 level of confidence.

From Table 6, it may be seen that the difference between the means was statistically significant at the .01 level of confidence and favored Group A.

The results of the obtained means and application of the t-tests for humor quality for Groups A and B are shown in Table 7, located on page 44.

From Table 7, it may be seen that the difference between the means was not statistically significant. It may be noted that the mean score for Group A exceeded the mean score for Group B.

Table 7

MEAN DIFFERENCES BETWEEN GROUP A AND GROUP B
FOR HUMOR QUALITY

Group	N	Obtained Means	σm	σDm	Obtained t	Required t
A	22	11.32	2.99	.89	2.15	2.71
B	22	9.41	2.93			

** Significant at the .01 level of confidence.

The results of the obtained means and application of
the t-tests for invented words or names quality for Group A
and Group B are shown in Table 8.

Table 8

MEAN DIFFERENCES BETWEEN GROUP A AND GROUP B
FOR INVENTED WORDS OR
NAMES QUALITY

Group	N	Obtained Means	σm	σDm	Obtained t	Required t
A	22	12.05	4.47	1.17	2.91	2.71**
B	22	8.64	3.17			

** Significant at the .01 level of confidence.

From Table 8, it may be seen that the difference be-
tween the means was statistically significant at the .01

level of confidence in favor of Group A.

The results of the obtained means and application of the t-tests for other unusual twist in style of content quality for Groups A and B are shown in Table 9.

Table 9

MEAN DIFFERENCES BETWEEN GROUP A AND GROUP B
FOR OTHER UNUSUAL TWIST IN STYLE
OF CONTENT QUALITY

Group	N	Obtained Means	σm	σDm	Obtained t	Required t
A	22	2.27	3.91			
				1.39	1.14	2.71
B	22	3.86	5.20			

** Significant at the .01 level of confidence.

From Table 9, it may be seen that the difference between the means was not statistically significant. However, it may be noted that the mean score for Group B exceeded the mean score of Group A.

The results of the obtained means and application of the t-tests for interest qualities for Group A and Group B are shown in Table 10, located on page 46.

From Table 10, it may be seen that the difference between the means was not statistically significant. However, it may be seen that Group A's mean score was greater than the mean score for Group B.

Table 10

MEAN DIFFERENCES BETWEEN GROUP A AND GROUP B
FOR INTEREST QUALITIES

Group	N	Obtained Means	σ_m	σ_{Dm}	Obtained t	Required t
A	22	24.36	4.99	1.64	1.80	2.71
B	22	21.41	5.87			

** Significant at the .01 level of confidence.

CHAPTER IV

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

I. SUMMARY

It was the purpose of this study to determine if creative writing could be improved through the motivation of individualized movies as compared to the standard creative writing assignment. From the treatment and analysis of the data on the two groups of creatively written stories, it was found in the area of originality and interest that (1) two characteristic qualities, original setting or plot and invented words or names, were significant at the .01 level of confidence and favored Group A, (2) the remaining characteristic qualities were not significant at the .01 level of confidence, (3) the mean scores for Group A (mythological) were greater than the mean scores for Group B (filmed) in the characteristic qualities for picturesqueness, original solution or ending, surprising, for humor, and for the area of interest qualities, and (4) that in the characteristic qualities for personal element and unusual twist in style of content, the mean scores for Group B were greater than the mean scores for Group A.

II.   CONCLUSIONS

It was hypothesized that there would be no statistically significant difference between the two sets or groups of creatively written stories. It was further hypothesized that the use of individualized movies as motivation would have no effect on the quality of the creative writing of the subjects. The stated hypotheses have been accepted. The gain in the mean scores for Groups A and B over the mean scores in both groups can be attributed to chance. Any gain or loss in the mean scores, as far as motivation is concerned, can also be attributed to chance.

According to the conclusions based on the statistical findings, the following factors appeared to have an affect on the results of this study. In the case of the statistically significant characteristics for original setting or plot quality and for invented words or names, it is possible that the filmed stories were more stereotyped because the subjects related more to past experience and that the nature of the mythological stories lent itself to more inventive use of names and settings.

In the comparison of the characteristic qualities, the lack of statistically significant difference may have been due to the unlike bases of the two creative writing assignments.

