THE CREATIVE WRITING COURSE IN THE BRITISH COLUMBIA SENIOR SECONDARY SCHOOL: A TELEPHOTO EXAMINATION WITH ACCOMPANYING CURRICULUM DEVELOPMENT GUIDELINES

by

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ABSTRACT

This in-depth examination of the Creative Writing course in the British Columbia secondary schools with accompanying curriculum development guidelines was prompted because of the provincial lack of course survey information and the lack of materials and guidelines for teachers to use when developing their individual Creative Writing curricula.

Creative writing is defined as an inextricable combination of both process and product, sufficiently distinct from standard classroom expository writing to warrant a separate label.

A separate course in Creative Writing is justified by contemporary studies of talented students which emphasize homogeneous grouping to encourage the particular talent concerned. Creativity, creative writing specifically, is a distinct talent.

The provincial survey effected compilation of a list of British Columbia schools offering Creative Writing with the respective teachers. The survey questionnaire included questions concerning methodology and content of the Creative writing course. Tabulated results and teacher comments confirm the great diversity of Creative Writing curricula offered throughout British Columbia, the extreme variation in teacher confidence, and the general lack of prescribed

teacher qualifications. The survey emphasized the teachers' need of realistic guidelines for curriculum development.

Contemporary creativity research and theory are outlined as they affect the development of Creative Writing curricula. The creative personality, creativity needs and factors inhibiting creativity development are emphasized.

Specific and practical curriculum development guidelines, intended for individual teacher use, are approached in a two stage concept that reflects the real world of writing. Stage One: Drafting explores experiential content that is small and ordinary, the teacher's role, journal use and observation skills. Stage Two: Editing and Publishing explores the validity and necessity of student publication, and various publication forms. The implications of publication for curriculum development that are dealt with are peer response, teacher as tutor, revision philosophy, editing of mechanics, form and style. Particular evaluation formats are delineated.

Conclusions recommend reworking the Curriculum Guide and the Prescribed Textbook List. Guidelines for curriculum development need to be made available to each Creative Writing teacher, and attention must be directed to making the course an integral part of the writing world outside the classroom.

I write to join myself.

I write because words wait, hands out,
to be joined.

I will write until I have joined them all
every way I can

Jill Handford

Matthew McNair Sr. Sec.
Richmond

Grade 11

TABLE OF CONTENTS

Page

ABSTRACT ii

EPIGRAPH iv

TABLE OF CONTENTS v

LIST OF TABLES ix

ACKNOWLEDGMENTS x

INTRODUCTION 1

Chapter

1. CREATIVE WRITING: SOMETHING DIFFERENT 3

2. A SEPARATE COURSE: WHY BOTHER? 8

3. PROVINCIAL SURVEY: EXPOSÉ 16

Question 1 18

Question 2 21

Question 3 22

Question 4 22

Question 5 23

Question 6 23

Question 7 24

Teacher Comments 24

Question 8 25

Teacher Comments 25

Question 9 26

Teacher Comments 26

Chapter | Page

Question 10 27

Teacher Comments 27

Question 11 28

Teacher Comments 29

Question 12 30

Teacher Comments 31

Question 13 31

Teacher Comments 32

Question 14 33

Teacher Comments 33

Books Suggested 33

Question 15 35

Teacher Comments 35

Question 16 36

Teacher Comments 36

Added Incentive 37

Survey Conclusions 37

4. CURRICULUM DEVELOPMENT GUIDELINES: VICTORIA, IT'S TIME 40

5. STUDIES IN CREATIVITY: IMPLICATIONS FOR CURRICULUM DEVELOPMENT 44

The Creative Personality 51

Creativity Needs 55

Factors Inhibiting Creativity Development 58

Conclusion 60

Chapter	Page

6. SPECIFIC GUIDELINES FOR CURRICULUM DEVELOPMENT OF SENIOR SECONDARY CREATIVE WRITING COURSES: GOOD-BYE MIDNIGHT SLAVERY 62

STAGE ONE: DRAFTING 65

Experience-Based Writing 65

Teacher as 'Travel Counsellor' 76

The Journal 80

Observations 86

Small Experiences 95

Ordinary Experiences 100

Drafting Summary 104

STAGE TWO: EDITING AND PUBLISHING 106

Validity and Necessity of Student Publication 106

Publication forms 113

Implications of Publication for Creative Writing Programs 121

Peer response 121

Teacher as tutor 133

Revision philosophy 137

Editing of mechanics 141

Form 145

Style 151

Publication: end or another beginning? 153

Editing and Publishing Summary 154

Chapter | Page

EVALUATION 156

Structuring Contracts 159

Typical contract components 159

CONCLUSION 163

Creative Writing Journey Summary 163

The Last Word 166

APPENDIX A - PROVINCIAL SURVEY LETTER TO ALL B.C. SUPERINTENDENTS 169

APPENDIX B - PROVINCIAL SURVEY LETTER TO ALL TEACHERS OF CREATIVE WRITING IN BRITISH COLUMBIA 171

APPENDIX C - SCHOOLS OFFERING CREATIVE WRITING IN 1977-1978 WITH THE RESPECTIVE TEACHERS 176

APPENDIX D - PROVINCIAL SURVEY: ADDITIONAL TEACHER COMMENTS 185

APPENDIX E - WAYS OF KNOWING THE STUDENT 195

APPENDIX F - HELPFUL ARTICLES ON THE PRACTICALITIES OF STUDENT PUBLICATIONS WITH THE SCHOOL 200

APPENDIX G - EXEMPLARY PUBLISHED STUDENT WORK 202

APPENDIX H - MUSTS FOR THE CREATIVE WRITING STUDENT LIBRARY 203

APPENDIX I - WRITERS' MARKET 205

APPENDIX J - WRITING COMPETITIONS 210

BIBLIOGRAPHY 212

LIST OF TABLES

Table Page

1. Creative Writing in B.C. Survey (n = 54) 19

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INTRODUCTION

Creative Writing courses in Senior Secondary schools need more attention and guidance than have been available to date. The Creative Writing teacher has, by and large, been left to fend for himself in a subject area where very few materials are available to assist him. The materials that are of significant value are generally difficult to locate, and then must be solely financed by the school in some manner. The Department of Education prescribed textbook list and interim curriculum guide are particularly weak, and of negligible value. In my endeavour to write some practical and relevant guidelines for senior secondary teachers to use when each is developing his own individual Creative Writing curriculum, I found that I had to go back to the very 'raison d'etre' of a Creative Writing course as such. Chapters One and Two deal with this line of reasoning, setting the stage for the drama of my work. However, before guidelines can be offered, one has to know what guidelines are needed. In other words, what are the Creative Writing teachers in the province looking for in terms of philosophy, materials, methodology and so on? Because no information whatsoever on Creative Writing Courses in British Columbia was available from

Victoria I launched a provincial survey to discover the actual state of the course. Why the all-informative J-Forms that each school dutifully fills out each year are not tabulated and recorded on computer tape can only be justified-overlooked-ignored by a government bureaucracy. Nevertheless, the survey results are most informative, emphasizing once again, the need for realistic guidelines for curriculum development. The next step in writing the guidelines was to examine in depth the contemporary research and theories of the concept, 'Creativity,' extracting the essence of these studies as it applies to Creative Writing curricula in senior secondary schools. Chapter 5 is an important source of information to those demanding courses which are solidly rooted in research. Creativity studies combined with composition studies (obviously a blood relative of Creative Writing) combined with exemplifying materials, yields Chapter 6, the guidelines for each individual teacher to consider when developing his own curriculum. This final chapter is the culmination of years of reading research, theory and testimonial, of countless discussions with Creative Writing teachers and students, and of teaching the senior secondary Creative Writing course, myself, numerous times. The final chapter is a series of guidelines which promise the teacher a more successful and dynamic Creative Writing class and which promises the student increased creative writing skills and an insatiable desire to write.

CHAPTER 1

CREATIVE WRITING: SOMETHING DIFFERENT?

"Creativity' and 'Creative Writing' are concepts which seem clear and straightforward enough until one is faced with the task of defining them. As the eye strains in vain to focus on the very essence of creativity, it is of some small comfort to recall Earle Birney's frustrations with this definition task. He states that attempts to define 'Creativity' or 'Creative Writing' make these concepts begin "to swell up like a cloud into something that fills the whole sky of meaning, and darkens it, and comes to signify everything or nothing." It is truly impossible to consider any human act as 'Uncreative.' Each person is constantly inventing and recombining in new patterns, thoughts, works and actions. Folding up the laundry, shaving in the morning, and making love are all creative acts. Life is creativity personified. A sampling of a few noteworthy definitions of creativity reinforce the open-endedness and divergency of the issue. Scholars from all walks of life, writers, sculptors, linguists, philosophers, and scientists, each forwards his own tenet:

> Creativity is the encounter of the intensively conscious human being with his world.
>
> ROLLO MAY
> "*The Nature of Creativity*"

The creative process is the emergence in action
of a novel relational product, growing out of the
uniqueness of the individual.

CARL B. ROGERS
"Toward a Theory of Creativity"

Creativity is the occurrence of a composition
which is both new and valuable.

HENRY A. MURRAY
"Vicissitudes in Creativity"

Creativity is defined as the ability to make new
combinations of social worth.

JOHN W. HAEFELE
"Creativity and Innovation"

The ability to relate and to connect,
sometimes in odd and yet in striking
fashion, lies at the very heart of
any creative use of the mind, no matter
in what field or discipline.

GEORGE J. SEIDEL
"The Crisis in Creativity"

A first rate soup is more creative than
a second rate painting.

ABRAHAM MASLOW
"Creativity in Self-Actualizing People"

Many have insisted that the imaginative
process is different in art and science
. . . On the contrary, the creative act of
the mind is alike in both cases.

DR. R. GERARD
"The Biological Basis of Imagination"

Creativity is the ability to see (or be aware)
and to respond.

ERIC FROMM
"The Creative Attitude"

> From one man, I learned that constructing
> a business organization could be a
> creative activity. From a young athlete,
> I learned that a perfect tackle would be as
> aesthetic a product as a sonnet and could
> be approached in the same creative spirit.
>
> ABRAHAM H. MASLOW
> *"Creativity in Self-Actualizing People"*

> We do not observe creativity because the conscious
> mind is anchored to reality and
> survival. But it is not the whole mind,
> nor is it very flexible mind, and the
> world in which it must survive is totally
> new every morning and every moment
> . . . Beyond survival is evolution.
>
> EUGENE A. BRUNELLE
> *"Creative Intelligence and Semantics"*
> *Etc., June 1967*
>
> [Fabun, 1968, pp. 3-5]

Paul Torrance, one of the leading researchers in Creativity Studies formulates an impressive and sound definition:

> Learning creatively takes place in the process of becoming sensitive to or aware of problems, deficiencies, gaps in knowledge, missing elements, disharmonies, and so on; bringing together in new relationships available existing information; defining the difficulty of identifying the missing elements; searching for solutions, making guesses, or formulating hypotheses about the problems or deficiencies; testing and retesting these hypotheses and modifying and retesting them; perfecting them, and finally, communicating the results.
>
> [Torrance, 1970, p. 1]

Torrance stands as the acclaimed authority on Creativity. His words subsume the multitudes of other definitions that are concerned with curiosity, originality, imagination, discovery, innovation,

invention, re-combining ideas, seeking new patterns and new relationships, and breaking out of the mold of conformity.

In view of this discussion it is evident that the very act of writing, of etching symbols on paper or seashore, is creative. And the writer of an effective piece of exposition is no less creative than the writer of a poem, play, short story or novel. Exploring Garibaldi Park is just as much a work of the creative imagination as in Great Expectations. Each of these works depends on the writer to employ the skills that Torrance has isolated as being indicative of creative work.

Still--there remains the unanswered question--What is 'Creative Writing'? An undeniable difference certainly exists between works of exposition which delineate objective fact and other works which subjectively interpret experience. Take note of John Dewitt McKee who emphasises that the distinct difference between the two types of writing is that while subjective experimental writing must *use* fact as a base for both fact and fiction, exposition must *limit* itself to the facts. It is this subjective writing that has become known as 'Creative Writing.'

'Creative Writing' encompasses both process and product, hence any work labelled Creative Writing must reflect this inextricable pair. Kaufman and Powers succinctly list their three definitive criteria:

> First, a writer must have some form of experience. Something enters his nervous system and brain.
>
> Second, his mind does something to that experience. He feels it out by classifying, categorizing, comparing, contrasting, organizing, extending possibilities, playing, simplifying, meditating, and so on.
>
> Third, he expresses something. He writes words, sentences and paragraphs that tell what he wants to communicate about the past experience. [Kaufman and Powers, ed., 1970, p. 219]

Creative Writing does not issue forth from one who simply gleans vicarious experiences. Such writing could be likened to an uncontrolled and ineffectual 'news' report of one's life. Nor does Creative Writing ensue from solely capturing experiences in 'fancy' language. Creative Writing demands that the mind, the creative imagination, play its role. The mind must work its magic on the initial experience, and then provoke the writer into recording it in effective language. This, then, process and product, is Creative Writing.

CHAPTER 2

A SEPARATE COURSE: WHY BOTHER?

According to the previous chapter Creative Writing is distinct in character from the expository writing which predominantly tends to characterize the curricula of the traditional English 11 and 12 courses. But does this distinction warranty a separate course? Yes, most definitely!