Through observation of the motivational effects of the use of individualized movies, answers to the following questions were sought:

1. Will the use of individualized movies give the student an opportunity to adequately express himself?

2. Will the use of individualized movies allow the student to create, develop, and experiment with "first-hand" ideas by becoming more directly involved with his creation?

3. Will the student be able to see or visualize ideas come to life and be able to share these ideas vividly?

4. Will the student be able to value more his own original ideas?

In answer to the above questions, the writer observed that the movies did give the subjects an opportunity to adequately express themselves. Each student not only expressed himself through the manipulation of objects or characters during the filming sessions, but upon completion of the first draft, the subject would view the film a second time and often revise a portion of the story.

In answer to the second question, it was observed that each subject became very involved with his creation, especially during the phase of filming. In fact, many of the subjects directed their friends to move the character objects as they viewed the motion through the camera. All this was done once or twice prior to filming the scene. If the scene

didn't seem to express the quality wanted, a different action shot was experimented with before filming the particular scene. Some of the ideas came so fast that it was difficult for some of the subjects to contain their enthusiasm.

The answer to question three correlates closely with the answer to the second question. Through the manipulation of the characters and the trial and error method during the filming session, each student seemed to "visualize" each phase of the filming as though he were a part of the scene or story. Ideas and views were shared very vividly as each subject expressed his feelings and thoughts with a friend(s). The exchanging of views often related to some experience from the past. An attempt was then made to incorporate this vividly into the film.

In response to question four, each student was able to value more his own original ideas. This was observed during the exchanging of viewpoints between the subject and a friend. The valuing of ideas was especially noticeable while the subject viewed his completed film. Although many of the comments were humorous, some of the comments made by the subject were regarded as something special; e.g., "Watch the unusual way the monster devours the man," or "This particular scene expressed what was needed better than the first idea." Comments made by other members in the class or by friends concerning passages or scenes in the film that were especially good,

interesting, or unusual, were highly valued by the subject as observed by the facial expressions.

It was felt by the writer that the motivational effects through the use of the individualized movies provided a means for encouraging creative behavior. Although the statistical results showed negative in comparison of the groups, the student had the opportunity to do original work, to create and experiment with ideas, to become totally involved, and to appreciate his creation on a more visual and personal basis.

III.   RECOMMENDATIONS

The following points are recommended for teachers concerning creative writing and motivation:

1.   That teachers must be willing to become involved and believe wholeheartedly in the creative endeavors if the filming or creative writing is to have any form of motivation and success.

2.   That the environment in the classroom not be highly structured or evaluative and that the creative writing program be flexible, imaginative, individualized, and most important, that the writing have a purpose.

3.   That the program offer plenty of opportunities for creative behavior, such as making assignments which call for

original work, independent learning, self-initiated projects, experimentations.

4. That assignments be made to release and guide creativity by learning to see and think specifically in order for the writing to be sharp, perceptive, and concrete.

5. That teachers should show respect for unusual ideas and solutions of children and find something to compliment or emphasize admirable qualities of writing.

6. That creative writing have a sequence of motivation, skill development such as ways of beginning or other facts of interest and functional techniques such as the use of transitional words, clauses, phrases, improvement of content, and refinement which includes proofreading and making corrections.

7. That an evaluation form of some kind, such as the one used in this study, be used to not only show the various aspects of originality and interest, but as a standard on which to base the writing efforts as a chart of progress throughout the year.

The following recommendations are suggested in relation to the technical aspects of filming:

1. That students should use only a half roll of film since it will serve (1) to not discourage the student because of the length of the film to be developed, and (2) to enable two students to film on one roll.

2. That color film be used over black and white

because it has greater contrast making the action more vivid and realistic to the student.

3. That the student filming have the aid of a friend or two since filming on your own is much more difficult and time consuming.

4. That students plan ahead or at least have an idea as to what is to be filmed and prepare an outline or filming schedule.

5. That props and background scenery be worked on before the scheduled filming date.

6. That teachers experiment with a film or two of their own before involving a class in order to become thoroughly familiar with the aspects of filming and editing.