Creativity can be developed. It is not entirely a 'have' or 'have not' situation. A variety of contemporary studies by Samson, Torrance and others (not to mention Binet's study of 1909!) confirm that all mental functions, especially those involved with productive thinking, require opportunity for guided practice in order to develop a high degree. [Bartlett, 1958; Barnes and, Meadow, 1959, 1960; Singer, 1964; Samson, 1965; Torrance, 1963, 1965] Hence the creativity skills of the imagination can be developed must as can the skills of logical reasoning. Torrance has published extensive games to encourage creative thinking as well as tests to measure their effectiveness. These creativity skills cannot be taught effectively alongside the skills of reason and logic. The skills are at cross purposes. The creativity skills are best taught as a separate package in order to become more inherent. Hence a separate course is required.

Writers need time set aside for writing regularly. Writing is a discipline and if postponed for any reason whatsoever, will begin to assume an elusive nature that words are at a loss to capture. The writer must be rigorous about setting up a writing schedule and being faithful to it. As Earle Birney so vehemently states "Never postpone the writing, or there will come a day when you can no longer write, I know; I've been through the Canadian academic mills." [Birney, 1966, p. 58] His advice to young writers is to enroll in a Creative Writing course on a part time basis so as to have time to write, or to take a nondemanding job such as seasonal salmon fishing or nine-to-five, no homework, banking, so as to have time to write. A Creative Writing course offers the ritualistic time discipline that the writer so definitely needs.

The writer also needs to have the opportunity to meet other writers in order to learn from them and to use them as sounding boards for his work. Writers also need each other for support. Writing is a lonely endeavour, more often frustrating and depressing than rewarding. When a writer like Brian Brett, from White Rock, pours forth:

> My life as an adult is still the wrong end of that northbound horse, is still looking out through a glass at the real animals of corruption and inequity. . . . Whatever happened to truth and the ideal. Poetry has become as relevant as a hurricane in an ice age. [Ellis, 1977, p. 259]

he needs the understanding that only a community of writers can offer. Such a situation is most unlikely to develop in the

ordinary English classroom with its motley assortment of students

The ability to write creatively is a talent, and the student of talented students by such well known researchers as Abraham, Durr, Maltzman, Michael and Osborne, contend that it is impossible to encourage and reinforce talent of any bent effectively, given the regular classroom and the everyday curriculum. 'Effectively' means allowing the talented individual the opportunity to develop his talent to its fullest. Certainly a valiant attempt can be made, but the teacher can only spread himself so thin, and the talented student can only work on his own with minimal teacher-student interaction for so long until it is glaringly apparent that this system can never be effective. To encourage talent to blossom uninhibitedly, three conditions must be met: first, the talented students must be placed in a homogeneous setting; second, the curriculum must be enriched and accelerated in order to reflect the needs, interests and capacities of the talented students; and third, the environment must be conducive to optimum learning. These conditions, when applied to the teaching of Creative Writing promise success.

Creative Writing students are most successful when grouped by themselves. Ideally, total segregation is the most effective type of ability grouping, precipitating special schools for

talented students as in Baltimore, Boston, Chicago, Philadelphia and New York. The New York High School of Science is the most renowned of these special schools, at the secondary level. The value of these segregated schools is that the entire curriculum can be geared to the learning levels of talented students, since other students are not enrolled. The talented students can engage in a challenging, rigorous program designed to take advantage of their unique abilities. These separate schools are usually designed with the purpose of preparing the students for college and a subsequent career in his talent area.

Such schools are, unfortunately, only economically feasible in densely populated areas. When there is a relatively large number of talented students, but not enough to warrant segregated schools a 'school within a school' may be established. While this exists within the framework of a regular school, a separate faculty and administration are concerned with the special needs of the talented students. A yet smaller population of talented students warrants partial grouping. This system provides special classes for the talented students in each grade level of each talent area. In this system the talented student attends special classes for his talent area, and then returns to the main stream. This is the system which is, at present, most workable in British Columbia schools, precipitating a separate Creative Writing course.

As is stated, the mere establishment of a segregated homogeneous setting, does not ensure the student's attainment of his optimum learning capacity. This setting only makes it a

possibility. The curriculum must be enriched and accelerated in order to reflect the needs, interests and capacities of the talented students. An example of such a curriculum is the curriculum of the New York High School of Science. Because one area of knowledge is emphasized, the other areas are certainly not neglected, or treated as talent fields. In the Freshman year (Grade 8) students take all the other academic courses. In the Sophomore and Junior years (Grades 9 & 10) students prepare themselves for meeting the admission requirements of first-rate colleges and technical schools. In the Senior year (Grade 12) the students specialize and pursue any special interest, in their talent field, which they have acquired during their more general education years. [Michael, 1958] Such programs are also in existence for other talent areas, such as Music, Art, and Performing Arts. With this emphasis on a different curriculum, enrichment and acceleration, it must not be forgotten that talented students must also master the fundamental learnings that will allow them to operate effectively in abstract realms. The value of a homogeneous setting and applicable curriculum is that far less time is required for such mastery, and the students do not have to bear the deadening influences of overteaching. They can move on to spend their time exploring their talents. Such a curriculum plan is ideal, indeed, but most unrealistic for British Columbia schools at present. But the foundation of this ideal curriculum can be included in a separate

Creative Writing class. The students' needs, interests and capacities can be met in a unique and appropriate curriculum. Also, the students can spend extra time, apart from all their other studies, exploring and developing their individual Creative Writing talents.

The teachers selected to work with talented students must themselves be talented in their content area and also talented in teaching gifted students. As Durr [1964] insists in gross understatement: "The opportunity to work with talented students is not a reward given simply for long and faithful service or a compensation for having taught "slow" learners in a previous year."

The teacher of Creative Writing must not only write extensively himself, but must also be talented in meeting the specific and very unique learning needs of students with a creative bent. In Chapter 5, Studies in Creativity: Implications for Curriculum Development, I elaborate on this important concern. I cannot state strongly enough that the teacher determines the success or failure of the setting and curriculum. If the teacher fails to create a conducive environment for optimum learning, the entire program will likewise fail.

While all students must have these aforementioned opportunities, it is particularly important for talented students to participate in such a distinctive education. It is the

talented people that, if provided with adequate educational experiences, have the potential to be the future problem solvers, innovators and evaluators of our culture. Coleridge shares this belief in the worldly significance of writing:

> Thus much is effected by works of imagination;--that they carry the mind out of self, and show the possible of the good and the great in the human character. . . . In the imagination is the distinguishing characteristic of man as a progressive being: and I repeat that it ought to be carefully guided and strengthened as the indispensable means and instrument of continued amelioration and refinement.
>
> [Coleridge, "Essays and Lectures," Everyman, 1909, p. 300]

William Faulkner in his acceptance speech for the Nobel Prize in 1950 eloquently states:

> I decline to accept the end of man. It is easy enough to say that man is immortal simply because he will endure; that when the last ding-dong of doom has changed and faded from the last worthless rock hanging tideless in the last red and dying evening, that even then there will still be one more sound: that of his puny inexhaustible voice, still talking. I refuse to accept this. I believe that man will not merely endure: he will prevail. He is immortal, not because he alone among creatures has an inexhaustible voice, but because he has a soul, a spirit capable of compassion and sacrifice and endurance. The poet's, the writer's, duty is to write about these things. It is his privilege to help man endure by lifting his heart, by reminding him of the courage and honor and hope and pride and compassion and pity and sacrifice which have been the glory of his past. The poet's voice need not merely be the record of man, it can be one of the props, the pillars to help him endure and prevail.
>
> [Judy, unpublished monograph, 1976]

Writing has import and significance. The greater the extent that these creative writing capacities do not develop, the greater the

loss to the individual writer, and also to our society and to our culture.

Creative talent can only be encouraged and reinforced if educators are sensitive to the needs, interests and capacities of student writers. With due respect for economical reasons, one cannot justify any educational program that condemns talented students, be they Creative Writing students or Woodworking students, to the everyday situation. Talented students have special abilities, and require special schools or at least, special classes, special curricula and special teachers. Creative Writing talent must be encouraged and reinforced, not destroyed by the leveling influences of school pressures which lead to conformity and imitation. Creative writers must be given the opportunity for success, and this can only be achieved through a distinctly separate Creative Writing program.

CHAPTER 3

PROVINCIAL SURVEY: EXPOSÉ

This survey represents the first compilation of information on the state of Creative Writing courses in British Columbia. Not even a list of schools offering Writing 11 is available from Victoria, though each year schools religiously fill out a J-Form which lists all courses the school offers, along with the student enrollment in these courses. This information must be buried in the recesses of some obscure file cabinet accessible only to spiders and beetles.

Initially, letters were sent to every district superintendent in the province, requesting a list of the schools in that particular district which offer Writing 11. Superintendents were also requested to supply the name, of the teacher and also the particular branch of Writing 11 offered: Creative Writing, Journalism, or Broadcasting. See Appendix A. Most obliged in this respect. After a second set of letters was mailed to stragglers, a 100% return was received.

The next stage in the survey was to send a questionnaire to every teacher in every school which offers Writing 11. See Appendix B. The return on these questionnaires, by schools surveyed, is 71% and by teachers surveyed is 65%. Ninety-two schools and 107

teachers were sent survey forms. Another batch of letters will be sent in September to improve the return percentage as the list of names of schools and teachers is desired by the B.C. English Teachers' Association for workshop purposes. Undoubtedly, most of the questionnaires not returned represent options of the Writing 11 course other than Creative Writing. Hence, the return as is, is valid and from this return the survey results are compiled.

Writing 11 has many options open to the school. The most common are Creative Writing, Journalism and Broadcasting. At times Writing 11 becomes a catch-all label for locally developed courses which have not received appropriate administrative approval. The course options across the province are:

Creative Writing
Journalism
Creative Writing-Journalism Combination
Broadcasting
Creative Writing-Journalism-Broadcasting Combination
Graphic Arts
Film Study
Television Production
Technical Writing
Creative Writing-Functional Writing Combination
Remedial Writing
Creative Writing-Journalism-Remedial Writing Combination Double Programmed with Literature 12

The schools offering Creative Writing in 1977-78, with the respective teachers are listed in Appendix C. At present 49 schools offer

Creative Writing. It strikes me that the label Writing 11 is inadequate and vague. The courses should be labelled with the specific name of the course option. It is also evident that because of the extreme variation in courses represented here, students should be able to receive credit for more than one of them. At present this is not the case, because they all fall under the same course label.

The survey questionnaire included questions concerning methodology and content of the Creative Writing course. The questions were asked in such a manner as to evoke a direct answer. Room was available for comments. All tabulations are based on numbers of Creative Writing teacher returns, rather than school returns. Percentages are tabulated by using the number of Creative Writing teacher returns (54 returns) as a constant denominator. See Table I.

Question 1:	Yes	70.4%
"Does your class 'publish' a 'book'?	Some Years	3.7%
	No	24.0%
Using school ditto machines?	Yes	37.0%
Using the school offset press?	Yes	35.2%
Using outside publishers?	Yes	9.3%
Do you sell your publication?"	Yes	27.8%

Other publication devices that were suggested:

Using school board Xerox machine	3.7%
Using school paper	5.6%
Using local newspaper	3.7%
Using school annual	3.7%
Using private anthologies	3.7%

TABLE I

Creative Writing in B.C. Survey (n = 54)

Question	Yes	No
1. Does your class publish a book?	74.1%	24.0%
Using school ditto machines?	37.0%	
Using the school offset press?	35.2%	
Using outside publishers?	9.3%	
Do you sell your publication?	27.8%	
2. Does your course revolve about a series of assignments?	27.8%	
Or, do the students write what they wish?	7.4%	
Combination of the two?	64.8%	
3. Do you set deadlines?	88.9%	9.3%
4. Do you insist students mimic the form of outstanding writers?	27.8%	68.5%
5. Do you insist students try writing in varying genres?	87.0%	11.1%
6. Do you insist on revision?	83.3%	16.7%
7. Do you mark individual pieces of writing?	90.7%	9.3%
If so -- every piece?	59.3%	
8. Do you insist on silence in your class?	20.4%	74.1%

Table I (continued)

Question	Yes	No
9. Do students discuss other students' works?	96.3%	
If so -- only as a prescribed part of the course?	27.8%	
Or only casually and spontaneously among individuals?	27.8%	
Combination of the two.	40.7%	
10. Do you prescribe reading?	79.6%	18.5%
11. Do you have readings?	74.1%	24.1%
If so -- by the students?	68.5%	
-- by community writers?	33.3%	
12. Do you insist that students keep a daily journal?	37.0%	61.1%
If so -- do you inspect it?	31.5%	11.1%
-- do you mark it?	9.3%	33.3%
13. Do you involve the students in other modes of expression?	64.8%	20.4%
14. Do you use any texts?	50.0%	46.3%
15. Does your school offer Creative Writing 12?	16.7%	83.3%
16. Do you feel more direction from the Department of Education is needed for this course?	25.9%	70.4%

It is exciting to discover that most Creative Writing classes are integrating publication into their curricula. The large numbers of classes using the offset press tell of the healthy interdepartmental liaison between the Creative Writing Departments and the Graphic Departments. And the numbers of classes selling their publications bespeaks of real life publication. How enlightening it would be for students and teachers alike to set up a Creative Writing Publication Exchange, through the B.C. English Teachers' Association.