Recommendations for additional research are as follows:

1. That two or three creative stories be written and compared using the individualized movies as the motivational media.

2. That small groups of two or three compose, film, and creatively write stories from the movie.

3. That students write their own creative stories using the films produced by other students.

4. That larger skits or plays be filmed in conjuction with special classes such as history or literature, using creative dialogue.

5.   That students write creative stories using individ-
ualized films produced in areas other than the classroom.

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APPENDIX

APPENDIX

CREATIVE WRITING EVALUATION SHEET

Directions: In order to evaluate each student's product in creative writing, the following information will be used in determining <u>Originality</u> and <u>Interest</u>. Characteristics and their definitions are to be used as a guide in evaluating each of the two major areas.

Originality Characteristics

1. <u>Picturesqueness</u>. Writing may be said to be picturesque if it suggests a picture, is colorful, strikingly graphic, or objectively descriptive.
2. <u>Vivid</u>. A vivid story is told with liveliness and intenseness. The description is so interesting, or even exciting, that the reader may be stirred emotionally. It is vigorous, fresh, alive, spirited, lively.
3. <u>Flavor</u>. A story may be said to have flavor if it possesses a noticeable characteristic element or taste, or appeals to the sense of taste, smell, touch, or feel.
4. <u>Personal element</u>. A story may be rated as having the personal element if the author involves himself in the account or expresses his personal feelings or opinions about the events described.
5. <u>Original solution or ending, surprising</u>. Does the story have a "punch line?" It need not be funny, though it may, but it must be unexpected, unusual, surprising.
6. <u>Original setting or plot</u>. Is the setting, plot, or theme unusual, original, unconventional, or new?
7. <u>Humor</u>. Does the story have the quality of portraying the comical, the funny, the amusing? Does it make the reader laugh or smile? Does the author illustrate some fundamental absurdity in human behavior or character?
8. <u>Invented words or names</u>. Are parts of two or more words combined to express some concept, when animals and persons are given amusing names or names appropriate to their character, or the like?
9. <u>Other unusual twist in style of content</u>. This category is to be used primarily for the purpose of giving a bonus credit for a high type of originality not adequately reflected in the eight foregoing characteristics.

Interest Characteristics

1. Conversational tone. Does the student tell a story just as though he was carrying on a conversation with the reader? Some students write more formally and thereby spoil the reader's interest.
2. Naturalness. Usually, but not always, stories written in a conversational tone are also "natural." The conversation, however, may be stilted and artificial; it might still be "conversational in tone" but not "natural." A story may also have naturalness without being conversational.
3. Use of quotations. Are quotations used when the direct words of the speaker are given?
4. Variety in kind of sentence. Do the sentences vary according to form: simple, compound, complex, and compound complex?
5. Variety in length of sentence and structure. Does the student use a mixture of short and long sentences? Credit is given for any variation in structure of sentence, such as predicate before subject, prepositional phrases, clauses, etc.
6. Questions and answers. Two types of question-and-answer techniques may be used. There may be questions and answers in the direct quotations of speakers, or the writer may ask the reader a question and then answer the question.
7. Feelings of characters. The feelings of characters in the story are given either through their own words or through the writer.

CREATIVE WRITING EVALUATION SHEET

Directions: Below you will find nine (9) characteristics
that are to be used in determining the <u>Originality</u> score
for creative writing. A rating scale of 1-Low to 5-High
is located opposite each characteristic. Place an 'X'
in the appropriate column that best rates each charac-
teristic.

Originality Qualities	High	4	3	2	Low
1. Picturesqueness					
2. Vivid					
3. Flavor					
4. Personal element					
5. Original solution or ending, surprising					
6. Original setting or plot . . .					
7. Humor					
8. Invented words or names					
9. Other unusual twist in style of content					

Directions: Below you will find listed seven (7) character-
istics to be used in rating <u>Interest</u>. Opposite each
characteristic is a 'Yes' or 'No' column. Place an 'X'
in the appropriate column.

Interest Qualities	Yes	No
1. Conversational tone		
2. Naturalness		
3. Use of quotations		
4. Variety in kind of sentence . .		
5. Variety in length of sentence and structure		
6. Questions and answers		
7. Feelings of characters		

Student no._____