Question 2:

"Does your course revolve about a series of assignments?	Yes	27.8%
Or, do the students write what they wish?"	Yes	7.4%
Combination		64.8%

The classes that employ a combination of assignments and free choice vary from stressing either end of the continuum to a 50/50 split. The numbers of classes that revolve strictly around assignments is very disturbing. Curricula of this order go against all creativity research and theory that have been compiled over the last thirty years. Such courses must be heavily stressing the structure of writing, as this is the area of writing most easily packaged into learning units.

Question 3:

"Do you set deadlines?

Yes	81.5%
Flexible Ones	7.4%
No	9.3%

Those returns that favour the use of deadlines vary from a few exclamatory Yes!'s to a more widespread insistence on deadlines for major assignments only. There exists an overwhelming contention that creative writing students need a workable framework within which to discipline themselves.

Question 4:

"Do you insist students mimic the form of outstanding writers?"

Yes	27.8%
No	68.5%

Those teachers that reply in the affirmative range from making it perfectly clear that the mimicking is a lone assignment to stating that the mimicking is a style unit. The large number of negative responses indicate that most teachers are more concerned with other aspects of writing. The negative responses may also reflect the loaded connotations of the word 'mimic.' Perhaps 'imitate' would have been a better word choice.

Question 5:

"Do you insist students try writing in varying genres?"	Yes	87%
	No	11.1%

A couple of the teachers indicate they do encourage experimentation with varying genres, though they do not insist upon it. Teachers, on the whole, seem to be bent on broadening the student writers' horizons.

Question 6:

"Do you insist on revision?"	Yes	83.3%
	No	16.7%

Of the teachers that do insist on revision, some state that they only do so occasionally. One teacher indicates that revision is effected in groups. Another states that the revision is insisted upon while the student is working on the work; not after it is completed. Other teachers are most adamant in stating that the student has the final word; it is his creation. However, the overwhelming majority of teachers believe that the act of revision is necessary.

Question 7:

"Do you mark individual pieces of writing?	Yes	90.7%
	No	9.3%
If so -- every piece?	Yes	59.3%
If not -- explain."		

Teacher Comments:

- No mark (letter grade) is assigned until June. The rest of the course is evaluated by comment/discussion with the student.
- Students choose what they wish marked.
- The marking is, initially, subjective and done in conjunction with discussion of the work. There is a mark given for each report card.
- Journals are considered only from the view of quantity.
- Most work is marked. Volume sometimes prevents marking all work.
- There is not enough time or inclination to mark everything.
- Some works are discussed and/or marked by the students.
- Occasionally students mark each others', or their own at a later date. Some things may never be marked.
- Sometimes I mark; sometimes I merely read and comment.
- I mark in the sense of instructive comments.
- I edit work. Students then may pick the best from each term's production to submit for a grade.
- I mark the entire portfolio of Creative Writing with one letter grade (One portfolio per student).

It is amazing the number of teachers who not only feel obliged, but actually manage, to mark every piece of writing of every student. Research states that these teachers are over-working themselves for no return. Creativity studies reveal that, ideally, judgement should be suspended until the last possible minute of the creative process. There is a danger that student writers become inhibited by evaluation mania. And, in reality, publication response is the only evaluation that is significant.

Question 8:

"Do you insist on silence in your class?"	Yes	20.4%
	No	74.1%

Teacher Comments:

- Sometimes a conversation can help.
- While writing is being attempted, silence is a must.
- Silence is mandatory only when someone 'has the floor,' either myself or another student. (It's called manners).
- We have silence except on Information and Discussion Day or Reading Day.
- Reasonable quiet is expected.
- Silence usually prevails when students are working their hardest.
- Silence is a peaceful situation.
- I insist on silence but I never get it.
- I use music to stimulate writing.

The vast majority of Creative Writing teachers recognize the writer's needs to communicate with his fellow writer. This is where a great part of the course's value stems from.

Question 9:

"Do students discuss other students' works?	Yes	96.3%
If so -- (only) as a prescribed part of the course?	Yes	27.8%
Or, only casually and spontaneously among individuals?"	Yes	27.8%
Both prescribed and spontaneously.	Yes	40.7%

Teacher Comments:

- Spontaneous discussions develop naturally into a period set aside for criticism--at least one per eight day cycle.
- One must be attentive to not embarrassing a student.
- Regular seminars occur in which work is read to the group by the author, or exchanges are made among several authors who comment and edit the work they read.
- We have worksheets of students' work.

Energetic student writers soon discover the value of discussing their works with their fellow writers. Most teachers have also realized the value of such peer feedback and have attempted to work this learning device into the curriculum.

Question 10:

"Do you prescribe reading?	Yes	79.6%
If so -- specify"	No	18.5%

Teacher Comments:

- We read works for models; Joyce Cary's Spring Song is a model.
- I prescribe a reading list for the year which covers the different genre styles.
- I ask them to read selections from well known writers to 'get the feel' of mood, flow, imagery, etc.
- We have reading periods, and the students generally select their own material to read.
- I only prescribe reading in the 'Major Poet Study' that is required to pass the course.
- My God. I prescribe masses of contemporary stuff: little magazines, university literary publications like Prism.
- Artist and Personal published by Ginn and Co. is prescribed.
- Current papers, magazines, reviews are prescribed.
- I usually set articles out of the student edition of the Atlantic;-- also poetry and short stories from the same publication.
- I read to them what I find stimulating.
- I feel that inspiration is gained through contemplation of the writings of others in all aspects of the written word.
- Sometimes I recommend a specific book to an individual if I think he will enjoy it, or if the author's style echoes that of the student.

- Whenever suitable material is found it is put on ditto and passed out.
- To help the student 'place' his own work, I do prescribe reading.
- I prescribe a book report on one of the curriculum books (student's choice) for each student. Reports are given orally.

There tends to be a wide diversity in prescribed reading tendencies. Sixteen percent of the teachers simply do not assign any reading whatsoever, while approximately the same number go so far as to prescribe yearly reading lists which include all the genres. About the same number of teachers again, prescribe class reading for model study, while the remaining quarter tend to be more individualistic and spontaneous when suggesting reading for their students.

Question 11:

"Do you have readings?*	Yes	74.1%
	No	24.1%
If so -- by the students?	Yes	68.5%
-- by community writers? Specify."	Yes	33.3%

*The readings referred to here are oral readings.

Teacher Comments:

- We do not have many resident writers in Trail, so such readings are rare.
- Students have the choice to have their material read aloud.
- Usually I begin by frequently reading the works the students submit. They, in turn, usually read their own works. I do not force the more introverted students to read their submissions, although most do not object to my reading of their works.
- We have visits from community resource people; amateur poets, editors, interesting citizens; I try for at least four guest speakers per semester.
- Few practicing writers are available in Chilliwack. No honorarium is available either. (Writers in the boondocks are starving or mercenary, or both).
- We share periods once a week for student readings. It is very exciting.
- The Canadian League of Poets people are good for readings, e.g., Leona Gom, Frederick Candelaria, Patrick Lane.
- I would like to invite writers but we have no budget.
- Fotheringham and Paul St. Pierre have been our guests.
- Louis Dudek was in the city and came to the school informally to talk to students and staff.

- We have student readings in conjunction with group criticism.
- We do not have guest writers due to our remoteness in Vanderhoof.
- Mike Doyle and P.K. Page have been our guests.
- Former students have returned as guest poets.
- Rosenthal and Hodgins came to talk to the class.
- The writing class paid for the writer to come.
- Kevin Roberts (from Malespina) and Gary Geddes have visited us.
- We have had several Canadian writers brought in by the local Arts Alliance.

Many of those teachers replying negatively state that they are looking forward to trying to get community writers into the schools. Remoteness and funding are considerable obstacles, but can be overcome with energy and persistent contacts. It is exciting to see that several schools use the resident writers within the school to give readings to other students. In addition to all the benefits of student readings, this is an excellent method of advertising for the following year!

Question 12:		
"Do you insist that students keep a daily journal?	Yes	37.0%
	Optional	9.3%
	No	51.8%
If so -- do you inspect it?	Yes	31.5%
	No	11.1%
-- do you mark it?	Yes	9.3%
	No	33.3%

Teacher Comments:

- The journal is overworked by the English Department I use an observation journal: Flora one week, emotions next, architecture another, etc.
- I inspect the journal for quantity, not quality.
- I comment on the students' journals.
- I only inspect the journal if the student allows it.
- I believe a journal is private and while a student may let me read it, it must be his/her decision.
- I insist they keep a journal twice weekly.

The teachers are more or less evenly split on the practice of having the students keep a journal. Those that do use the journal technique are almost unanimous in stating that they do inspect it, but do not mark it. This practice can only reflect the contention that the journal is the student's personal, place and should be respected as such.

Question 13:

"Do you involve the students in other modes of expression? If so -- specify."		
	Yes	64.8%
	No	20.4%

Teacher Comments:

- taped readings, radio scripts
- illustration of some work
- add music to writings for effect
- video of television scripts, commercials
- films, slides
- cartoons
- oral communication in class discussion, short speeches and readings
- some role playing for purposes of a stimulus-response situation in the classroom
- multi-media presentations
- collages, montages
- poster poems
- posture, gesture, dance
- clothing, architecture
- performance of skits and plays that students have written
- performance of song lyrics that students have written
- puppet theatre
- students are inspired by music, paintings, slides, films
- students are inspired by any local art exhibitions available, and by going to plays
- participation is expected in debates in the form of a combined effort.

Teachers of Creative Writing across the province are certainly creative in suggesting alternate modes of expression. Do those teachers who abstain from such diversity do so because they haven't thought of it, or because they are writing purists? In this multi-media age the students are eager to augment their writing with these familiar modes of expression.

Question 14:

"Do you use any texts?	Yes	50%
If so -- specify."	No	46.3%

Teacher Comments:

- I use all the books I can find on Creative Writing for my own edification.
- I make my own handouts.
- Texts are used only as resource material. For example, the section on "Point of View" in Story and Structure has proven extremely useful.
- I use the government issue texts for reference only.
- I use the government issue texts because they are readily available.

Books Suggested:

Prescribed books: How Writers Write
Writers at Work
The Elements of Style
Stop, Look and Write

Writers Guide and Index to English
Creative Writing

Other:

Canadian Author and Bookman
The Practice of Poetry
So You Want to be a Writer
Dreams and Challenges
Writing Incredibly Short Stories, Poems, Plays
Critical Reading
Write Now
Learning to Write
Artist and Personal
Discourse
Writers Workshop
Writing for Television
Modern Rhetoric
Sentence Craft
Literary Cavalcade
Press Time
The Young Writer at Work

While a very few teachers use the prescribed texts, the vast majority have abandoned them, seeking more relevant and inspiring materials. The great variety in books used by those who do abide by texts indicates that there exists no core book or books that are wholly adequate. Consequently, many teachers have taken to using a great number of books as resource materials for the needs of individual students. The government prescribed texts, by their non-use, are obviously inadequate. It is disappointing to see the lack of book titles that would realistically help a writer improve

his art, and inform him of the technique in getting his work published. It is also disappointing to note the lack of titles of teacher resource materials. A need is not being met.

Question 15:

"Does your school offer Creative Writing 12?	Yes	16.7%
If so -- what is it labelled on the students' transcripts?	No	83.3%

Teacher Comments:

- Our transcript label is Writing and Directing 12.
- We unofficially label it Literature 12.
- We have approval for Writing 12.
- I'd love an advanced course, but there just aren't enough students to offer it.
- Can you do this? I have several who want it, but we are told it cannot be a credit course.

Most schools, for whatever reason, do not offer the follow-up to Creative Writing 11. A couple of schools have gone the route of getting local schoolboard approval for the course, while a couple of other schools unofficially use substitute labels. Though there are seldom enough students at the 12 level wanting the course to warrant a whole class, these advanced students can easily be accommodated in the regular Writing 11 class. The Department of Education should be encouraged to recognize Creative Writing 12.

Question 16:

"Do you feel more direction from the Department of Education is needed for this course?"

	Yes	25.9%
	No	70.4%

Teacher Comments:

- God forbid!
- We need good resource materials.
- I have more ideas now than I can possibly use and am constantly thinking of new ones. I do not want a prescription. The challenge lies in being innovative as a teacher writer/guide.
- Creativity is difficult to bureaucratize.
- More direction is needed in terms of learning outcomes, and suggestions for practical activities.
- More suggestions are needed, but freedom is essential.
- An exciting practical text would be nice.
- This course needs to be recognized and catered to.
- Leave the course to the classroom teacher and the English Department. A teacher who wishes to teach it will have ideas of his own.
- A yearly list of new texts and a compilation of small press publications in British Columbia with current addresses, produced by the Department or another source would be very helpful.
- Leave it alone, except to sponsor workshops.
- I would like local money to buy texts.
- The Department is too directive already.

Though some teachers wish more direction from the Department of Education, they generally only desire more applicable resource materials. The great majority of teachers quite emphatically echo this need, but are also emphatic about retaining their freedom in developing the Creative Writing curriculum as they see fit. The word "direction" in the question seems to set off negative vibrations in most teachers, who interpret the word as having overtones of prescription and mandate rather than suggestion and guidance.

Added Incentive

Many teachers have not only completed the questionnaire in detail but have also added profuse comments. It is impressive to see the concern that these teachers have for developing the course curriculum. Appreciated is their time and energy taken to share their concerns. Noted are some of these comments in Appendix D because they more fully reflect the state of the Creative Writing course in British Columbia than do the isolated survey questions.

Survey Conclusions

There is a great diversity of curricula offered throughout the province. Some classes tend to be very structured, with year long reading lists, prescribed class assignments, and emphasis

on grammar, mechanics and form. Other classes tend to be more loosely organized, where students follow their own bent, and to coin an old cliché, 'do their own thing,' and the teacher is concerned only that some process is occurring in the student's head even if it never gets to paper. This is not even to mention the courses that are taught under the title of Writing 11, but that bear no resemblance to it whatsoever. Writing 11 cannot be described, provincially, in terms of either an expected product, or even an expected process. There are no departmental expectations to speak of, and the diversity of Creative Writing curricula reflects this state.

Some teachers are confident their approach is effective, to the point of being exemplary, while others would welcome any suggestion whatsoever. However, all agree that relevant resources are drastically needed. The students are writers and need writers' resources. Many teachers are overflowing with ideas, and see a great demand for special B.C. English Teachers' Association workshops where Creative Writing teachers can exchange ideas and learn from writers and publishers themselves.

This survey cannot help but bring to the fore the concern that the majority of Creative Writing teachers are not qualified to teach the course. What does such qualification consist of? Courses from a University Department of Creative Writing? Courses in methodology from a University Faculty of Education? Simply being a

writer? Suggestion: at least the latter two should be the necessary pre-requisites for teaching Creative Writing. The Education Faculties certainly should augment their course offerings to include a Creative Writing methods course. Creative Writing is distinct from English 11 and 12 is sufficiently distinct and needs to be approached with a unique training and a unique mind set.

CHAPTER 4

CURRICULUM DEVELOPMENT GUIDELINES: VICTORIA, IT'S TIME

The Writing 11 Curriculum Guide, Creative Writing option, though philosophically 'on track,' is sketchy and lacking in the concrete guidance that Creative Writing teachers need when developing their curricula. The Foreward to the Guide states:

> Attention is also drawn to the fact that his guide is being printed in interim form to allow for modifications in the light of experience with the course.
> [p. 1]

This three page 'interim form' was published in 1970. It is 1977 now, due time for some updating and augmenting to get underway.

The basic philosophy evident in the interim Guide is sound. The authors recognize the importance of the student "using his own life and experience as a most valid source of writing material for him." [p. 7] The Guide also states that students should "be given every opportunity to practice and write in the genre of their choice" [p. 9] and the opportunity to publish their works in some form. The instructional methodology recommended "should be as free and unstructured as possible" [p. 8] with special consideration given to the number of students accepted into the course. Teachers concur with these guidelines, but are quick

point out the brevity of the explanations and suggestions.

Even the prescribed textbooks are of little value to the Creative Writing teacher with respect to curriculum development. The Writers at Work series and Earle Birney's The Creative Writer constitute interesting and informative reading for the teacher as well as for the student, but are only minimally beneficial in terms of actual practical suggestions for developing a high school Creative Writing course.

The remaining prescribed textbooks for student use generally miss the mark by some distance, and consequently are seldom used. The Writer's Eye and Stop, Look & Write are both aimed at student observation practice but are poor substitutes for real-life observation. The other texts (The Technique of Clear Writing and Writers Guide and Index to English) which purport to teach the rules of model writing, do just that. Creative Writing is not a class in standard composition 'do's' and 'don'ts.' Though at times the teacher may need access to a summary of these rules, it is highly unlikely that a student would search out any information in such a book. The Elements of Style, intended for use as a student handbook, would be valuable if students would refer to it. This book is noteworthy for its brevity and conciseness. Understanding Fiction is a typical literary analysis of the short story, which is of little value to a Creative Writing student. Writing and analysis are two very different skills. Writing is a synthesizing activity. It is no wonder that these books seldom leave the classroom shelves.

The prescribed textbook list should include publications that are valuable to the teacher in developing his course curriculum, and publications that are valuable to the student in helping him further his writing craft. The teacher needs a book much like the last chapter of this thesis, actual practical suggestions relevant to the task at hand. The students' needs are diverse. Neither composition texts, nor the 'You, too, can be a Writer in 10 Easy Steps' publications are what students need. Numerous subscriptions to contemporary magazines are crucial. Publication of interviews with writers who are presently publishing and with whom the students can identify is mandatory [Writers at Work is a good model, but not contemporary enough.] Manuscript preparation and publication information is also important. Each student should also be issued a dictionary and a thesaurus. Specific titles of invaluable books are recorded in Chapter 6.

In view of this examination of the interim Curriculum Guide and the prescribed textbooks, there is much work to be done in Victoria. The successful Creative Writing classes in British Columbia are predominantly a product of teachers that who, while frantically groping about in the dark, stumbled upon some relevant materials and have combined this information with their own intuition and writer's sense. In all corners of British Columbia this groping is being repeated. The Creative Writing course needs some specific attention very soon. The prescribed textbook list

needs to be totally revamped. Curriculum guidelines are needed, though not in the format of prescribed curriculum, but in the format of practical suggestions and research-based philosophy, that the individual teacher can consider when developing his particular curriculum.

CHAPTER 5

STUDIES IN CREATIVITY: IMPLICATIONS FOR CURRICULUM DEVELOPMENT

Contemporary studies in creativity increase the understanding of the creative process, the personality of the creative person, and the nature of the mental abilities involved in creative behaviour. Consequently it becomes evident that creative students have needs which are greatly influenced by definite factors which inhibit creative behaviour, and conversely, methodology which facilitates creative behaviour.

Creativity studies not only have implications for talented creative students; they have implications for 'average' students who are toying with their creativity. However, the more creative a student is, the more compelling his needs and the more significantly the studies apply.

Although studies of creativity purport to precipitate universal truths, it is mandatory to keep in mind that there are great individual differences in personality, creative process, and needs. Consequently, all generalized descriptions must not be regraded as profiles or exclusive ways of learning for all creative students--nor for any individual student. However, a few general bases upon which individualization can be worked, are most helpful.

Developing creativity requires learning activities which reinforce the many types of creative abilities. In addition to the abilities of recognition, memory, and logical reasoning (--the abilities frequently assessed by traditional intelligence tests and measures of scholastic aptitude), developing creativity requires

attention to such abilities as curiosity, evaluation (sensitivity to problems, inconsistencies and and missing elements), divergent production (e.g., fluency, flexibility, originality, and elaboration), and redefinition. Each of these abilities is viewed by Guildford, Torrance and significant others as a separate thinking skill. (With these skills in mind it is evident why it is often said that a creative person is usually 'intelligent' but that an intelligent person is not necessarily 'creative').

A prime goal is to have teachers involved in creativity (be it music, writing or dress-design) knowing these skills, so as to have much more definite objectives at which to have their students aim. Guildford, in particular, contends that an awareness of these creative abilities gives the teacher far better guidance than the traditional, stimulus-response models that have dominated educational psychology.

Stages of Creativity

The process of both artistic and scientific creativity can be plotted in terms of sequential stages. Not all of the stages are necessarily part of every creative act; certainly some creative acts are particularly fortuitous in terms of chance or luck. It also should be emphasized that the mechanism underlying the sequence is only partially understood. There are smorgasbords of further studies in this area. The reservation

must be restated concerning overgeneralizing mental strategies. As Herbert Fox states in "A Critique on Creativity in the Sciences":

> It would seem quite apparent that there is no one creative process, and there may well be as many creative processes as there are creative people.
> [Fabun, 1968, p. 6]

Nevertheless, knowledge of the general process of creativity undoubtedly leads the teacher to developing a far more effective curriculum in Creative Writing.

The first stage in the creativity process is DESIRE. The person must, for some reason, want to create. He may want to express a personal experience, solve a problem that is bothering him, or make more money through the introduction of a new invention, process or technique. Richard Wilbur philosophizes about this stage of desire:

> The need to write a poem arises, I think, from the feeling that the world is getting out of hand, that it's shaking itself free from the names and values and patterns that the poet has previously imposed on it. This may happen five minutes after you've written a poem. In other words, the mother of invention for the poet is an inner necessity to reassert his imaginative control over the world. A poem begins with a feeling of inadequacy.
> [Kaufman and Powers, ed., 1970, p. 304]

Whatever the reason, creativity starts with motivation.

The second stage is PREPARATION. Both relevant and irrelevant information are gathered. Whether through the devices

of research, experimentation or exposure to experience, this stage is analytical,concerned with making the strange familiar. The journal,discussed later in detail, is an invaluable device for information gathering.

The third stage is MANIPULATION. Once all the material has been amassed, in his mind, on scraps of paper, or on a workbench, the creative person becomes involved in trying to find a new pattern by manipulating the information in many different ways. The goal is to make the familiar strange.

The fourth stage of INCUBATION involves an outward abandonment of the creative task. The writer drops his novel and goes on to something else. Yet, for reasons not fully understood, the subconscious continues to dwell on the task, wrestling with the problems involved with its expression. Richard Wilbur describes his experience of the incubation stage of creativity:

> The incubation period of a poem may be short or long, but for me it involves first a retreat from language, the cultivation of a state of apparent stupidity. During this time the mind retreats as far as possible into a preverbal condition, and moves around among its fundamental images: brightness, darkness, falling, rising, that kind of thing. I suppose the condition is one which your mind deliberately refuses to relate the potential elements of a poem in any final or fully conscious way. They shake around at the bottom of the mind as bits of color in a kaleidoscope, and you consciously avoid any decision as to what patterns they might take. All the while, fo course, the less conscious portion of the mind is making fluid experiments in pattern, trying on this and that, though you don't know it.
>
> [Kaufman and Powers, ed., 1970, pp. 304-5]

The implications for the teacher of creative behaviour are paramount. The stage of incubation is a period of apparent stupidity and aimlessness, and it may continue for days or weeks. Students are often just as bewildered and frustrated by the characteristics of this stage, as is the naive teacher. Students need to understand that 'The Muse' has not forsaken them, but has only gone underground temporarily. Teacher urgings to 'produce' and rooms full of signs reading 'think' are, at best, annoying and useless at this point. Understanding and time (to let the mind be free) is of the essence.

The fifth stage of INTIMATION is often included as the wind-up of the Incubation stage, because of its fleeting and lustreless nature. This stage simply labels the premonition that the creative act is about to occur. To quote from Wilbur's description again:

> At this stage in the coming of a poem I haven't any idea as to what the paraphrasable content of the poem is going to be when it comes--its prose meaning. I don't know what the poem is going to 'say'. At most I'll have some idea as to the mood of the poem, its probable size, its probable scope, the extent to which it's going to ramify. The poem doesn't begin with a meaning, it works towards meaning--it finds out what it's about. Only when you write the poem do you find out what it has to say. After all, this isn't disreputable. A poem is, as one of the previous speakers said, more than it means, more than the sum of its parts. It is the total pattern of the poem, the presentation of a state of psychic harmony, the whole soul in action, to which we respond.
>
> [Kaufman and Powers, ed., 1970, p. 305]

The sixth stage of ILLUMINATION is the dramatic and much romanticized stage in the creation process, and all too often the only stage that wishful creators-to-be recognize. 'Creativity' and the stage of 'Illumination' are far too often mistakenly taken for being synonymous by those lacking in fundamental knowledge. Often the experience of Illumination is described as a 'flash,' 'an insight' or 'a sudden awakening.' Consider the following attempts to describe this stage:

> DR. ELLIOTT DUNLAP SMITH, said, "If the knowledge of the inventor and the clues which will bring the invention into being have brought nearly into position to provide the inventive insight, his inner tension will be strong. . . .
>
> As he nears his goal he will become increasingly excited. . . . It is no wonder that the sudden release of such inner tension is often described as a 'flash'."

> Sometimes I start with a set subject; or to solve, in a block of stone . . . a sculptural problem I've given my-self, and then consciously attempt to build an orderly relationship of forms, which shall express my idea. But if the work is to be more than just sculptural exercise, unexplainable jumps in the process of thought occur; and the imagination plays its part.
>
> HENRY MOORE
> *"Notes on Sculpture"*

> FRIEDRICH WILHELM NIETZSCHE said, "The notion of relevation describes the conditions quite simply; by which I mean that something profoundly convulsive and disturbing suddenly becomes visible and audible. . . . One hears--one does not seek, one takes--one does not ask who gives: a thought flashes out like lightning."
>
> (In "Ecce Homo")

> It is to me the most exciting moment--when you have a blank canvas and a big brush full of wet color, and you plunge. It is just like diving into a pond--then you start to swim. . . . Once the instinct and intuition get into the brush tip, the picture *happens,* if it is to be a picture at all.
>
> D.H. LAWRENCE
> *"Making Pictures"*

> I have no idea whence this tide comes, or where it goes, but when it begins to rise in my heart, I know that a story is in the offing.
>
> DOROTHY CANFIELD
> *"How Fling and Fire Started and Grew from Americans All"*
> [Fabun, 1968, p. 9]

It is no surprise that the stage is often casually referred to as the 'A-HA,' 'Eureka' or 'Light-Bulb' Experience. The radiance on the student's face and his total enthrallment with his creative task quickly reveal a mind enjoying illumination.

In the final stage of <u>VERIFICATION</u> the creative task is accomplished, examined and valued. In the beginning of this stage:

> . . . you have a sense that the whole pattern of it exists potentially but still somewhat fluidly in the unconscious. You don't know where you're going, but you do know that you're going somewhere. In other words, you have an overriding premonition that the poem is going to take shape. The writing of the poem is a matter of making moment-by-moment choices among possibilities proposed by the unconscious. As Baudelaire said, in the process of writing a poem the poet must be hypnotist and subject at once. This is a very ticklish business. You have to give the unconscious free play, and at the same time shape the proposals of the unconscious into something that makes daylight sense. You have to be serious and logical with part of your being but playful and spontaneous with another part of your being.
>
> [Kaufman and Powers, ed., 1970, p. 305]

The creative work once accomplished, is critically re-examined and re-examined. A poem may be rewritten and revised several times, until its value is evident, either by being personally satisfying

to the author, or by being demanded by the public in print. A recipe or even a mathematical formula must be examined several times and ultimately tested. In the final stages of verification the student needs much teacher support. Revising and reworking for perfection can be boring, requiring much self-discipline. And after the entire creative process is complete, the student must be ready to realize that his creation may not be valued by others. The teacher's role is blatantly obvious, yet almost impossible. Teacher compassion and understanding is undoubtedly the ultimate key.

Both teacher and student need to be familiar with these stages in the process of creation so as to be more effective in their expectations of the creator. Both also need to remember that the stages of the creative process are truly a simplification and hence, to a certain extent a falsification. The stages are not distinct, but blend together. The sequential stages are, in truth, one concurrent process.

The Creative Personality

Creative people stand apart from the crowd in terms of personality, not only individually, but also as a relatively homogeneous group. Creative people are noticeably unique. Maslow, Stoddard and Fromm have made such keen observations:

> It seemed to me that much boiled down to the relative absence of fear (in creative persons). . . . They seemed to be less afraid of what other people would say or demand or laugh at. . . . Perhaps more important, however, was their lack of fear of their own insides, of their own impulses, emotions, thoughts.
>
> ABRAHAM MASLOW
> *"Creativity in Self-Actualizing People"*

> To be creative, in short is to be unpredictable; it is to be decidedly suspect in the world of affairs. The creative aspect of life is rightly viewed as action. Never simply contemplative, the creative act at its highest brings about notable differences in things, thoughts, works of art and social structures. What is to be changed fights back; perhaps with success.
>
> GEORGE D. STODDARD
> *"Creativity in Education"*

> What are the conditions of the creative attitude, of seeing and responding, of being aware and being sensitive to what one is aware of? First of all, it requires the capacity to be puzzled.
>
> Children still have the capacity to be puzzled. . . . But once they are through the process of education, most people lose the capacity of wondering, of being surprised. They feel they ought to know everything, and hence that it is a sign of ignorance to be surprised or puzzled by anything.
>
> ERIC FROMM
>
> [Fabun, 1968, p. 25]

The child in the creative person is indeed evident!

Frank Barron presents some interesting observations from his 1967 study of fifty-six creative writers. His creative writers are professional writers (of fine arts literature and also more commercial works) and students in a Creative Writing course. Quoting from his paper:

> . . . the five items most characteristic of the group of 30 creative writers were these:
>
> Appears to have a high degree of intellectual capacity.
>
> Genuinely values intellectual and cognitive matters.
>
> Values own independence and autonomy.
>
> Is verbally fluent; can express ideas well.
>
> Enjoys aesthetic impressions; is aesthetically reactive.
>
> The next eight more characteristic items were:
>
> Is productive; gets things done.
>
> Is concerned with philosophical problems; e.g., religion, the meaning of life, etc.
>
> Has a high aspiration level for self.
>
> Has a wide range of interests.
>
> Thinks and associates to ideas in unusual ways; has unconventional thought processes.
>
> Is an interesting, arresting person.
>
> Appears straightforward, candid in dealings with others.
>
> Behaves in an ethically consistent manner; is consistent with own personal standards.
>
> [Kaufman and Powers, ed., 1970, pp. 231-32]

Barron goes on to state that forty percent (an unusually high percentage) of creative writers claim to have had "experiences either of mystic communion with the universe or of feelings of utter desolation and horror." The nature of man in relation to the universe seems to be of paramount concern to them. He concludes that creative writers are dedicated to the quest for ultimate meaning. They understand themselves to be elected to tackle this task, and have accepted the office. Creative writers are compelled to listen to the voice within and speak out the the truth. This truth need not be everyone or even anyone else's truth; still the creative person feels driven to share it.

Less creative, more conventional people also have non-conforming, even irrational ideas, but condemn them and hide them before they or anyone else can examine them. At times such conventional people lose their inhibitions and release control, often even sharing their 'weird' ideas, when dreaming, day-dreaming, drinking, taking drugs and going insane. The teacher can certainly aid creativity development by being supportive of students' divergent ideas, encouraging them to suspend judgement, primarily by doing so himself.

Barron's study singles out the student writers, discovering that essential differences exist between the students and the professionals:

> The student writers, as perceived by the assessment staff, differed from these mature creative writers in several important respects. For them, the second most characteristic item was: 'Concerned with own adequacy as a person, either at conscious or unconscious levels.' Also, highly characteristic were these items: 'Is basically anxious'; 'has fluctuating moods'; 'engages in personal fantasy and daydreams, fictional speculations.'
>
> [Kaufman and Powers, ed., 1970, p. 232]

These results are somewhat explained by the young ages, and the accompanying ego-identity concerns, of the students. But Barron goes so far as to suggest that "for them writing was much more a form of self-therapy, or at least an attempt at working out their problems through displacement and substitution in a socially acceptable form of fantasy." Such self-therapy is not to be squelched

unmercifully at all, yet students of this bent should be made to realize their situations. This is definitely not to presume the teacher to play psychologist. The temptation is great to push two chairs together and ask the student to recline and recall his childhood, but teacher beware. Have the student limit his self-therapy to his journal, and get on with the Creative Writing that can become noted in professional circles.

Creativity Needs

The creative person has definite needs upon which any curriculum dealing with creativity should be based. Creative Writing Curricula must take note.

One of the most compelling needs of creative students is the need for curiosity. The creative person is persistent about asking questions about things that puzzle him. He is attracted to the puzzling, the unknown, the bizarre, and consequently his questions can be embarrassing. Torrance's research study concerned with having teachers and parents rate the desirability and undesirability of characteristics of creative students, consistently showed the particular characteristic "Always asking questions" as ranking uniformly low. It is interesting to note that when Einstein was asked to drop out of school, his teacher had kept a portfolio on him which included a compilation of his embarrassing questions: "Why

can't we feel the earth move?" What is space?" "What keeps the world from flying into pieces as it spins around?" The teacher couldn't answer his questions and labelled Einstein a bad influence on the rest of the students, accusing him of causing them to lose respect for the teacher. An isolated incident? Hardly! There is no reason why a teacher should feel threatened by questions that he cannot answer. The knowledge that the creative child has these demanding needs, is beneficial in dealing rationally with them. The development of a student's creative potential does depend, to a large extent, upon the way his needs for curiosity are treated.

Another overt need, isolated by Torrance in 1968, is the need to meet challenge and to attempt difficult tasks. There is a strong tendency towards stress-seeking in testing the limits of one's abilities. Torrance's study of characteristics also ranks "preference for complex tasks" and "attempting difficult tasks as rather undesirable. Oftentimes the difficult tasks that creative people embrace may become downright dangerous. Wilbur and Orville Wright continually tested their limits in a box kite which more than once wrapped itself and them around a tree. Pen and paper do not immediately present themselves as life-threatening entities, but one need only think of the political exile of Aleksandr I. Solzhenitsyn to see that Creative Writing can have dangerous limits, as well. The teachers'

role can only be to give alert and sensitive guidance which will assist the creator in his limit-testing endeavour. He certainly should not attempt to thwart the endeavour, as teachers and parents are wont to do, encouraging that which is safe and predictable, but lifeless and boring to a creator.

Another compelling need, and one that many people have difficulty understanding, is the need to give oneself completely to a task and to become fully absorbed in it. The creative person often is so preoccupied with the task at hand that he may seem inattentive and absentminded. Needless to say, naive teachers and parents find this behaviour annoying at best, and find themselves forbidding the nuisance activities. Once again, simply understanding the creative need for complete submersion in a task makes all the difference. Montessori's methods emphasize this driving need. She insists that students absorbed in a task be left uninterrupted rather than rushing them off to a different learning task, previously scheduled. She states:

> He who interrupts the children in their occupations in order to make them to learn some predetermined thing; he who makes them cease the study of arithmetic to pass on to that of geography and the like, thinking it is important to direct their culture, confuses the means with the end and destroys the man for a vanity. [Montessori, 1917, p. 180]

Teachers, especially of Creative Writing, need to be sure to allow for such individual preoccupation in the day-to-day curriculum.

The creative person has a need to be honest and to search for the truth. Genuine creative achievement requires that a person make an independent judgement and then have the courage to stick to his convictions, and work to their logical conclusions. The creator may have to stand alone, but the lifelong search for the truth is a need of ultimate import.

The creative student also has a need to be different, to be an individual. Torrance is quick to point out that this is not for the sake of being different, but rather that the creative person has to be different in order to attain his potentialities. Unfortunately, this need is very seldom respected in students. Parents usually do not want their child to be considered peculiar, and teachers generally seem to be most adept at making children conform to behavioural norms. A class of creative individuals needs mental, even physical, room to be themselves and to assert their own unique personalities.

Factors Inhibiting Creativity Development

In any curriculum dealing with creative individuals, teachers are constantly faced with a handful of very powerful factors which can inhibit and even kill creativity. These factors are all society-born and bred.

Our society is a success oriented society in which everything detrimental to success is readily prevented. This subversive attitude has carried through into the schools, and students with creative potential, who need to attack complex tasks hence risking failure, are often thwarted. Teachers of creative students need to be open to letting the students fail, and need to encourage the students to risk failure.

The peer orientation of our society creates much pressure on individuals, and the especial inhibiting effects on creative students are obvious and widespread. A prime way of dealing with this phenomenon is to encourage the students to respond to their creative needs, to be individuals in their own right standing apart from the throng.

The sex roles that exist in our society have been misplaced and overemphasized, exacting tolls on creative individuals that dare to transgress the role boundaries. Though recent years have brought men and women writers into the same camp, the subject matter is still somewhat role-oriented. Eyebrows still raise at women writers such as Erica Jong and Marion Engle, yet quiver not at Saul Bellows or John Updike. Students need to be encouraged to ignore these burdensome roles and strike out on merit of their own talent.

Our society is guilty of unequivocably equating divergency with abnormality. As mentioned previously, parents

and teachers tend to be the worst culprits for molding the child into a socially well-adjusted robot.

The final inhibiting factor that society has blessed our culture with, is the work-play dichotomy. Work is supposed to be disliked and play is supposed to be enjoyed, and woe to those deviates who prefer work. It is also appalling to note that, in this sense, rigor and work have almost become synonymous. Where does the creative process fit? Writing is a potpourri of work and play; rigor, dislikes and fun. The dichotomy does not apply.

Torrance does not offer any pat solutions to curriculum developers and nor do I. These inhibiting factors tend to gradually eat away at the individual, stultifying his creativity. It is the observant teacher who knows his students well, that can detect, and help the student deal with these social pressures.

Conclusion

Torrance is most adamant in stressing that the creative student needs a "responsive environment," rather than a stimulating one. Stimulation of creativity comes from within the student. He does not require stimulating light shows and open-ended murder mysteries to provoke his creative potential. These are outer stimuli, foreign and relatively ineffective for him. The creative

student needs teachers, parents, and fellow students to be responsive to his creative needs. He needs his freedom embellished with sensitive teacher guidance and direction. Torrance's words best summarize the concept of the teacher's role in a curriculum devoted to creativity:

> Early in our investigations, I became convinced that we could best respect creative needs and serve the purposes of creative growth in the classroom by respecting the questions that children ask, by respecting the ideas that they present for consideration, by showing them that their ideas have value, by encouraging opportunities for practice and experimentation without evaluation and grading, and by encouraging and giving credit for self-initiated learning and thinking. We called these principles for rewarding creative behavior.
>
> [Torrance, 1970, p. 22]

Though these recommendations do ring out as self-evident and overly simplistic truisms, teachers seldom seem to apply them in the classroom. The application of these ideas to the development of a Creative Writing curriculum would be a very powerful force in encouraging the creative potential of many student writers.

CHAPTER 6

SPECIFIC GUIDELINES FOR CURRICULUM DEVELOPMENT OF SENIOR SECONDARY CREATIVE WRITING COURSES: GOOD-BYE MIDNIGHT SLAVERY

In the following pages are suggested guidelines to consider in developing the curriculum of a Creative Writing course. These guidelines are firmly based in both research and practical application and warrant serious consideration. However, it is not suggested that this scheme be too rigidly followed; a too strict adherence might in fact lead to an inflexibility of approach that would be incompatible with the very nature of creativity. These guidelines are best internalized, then crafted into a curriculum that is effective for the situation at hand.

Writing courses in Secondary Schools must come to terms with <u>both</u> process and product. To emphasize only product is to embrace the traditional methodology, evoking such concepts as: instruction, standard, discipline, form, model, and product. Yet to emphasize only process is to swing far past the midline in the opposite direction, conjuring up such vague 'untestable' notions as: inspiration, innovation, individualism, and process. Writing need not be a schizophrenia of the classic versus the

romantic. It can and, in fact, must include both personalities if it is to have value and meaning to the students. Publication of student material is the link between the imagination of the author and the receptive consciousness of the reader. Publication introduces the entire area of the consideration by the author of how the reader will respond to his (the author's) work. However, we must not forget that publication is the aim of the second stage of writing. The first stage for the student is the conscious total unawareness of a potential reader. In this first stage he writes solely for himself. In brief, the overall plan for the student writer is a two stage concept:*

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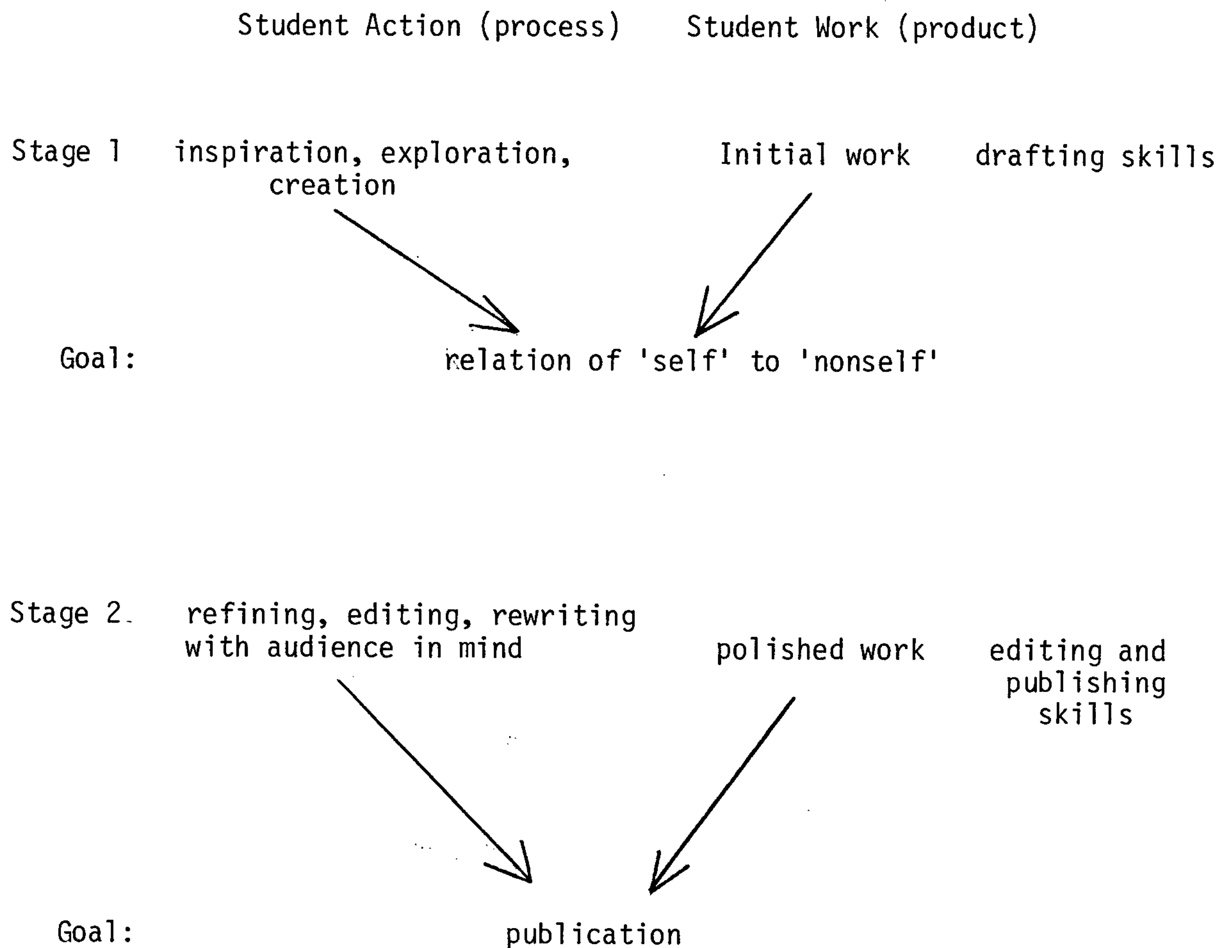
*Jim Sabol has organized in a quasi-similar manner, the "Basic Skills in the English Language Arts Program" for the Bellevue Elementary Schools in Washington State.



Each stage has its own separate and distinct goal, and the students must adhere to the given chronological order. To introduce the goal of publication too soon is to invite less than honest work, namely, work that is mechanically publishable, but that is shallow in personal involvement.

STAGE ONE: DRAFTING

Experience-Based Writing

In the first stage of writing the student's attention must be directed into himself, into his inner world of vivid and vague, recent and remembered experiences. It is this inner world that the student should be encouraged to discover and rediscover through writing. Writing gives to experience significance, meaning, and worth and, not surprising, experience has this identical effect on writing. That is, students not only discover themselves and find meaning in their lives by exploring their experiences through words, they also create works of art that are inherently powerful in their realism and sensitivity.

The content of the students' writing should be essentially self-centered, based in their own experiences. The conclusions of the Dartmouth Anglo-American Conference of 1966 aimed teachers of student writing in this direction:

> While providing for the basic skills that all students need for their practical purposes, it subordinated these to human values. Its objective was not merely proficiency but pleasure in the uses of language and literature, and these uses as a means to learning how to live, exploring as well as communicating experience, illuminating, deepening, and enriching it. Similarly, its stress was on personal experience, the development of children as individuals, with provision for their different personal needs and potentialities.
>
> [Muller, 1967, p. 176]

Effective creative works will stem from looking inward into the 'raw stuff' that we, as individual and unique human beings are made of: thoughts, beliefs, emotions, conflicts, etc. concerning our experiences. Language and experience are so inter-related that language without experience is a desert, and experience without language is meaningless. Edward Sapir states, "While it (language) may be looked upon as a symbolic system which reports or refers or otherwise substitutes for direct experience, it does not as matter of actual behaviour stand apart from or run parallel to direct experience but completely interpenetrates with it." [Sapir, 1949, p. 1] The act of writing about an experience gives that experience meaning. L.S. Vygotsky, a Russian psychologist, labels this form of self-communication "speech for oneself." Each individual is concerned with making sense of his own world and writing is but one method of doing so. Writers write, not only to be understood, but to understand. How often have people said to themselves when writing, "Now I see; now I understand." Where before was only confusion, frustration, now is satisfaction that part of life has meaning. Peter Elbow has solid, practical advice for all writers:

> Instead of a two-step transaction of meaning-into language, think of writing as an organic, developmental process in which you start writing at the very beginning--before you know your meaning at all--and encourage your words gradually to change and evolve. Only at the end will you know what you

> want to say or the words you want to say it with. You should expect yourself to end up somewhere different from where you started. Meaning is not what you start out with but what you end up with. Control, coherence, and knowing your mind are not what you start out with but what you end up with. Think of writing then not as a way to transmit a message but as a way to grow and cook a message. Writing is a way to end up thinking something you couldn't have started out thinking. Writing is, in fact, a transaction with words whereby you *free* yourself from what you presently think, feel, and perceive. You make available to yourself something better than what you'd be stuck with if you'd actually succeeded in making your meaning clear at the start. What looks inefficient--a rambling process with lots of writing and lots of throwing away--is really efficient since it's the best way you can work up to what you really want to say and how to say it.
>
> [Elbow, 1973, pp. 15-16]

Too many people are afraid to take pen in hand until they know exactly what they want to communicate and how they will do so. It is the teacher's duty to smash these misconceptions, and launch the writers on journeys that have no such staunch preconceived formats or endpoints. Writing should be somewhat of an adventure, rather than a predictable hieroglyphic tour. Language allows the writer to explore alien pieces of experience in depth and to reflect on them at length, to ruminate on them, giving him insight and understanding that would otherwise disappear in the ceaseless rush of experience.

And in this discovery of the form and meaning of his ideas, the student discovers himself. Certainly a writer writes to inform, persuade, entertain and explain, but just as valuable,

he writes to discover the innermost spaces of himself. "The act of putting words on paper is not the recording of a discovery but the very act of exploration itself." [Murray, 1969] Writing is discovery, discovery of the meaning of experience, discovery of the self. Language, more than anthropologists and linguists know at present, shapes the individual personality. The extent to which any given individual is a user or a victim of language determines not only how he is viewed by society, but also how he sees himself:

> Language gives shape and boundaries to ideas, thoughts, and feelings and thus to personality. Language itself has inherent forms, however, so that the very tongue our parents give us shapes our personalities. . . .
>
> Creating answers in words can be a form of investigation and discovery (if you are honest). Not having words means that in some respects you have not yet discovered yourself. Or having discovered part of yourself, what guarantee do you have that it will not change? Unless you become a mental and emotional fossil, you will always be changing. You will always need new language to communicate to yourself and to other people. Without new language for new situations, no one can be himself.
>
> [Kaufman and Powers, ed., 1970, p. 2]

George Orwell's contentions about the interdependency of language and thought in Nineteen Eighty-Four become increasingly realistic, as contemporary research surfaces. Psychologists label the use of language to come to know oneself: 'self actualization,' making the self real. T.S. Eliot is concerned with this truth in his masterpeice, The Four Quartets:

> We shall not cease from exploration
> And the end of all our exploring
> Will be to arrive where we started
> And know the place for the first time.
>
> [Eliot, 1944, p. 59]

The students should be encouraged to stray back into their random thoughts of the far and near past and bring them into focus. They should be encouraged to sift through these thoughts and images in search of the 'raw stuff' of experience that they feel compelled to write about:

> Indeed, writing is largely a process of choosing among alternatives from the images and thoughts of the endless flow, and this choosing is a matter of making up one's mine, and this making up one's mind, becomes in effect the making up of one's self. In this way writing that is honest and genuine and serious (though not necessarily without humor or wit) constitutes the discovery of the self.
>
> [Miller, 1972, p. 113]

The student's journey into himself has an untold positive effect on both his vision of the nature of his self and his relation to others, as well as on his writing. The writing that stems from such introspective journeying is generally powerful and sensitive. Such direct experiential writing has an impact on the reader that other writing cannot equal. But what happens to the student himself is even more exciting. He comes alive to himself. Take into consideration words of Fred Chappell, a poet and Creative Writing professor at the University of North Carolina: "I've seen

persons come alive to themselves in writing classes in a way they never have done before." [Garrett, ed., 1972, p. 36] In many writing classes teachers have seen students, who were previously encountered as stifled and closed students in a regular English class, grow into open, sensitive and warm individuals. Wayne Booth echoes this opinion:

> If we ask them to write about things close to the home base of their own honest experience, while constantly stretching their powers of observation, generalization, and argument, never allowing them to drift into pompous inamities or empty controversiality we may have that rare but wonderful pleasure of witnessing the miracle: a man and a style where before there was only a bag of wind or a bundle of received opinions.
> [Booth, 1964, pp. 119-120]

Writing is an outward extension of the self, and can be effective if the writer has honestly looked inward first.

The teacher should be prepared to chat casually, but purposefully, a while with each individual that is erringly projecting his mind's eye solely outward, and with each individual that has seemingly exhausted his ideas. Five minutes of 'idle' talk that centers on the student's experiences can turn up countless experiences which he may find exciting to explore on paper. A chat with Linda about remembered events that were all important in both distant childhoods provoked a poem that many readers can identify with:

Tears
slip down her cheeks,
as she pouts
in a corner.
Crying softly to herself,
she fumbles with a Kleenex,
and sniffles her sorrows to a wilted
rag doll.
When you are five,
even
breaking a butterdish
is a very
big
problem.

Linda's exploration of this past experience brought meaning and order to an otherwise insignificant and worthless experience. She discovered a truth about the everchanging pattern that weaves together self and time. Ann's journey into childhood speaks for itself:

The Fifth Thummer

Thith thummer wath fantathtic! We practically lived in our bathing thuith. Jimmy and David (my betht frienth) and I found a field with long gratheth over headth. We caught grathhopperth and a beautiful butterfly with yellow and brown wingth. But my Daddy athed me if I would like to live in a jar tho we let the grathhopperth and butterfly go. The thun beat down on our brown bodieth ath we lay chewing on thtraw in the long grath.

Then David went to the hothpidal. Jimmy and I knew he would come back becauth hothpidalth alwayth maketh people better. And Jimmy knew it better than anybody becauth he'th David'th brother. Tho, Jimmy and I went ahead and built the thturdy fortreth in the field. And for dayth afterwardth, we kept making it better and better tho David could thee it when he got back.

Today I went to the field to meet Jimmy. When I got there, he wath wrecking our beautiful fort. I ran at him

> and athed him what he wath doing, what are we going to thow David when he getth back. I looked at him. Jimmy wath crying and Jimmy never crith becauth he'th the oldeth. David and I cry becauth we're a year younger than him. Jimmy thaid David had gone to the angelth. David had lookemea or something. I athed him when David would get back. Jimmy thaid he wath dead, thupid, and he wathn't coming back. Thtill crying, Jimmy ran away. But David ithn't dead, I know. Only old people die. Naw, only old people die.

Relationships among people that concern the student are fascinating places to begin a teacher-student chat. From there the chat can progress to a particular event that might capture the essence of the relationship. It is important for the student to write about his own integral part of the concerned relationship, for in this very writing lies the discovery of the nature of this relationship. A relationship of paramount concern to high school students is that of 'boy-man-girl-woman.' Donna enhances her realization of the nature of the relationship between herself and her boyfriend when she attempts to capture it in words:

for mark:

para-
chute into
my
morning
in
your usual, expected
blueandwhite
nylon
glory:
we can catch hold
of
the wind-
strings and fly,
dodging
clouds and wax-melting
stars
together.

The classroom itself provides many relationships between teacher and student, and between student and student. An exploration of these relationships by any individual student can uncover untold concerns. Lynda explores her self-conscious reaction to being asked, by a teacher, a question to which she has no answer:

> In a circle of glaring eyes
> I am squeezed by silence.
> They wait, ravenously, for my response,
> Ready to leap, and tear the words
> from my mouth.
> My face tightens, begging with
> unsounding screams
> as I sink
> deeper, into myself.*

Lynda wrote to understand, more than to be understood. While adolescents often outwardly ignore their families, they still constitute relationships of great importance to the individual student. Colleen was spurred into writing following a family visit to her grandmother in an old-folks home:

> She sits rocking,
> with needles and wool in hand.
> Her sad brown eyes rip at the hearts
> of the visiting family.
> They all chat happily at her,
> but the words never touch her
> She tries her slurred words cautiously,
> hoping someone will reach out to understand,
> Yet she is not heard.
> They don't stay long, her questions are left unanswered.
> When they've gone, she remains in her chair.
> Tears streak down her discoloured face,
> and are left unwiped.

---

*Phrases from Edwin A. Hoey's poem "Foul Shot" are echoed in Lynda's poem.

A pathetic grin passes across her white lips.
The chair stops still, as her grandma-warm eyes
stroll around the empty, lifeless room.
Needles and wool drop to the floor,
as if in slow motion.
Her family mourns an empty chair.

In attempting to capture the relationship of grandma and family, Colleen had to simultaneously become 16 and 95 years old. An effective and powerful poem resulted, but just as notable, if not more so, was Colleen's discovery of the pathos of age and the naivety of all who are not yet aged.

As students wrestle and play with words and experience, each one inevitably desires to write about his own personal traumas of attempting to assimilate language and experience. Some students feel compelled to concern themselves with the difficulties they encounter, as Georgia does:

Molasses brain
Stagnant, stale
No fire of inspiration
Melts the sludge.
It sticky-dribbles
Bogging down more
Of my creative machinery.

Others try to describe their individual creative processes:

When I can't think
I squeeze my brain
like a ripe orange
to extract every ounce
of precious juice. . . .
then carefully separate
the pulp
from the juice
and sip it slowly
to quench my thirst
for ideas. (Barb)

Others, yet, feel driven to explore their reasons for writing:

> I could never be a writer.
> What talent have I?
> What writer's qualities?
>   I have none.
> I'm not a persecuted Jew like Cohen
> nor born in ancient Greece as was Homer
> I was never a poor farmboy like Shakespeare
> nor an alcoholic like Poe
> and
> I'm not mad like Hemmingway
>
> I doubt if I'm eccentric enough to be a writer
>
> I'm not a nationalist like Atwood
> nor an idealist like Whitman
> I haven't Dickens' sense for social justice
> nor Carr's need to reflect nature
> I doubt if I have even the essentials
> Yet, I write
> I write because . . .
>   well
> What the hell
>
> I like to write.   (Elaine)

Because the writing experience is pressing and personal, this subject can successfully be suggested and encouraged.

Whenever a student has a temporary drought, the teacher should be ready for a student-centered chat that will covertly rearouse the student's journey into himself. At times, directing students to other author's works may activate thoughts of their own, but this is a very round about and indirect way of stimulating their own recollections. Comparison of the students' polished works with other authors' works for curiosity and interest's sake beneficial. However, this comparison should have no more

despotic value for form, content, or style than a comparison with a fellow student's work. This is not to blatantly ignore the author's form, content or style, but to emphasize the primal resource--the student's own individual literary decisions based on his own experiences. Remember: the predominant aim of instruction in stage one is to encourage the students to better know and understand their experiences and their very selves through language.

Teacher as 'Travel Counsellor'

Where does the teacher fit into this first stage of Creative Writing where students ceaselessly draft experiential pearls? It is the teacher's job to encourage the students to explore the innermost recesses of their experiences and then to encourage them to write using this invaluable raw material as a cornerstone for each work. Ideally all writing assignments and teaching concerns should engage the individual student in penetrating, perceiving, structuring, creating or recreating the reality he knows. In this writing stage the teacher is both a 'travel counsellor,' aiming the students on their journey of self, and a 'momentum facilitator,' keeping them journeying. Some students are able to journey into their inner worlds much more readily than others.

Educational innovators in areas of creativity, such as Torrance, Montessori, Binet, Froebel, and Pestalozzi recognize that the natural factors of creativity: curiosity, playfulness,

manipulativeness, and the like, will not, in themselves, necessarily promote creative development. External guidance, in the form of a teacher, is needed to direct the creative talent from aimlessness to constructive expression.

Discussion, and other prewriting activities must not be forgotten. The teacher should be prepared to endeavour to become adept at chatting with individual students, about their experiences, covertly encouraging the student to assume the conversation lead. There is much research and opinion to support the effectiveness of chatting before writing. Rohman and Wlecke label this activity "prewriting." They go so far as to place their focus upon this stage, defining it as "The stage of discovery in process when a person assimilates 'his subject' to himself." They go on to state that prewriting "is crucial to the success of any writing that occurs later" and "is seldom given the attention it consequently deserves." [Rohman and Wlecke, 1964, p. 103] Janet Emig [Emig, 1977, pp. 20-21] and J.N. Hook [Hook, 1972, p. 308] concur with the conclusions of this research. Torrance, in his creativity research, terms this activity "the warm-up process" and states that heightening the student's anticipation is "fundamental to any creative act." [Torrance, 1970, p. 65]

There are countless numbers of momentum activities that would virtually enable the students to draft until the end of the course. The teacher can nudge the student into delving

deeper into his topic by considering point of view, general--specific--concrete--abstract alternatives, dictionary definitions, etymological information, questions that form ideas, word collections and arrangements, ad infinitum.

The closer the relationship between teacher and student, the easier it is to tap the experiences they may feel compelled to write about and the easier it is to keep them writing effectively and constructively. In order to be able to empathize with the student, to recognize his potential, the teacher must genuinely know him. Knowing students is a demanding task, and one that should not be taken lightly. Torrance compiled a list of 100 "ways of knowing" a student, based on input from a workshop of 100 Oregan teachers. (See Appendix E) These "ways of knowing" are indeed thought provoking.

Ultimately it is the teacher who is responsible for manipulating the environment to be warm and conducive to the creatively talented individual. Such an environment is necessary for encouraging and reinforcing writing talent. It is the teacher who inspires or destroys self-confidence and self-esteem, encourages or suppresses interests, develops or neglects abilities, fosters or banishes creativity, stimulates or discourages critical thinking, and facilitates or frustrates optimum achievement. The teacher must not only condone, but build around the creative student's natural curiosity, encourage him to deal with problems

relevant to his own needs, purposes, and interests, encourage and reward initiative, inquisitiveness, originality and a questioning attitude. Above all, he must welcome and praise creative and cognitive risk-taking, and encourage the class, as a whole, to follow his lead. Too many students refrain from free expression due to their repressive fears of criticism and ridicule, by both teachers and classmates alike. The teacher must create an environment in which each student has a sense of belonging, of self-worth and value in his own individuality. Only in this environment will creative students take the risks of exploration, experimentation, sharing personal ideas and revealing their feelings. In short, only in this environment will they not fear to be themselves.

Thus, the teacher must be aware of the necessity for encouraging and reinforcing creative talent. He must be sensitive to each of the student's needs, interests and capacities, and must be, to them, a resource for learning rather than a dispenser of information. The students should periodically be given a relatively free rein to develop their original ideas in their own particular original ways. And, most important of all, the teacher must create an environment of warmth, belonging and self-esteem in which risk-taking through critical thinking, inquisitiveness and creativity is welcomed.

The Journal

Each student should be encouraged to keep a journal that is his own private collection of thoughts, impressions, ideas and just plain word play! It should be stressed that this is a journal, not a diary. The word diary, to many students, seems to have the connotation of actual historical records of events, rather than written explorations of their thoughts about their personal experiences, past and present. This journal should not be used for recording trivialities such as what the student had for breakfast, or what day he trimmed his toenails, unless these trivial experiences are significant to the student's thoughts.

The journal is generally a success because it seems to satisfy a need in all types of students. Students find it beneficial to 'unload' themselves through writing. Experiences that hurt, worry, delight or please are all divulged. The students are forced into their own reservoirs of experience because there are no assigned topics. The student's journal is a useful place to record his sifting through and evaluation of experience, a place to record the coming to terms with significant or insignificant experience. The journal is also ideal for the student to use for defining and patterning previously mushy and muddled experience. John Winthrop shares this contention about the value of the journal:

> It is a record of experience and impression . . . . We should then describe the journal as the record of the individual's struggle with chaos. It may not be the place where one will create firm order, but it should be the place where the experience of disorder is recorded and examined, later to be understood and written about again. The simplest first step in a journal is to recognize disorder and record clearly the interesting detail. Do not immediately worry about final answers.
>
> [Kaufman and Powers, ed., 1970, p. 205]

And in this struggle with patterning experience, the student should let the words take their own form. Quite likely, though, because the journal is much more than a memory aid, the writings will be lengthier and more developed than such jottings as those which frequently appear near kitchen telephones or on laundromat bulletin boards:

> Journal writing is informal and often disorderly, but it is usually writing and not just notes. Remember that all language has form or order. So recreating experience, even in a sentence fragment, means shaping experience. Writers keep journals to satisfy their curiosity. They want to see what possible shapes experience might take. Sometimes the writer pursues one possibility, sometimes many. The key word is *possibility*. Finding new perspectives means withholding final judgment while trying to see clearly--both what is and what might be.
>
> [Kaufman and Powers, ed., 1970, p. 206]

In addition to this experiential exploring, the journal is also effective in simply stimulating the flow of his impressions and ideas, while providing a place for him to play with the language that is an inherent part of these impressions and ideas.

The past and present success of the journal recommends itself; however, a few words of warning are necessary. Without any doubts whatsoever, misdirected teacher emphasis on the trimmings (the binding, the format, etc.) not only ignores, but devastates the essence of the journal, its freedom and naturalness. While the student may opt to bind his journal in leather volumes, he may just as likely opt to write on paper bags or toilet tissue. The only criteria should be the accessibility of any particular entry. Because the desired content of the journal is highly personal, the teacher should emphasize that this is the student's own journal, and if he does not wish him (the teacher) to read parts then he should either indicate so by writing 'Do not read' at the top of the page, or if he wishes, to fold that page over and staple it before submission. If the student wishes, he can even tear out a page. It is better to have the student write material that will never reach the teacher's eyes, rather than not write it at all. This is *his* journal. A final pointer is that the journal must be nongraded. (A blanket grade for successful completion is sufficient.) To grade a journal is to invite 'teacher-pleasing' content, which in no possible way is of any value whatsoever to the student writer, and in fact destroys the very raison d'etre of the journal.

Each student will undoubtedly consider different subject matter each day. One day the writing may center about the

student's reactions to a newspaper clipping, a school event or a family squabble. He may choose to write about various observations of his, or may delve into his imaginings or even his dreams. Sketches, doodles, cartoons, photos and ads may even be created or dissected. Yet another day may find the student reliving remembered experiences of years ago. Perhaps some evening just before bed, his thoughts may take a philosophical bent and the journal will quickly surface to accept his mind's meanderings. Another day the preoccupation with writing may be tugging at his mind, eventually finding its clarification or justification on the pages of his journal. One of Elaine's journal entries reveals this serious pursuit:

> Jan. 29, 1975:
>
> It's difficult to be creative when most words are connotated into shreds. English never was a pure language, anyway. I suppose most writers prefer to stick new combinations of words together (like rearranging hash). It's a good method, but I think that rearranging attitudes and perceptions is more important. The writer's craft, after all, is a scrip tease (sic) of life. Not that there's much left to reveal that hasn't been said already, but it's not the words or images, as such that need freshening; it's the ideas.

This entry certainly gives an insight into Elaine's thoughts. A note was written back to her asking her to consider the very subject of this paper--the relationship of experience and language. The point we circled about was, 'How do you freshen ideas if not through language?' Written exchanges of ideas and arguments

can be enjoyable and beneficial for both student and teacher. This certainly is not to imply that the teacher hunt for opportunities to set up such an exchange. Quite the contrary. But if the teacher feels the air is right, then let him tenderly proceed. As this example illustrates, the journal can oftentimes allow the teacher--if he looks--to see deeper into the workings of the student's mind.

The journal is also convenient to use as a catch-all for phrases and ideas which the student may wish to remember so that he can play with them at any future date. As such, the journal is a source of partially organized material, a starting place for writers to fall back on. The terror of the empty-page and the empty-head syndrome is never manifest when a journal is kept. Consequently it is no secret that most professional writers are adamant journal scribblers. Earnest Hemingway, Nathanial Hawthorne, Albert Camus, and Gerard Manley Hopkins are but a few. The professional writers seldom dash off masterpieces with flair and vigour and lightening speed. They take their time and build slowly. And the journal entries provide untold wealth for their works. Student writers and professional writers alike know only too well that flashes of brilliant inspiration and perfectly awesome phrases are more often forgotten than remembered, simply because the writer felt he could remember them and neglected to record them.

Not only are there no teacher-delineated topics for journal writing, nor are there any teacher-delineated time periods set aside for compulsory writing. The journal is, in every way possible, the student's own, and the classroom approach must be consistent to this ideal. This is not to negate some introductory class journal writing sessions to initiate the students into the whole journal-keeping endeavour. But to prolong such sessions beyond the time of their worth is to turn the journal into a class notebook. The students are very conscious of the difference.

The students will not take long to realize that many places and many times offer journal riches. It is not unusual to see a student scribbling in his journal in the middle of a Math class. Even the fifteen minute bus ride to school can periodically be journal time. In addition to being open to writing in many situations, the student should try to establish a daily routine of his own that will encourage him to write in greater quantity, and consequently [hopefully] quality. Most professional writers adhere fairly rigorously to their routines. Lying in wait for the muse is poetic, but seldom terribly productive. The Muse most often descends on the writer when his page is already well inked. Professional writers offer multitudinous advice on this subject. They are eager to share their own idiosyncracies about where to write, when to write, what to write with, what to wear when writing, what sounds to listen to

when writing, even who to imagine one is writing to. The key here is to make the students realize that writers do have these idiosyncracies; people, in general, have these idio-synchracies. And the sooner they can get in touch with their own personal quirks, the more productive their writing will be.

Though journal writing is essentially choppy in its ramblings from topic to topic, (No preconceived plan--shock!) it is an experience that is most beneficial to all student writers. It enables students to strengthen the mind--to--pen passage (as opposed to the mind--to--mouth passage), forces them to stockpile the very forces which will grow into effective personal writings, and encourages them to spend time playing with their own thoughts about their own experiences.

Observation

If the student is to be effective in writing about his experiences, he must be observant of his surroundings. Braddock has noticed that authentic observation produces better narration. Observation should be stressed by the teacher. The teacher can certainly help the student to learn to *see*, rather than blindly *look*. He should direct the student's attention to such details as size, shape, colour, texture, odour, taste and sound. He should also see that point of view is comprehended and toyed with.

Sensitivity and observation are inseparable and entail all five senses. In effect, the writer must empathize with his subject material in order to render a moving work. Paddy Creber, Department Head of English Education at the University of Exeter in England, stresses this empathy, along with Ted Hughes:

> . . . do one thing . . . imagine what you're writing about. See it and live it. Don't think it up laboriously, as if you were working out mental arithmetic. Just look at it, touch it, smell it, listen to it, turn yourself into it.
>
> [Hughes, Autumn, 1961]

John Moffitt, in his poem "To Look at Anything" has sound advice for writers:

> To look at anything
> If you would know that thing,
> You must look at it long:
> To look at this green and say
> "I have seen spring in these
> Woods" will not do--you must
> Be the thing you see:
> You must be the dark snakes of
> Stems and ferny plumes of leaves,
> You must enter in
> To the small silences between
> The leaves,
> You must take your time.
> And touch the very place
> They issue from.
>
> [Lawrence, ed., 1973, p. 100]

Such empathy is the key to intimate observation and powerful writing.

Class field trips are priceless for observation-based writing. The students teach each other, as each catches significant details

the others missed. It is fascinating for the students to discover how one such seemingly similar experience in twenty-five people can result in such differing works of art. One Creative Writing classes spent an afternoon wandering around Gastown. The observations that they gathered yielded some powerful imagery. Lynda and Marjo were transfixed by the slum's natives:

> Grey, arthritic-gnarled fingers
> Bang on the guitar
> Like a child attempting
> To make play music.
> The weathered straw hat
> Waits on the sidewalk
> For coins to be tossed.
> With every jingle of silver
> His face awakens into
> A broad toothless smile.
> Many would see him as
> a dirty beggar. (Lynda)

and

> Pooly eyes
> offset the face;
> drops of pain slide
> past shredded lips.
> Needle holes mark
> bruised arms.
> Flashing colours rip
> through the
> broken mind,
> creating screams,
> of unheard pleas. (Marjo)

Colette examined the everpresent dichotomy of a slum that has been superficially renovated for tourists:

Shadows sway behind pebble glass,
Voices, music, clanging bottles,
Rocking and clapping to the drones of the band,
While outside some sit on sidewalks,
Begging for dimes,
Mixing their drinks in second-hand Pepsi bottles.

A field trip to Riverview Mental Hospital sowed the detail of Colleen's poem:

She sits in corners,
    telling stories to her shadow,
        trapped on the wall.
She giggles at jokes that are whispered
    to her by giant green elves.
With rocks in her hand,
    she declares war on a settled pond,
        and her changing expressions
            reveal that her charred mind
                is amused.
Padded walls and staring faces
    surround her world.
She's the Alice of today--only missing
    her magic mushrooms.

This is not to suggest field trips be used to simply observe details which will be dutifully recorded in a work of art by each and every student upon his return to the classroom. God forbid! What is suggested is that field trips be used to enhance their sensitivity to life and their understanding of themselves, while simultaneously opening the doors to possible raw materials they <u>may wish</u> to employ in their writing. The journal is an excellent place for them to jot down details they may too quickly forget, and then later--if they choose--they

can use these details to build a work on. The students should carry their journals with them on these field trips. One day in the fall an energetic group of writers spent a while sauntering through a wide open field. They were simply enjoying the field and the fresh air, an activity even students seldom indulge in, with the senses alert to trivialities the general public would probably overlook. One girl was very reserved all afternoon. The following week she revealed these two perceptive poems:

> Crouching in green anticipation,
> They cluster in cliques,
> with their pointed toques pulled down snugly to keep out the rain,
> and their small, brown overcoats buttoned tightly against the cold.
>
> The toadstools are ready for winter.

and

> The unkempt grass
> strands
> pulled gently, but
> became increasingly insistent
> tugging,
> roughly,
> at the still air, angry
> at its reluctance
> to
> stir, but
> the air became
> gentle grass-noices, then
> increased to a
> breeze.
> The grass bent over,
> one row,
> after next and
> the breeze
> slid off their
> so
> shiny backs, its
> speed ever-increasing.

Soon, its momentum was such
that it
became
a wind, and nearing the end
of the field
the grasses stood UP
and with
one
last, all-out effort they
flung the wind
into the trees,
then sat
back, laughing.

The reader knows that Jill closely observed the detail of her subject matter. She had to in order to respond as she did.

The teacher should not hesitate to consider sending students on small group or even on individual field trips. As Torrance explicitly states over and over again:

> For creativity to occur, there must be opportunities for one thing to lead to another. Therefore, it is inevitable that any genuine encouragment of creativity in the classroom must take children and young people beyond textbooks and beyond the classroom.
> [Torrance, 1970, p. 81]

The students should be carrying out this type of activity on their own as well. That is, they should be observant of the trivialities of life about them, and should be constantly jotting down their discoveries. The state of mind requisite for observation should be encouraged on these class field trips, hopefully effecting a positive carry over into the student's state of mind when

observing on his own. Ordinary places within walking distance of the students' homes will undoubtedly provide ample opportunity for student observation. Within walking distance of my school may be fields, bushes, a nature walk, dykes, a river, fish docks, major intersections or an elementary school. Any one of these places exhibits enough details to whirl the students' minds, and if the students grew up near their present school these places also may stir the students to recall experiences associated with these places.

Students should also be encouraged to 'observe' their own emotions. Too often the real emotion that the student is experiencing gets smothered by the emotion he feels he ought to be experiencing. Robert Bly shares this concern:

> The first problem is to know what the emotion is, what you really feel. Too often, what we think we feel is only what we want or are expected to feel. Going to Great Aunt Elizabeth's funeral and looking at the corpse, we may say to her next of kin, "I'm so sorry." Like as not, we are more fascinated, bored, relieved, inconvenienced, guilty, or uncomfortable in the smelly room full of old people. Getting away from expected or desired feelings is just the beginning of writing, but it is no easy matter.
>
> [Kaufman and Powers, ed., 1970, p. 373]

A writer must, in all senses, be observant of his environment, but equally important, observant of his own self responding to his environment.

Noteworthy indeed, is the freshness and power that the students attain in their writing through observation practice. The miniscule details the student writers feel compelled to capture on paper defy cliché. Sydney Harris' delightful work "You Will Never Be a Writer if You" satirizes this outdated traditional lesson:

YOU WILL NEVER BE
a WRITER IF YOU . . .

You'll never be a writer if you refer to a player who "sparked" a rally, to a politician who 'spearheaded' a drive, to a committee that 'slated' a candidate.

You'll never be a writer if you refer to 'optimizing' an opportunity, 'enthusing' over a campaign, or 'finalizing' a contract.

You'll never be a writer if you refer to Paris as 'Gay Paree,' to Ireland as the 'Emerald Isle,' to a lion as the 'king of beasts,' to a nose as a 'proboscis,' to death as 'passing away.'

You'll never be a writer if you refer to a battle 'royal,' a 'foregone' conclusion, a 'miscarriage' of justice, a 'helping' hand, a diamond 'in the rough,' an 'eagle' eye, a 'shadow' of doubt, a sight 'for sore eyes.'

You'll never be a writer if you refer to an actor as a 'thespian,' to a poet as a 'bard,' to a tavern-keeper as a 'boniface,' to a social leader as a 'socialite,' to a fireman as a 'smoke-eater.'

You'll never be a writer if you refer to a 'far' cry, a 'lap' of luxury, a 'pageant' of history, a 'square peg' in a round hole, a 'sumptuous' meal, a 'swank' apartment, a 'supreme' sacrifice, a 'token' of esteem.

You'll never be a writer if you refer to time as 'immemorial,' to climate as 'halcyon,' to truth as 'naked,' to hearts of 'gold' or 'stone,' to feet of 'clay,' to a penny as 'pretty,' to a dollar as 'almighty,' to opinions as 'considered,' to plots that 'thicken.'

You'll never be a writer if you refer to peace offerings as 'olive branches,' to delicate situations as 'hanging by a thread,' to any movement out as an 'exodus,' to the latest possible time as 'the eleventh hour,' to born in prosperous circumstances as a 'silver spoon,' to an irrovacable step as 'crossing the Rubicon.'

> You'll never be a writer if you refer to a burdensome possession as a 'white elephant,' to dancing as 'the light fantastic,' to a mountain as 'coming to Mahomet,' to anything selling like 'hot cakes' (except hot cakes), to 'leaps' that go with bounds and 'fits' that go with starts and 'hooks' that go with crooks and 'bags' that go with baggages and 'tooth' that goes with nail and 'rack' that goes with ruin and 'fast' that goes with loose and 'high' that goes with dry and 'wear' that goes with tear and. . . .
>
> [Kaufman and Powers, ed., 1970, pp. 82-83]

If students internalize the practice of observation, they will create works that will make such concern over cliché superfluous.

Observation practice has its complications. While Braddock considers the viewing of pictures, TV, and movies as direct observation, his platform is week. Paddy Creber also has reservations about writing based on picture-observation:

> It is advisable, in all this work, to stress that we are writing about a *scene*, rather than a *picture*, in order to encourage the children to 'participate' or to project themselves. At the level of honest endeavour the projection is very incomplete and the writing tends to describe only what is there. At the higher level, where the picture has really made some impact, the original details may be subtly transformed by the esemplastic power of the child's own imagination.
>
> [Creber, 1965, p. 153]

However, even the validity of Creber's approach is queried. It is possible to successfully teach observation through the media by comparing hypothetical points of view with the particular one employed, and by directing attention to such details as colour, distance and sound, etc. However, it is not advised spending

too much time directing the student to these second-hand observations, second-hand because the students are seeing the real object through someone else's eyes, and hence through someone else's interpretation and vision of the reality of that object. The image on the TV screen, while in one sense a real image, is truthfully the filmmakers' conception and distortion of the real object being filmed. It is more important for the student to see the object through his own eyes and his own vision of reality so he can come to further understand his world and his self. Using films and pictures as jumping off points for discussion which aims at inducing the student to ruminate his own experience through language is altogether different, and most beneficial.

Small Experiences

With the stress upon writing from experience and from first-hand observation, it is only natural for the teacher to simultaneously encourage the students to focus their writing on small experiences. Students inevitably tend to attempt to write about such abstract generalities as love, hunger, sorrow, happiness, ad infinitum. The topic is too large, too general, too variegated for the student writer to even approach success. And success is important. An interview with Michael Mewshaw, novelist and past Creative Writing professor at the University of Massachusetts, supports the contention that students should be steered away from the hazy, undefinable generalities and directed to concrete images that the writer and reader can visualize:

> MEWSHAW: I think I would emphasize first a conscious technique. Yes, I think I would emphasize first a conscious technique. I think too many young writers spend a great deal of their time trying to express some deep, dark, vague, amorphous reaction to their own experience of youth, and I personally think it would be more beneficial to focus on, perhaps a personal experience, but a smaller experience, one that they can come to grips with in a conscious fashion, and shape.
>
> GRAHAM: Not 'life,' but a birthday party when you were twelve, that kind of thing?
>
> MEWSHAW: I think that's more of a logical approach. I know that in every creative writing class I ever took there was always a very talented, but perhaps undisciplined fellow, who was writing a book of a thousand pages, a book that was going to encompass all of human experience. And inevitably it broke down, and that writer despaired of accomplishing what he had set out to do. I don't think you can go from a senior in high school to James Joyce. I think that there are a lot of steps in between, that you have to climb those stairs.
>
> [Garrett, ed., 1972, p. 56]

The student who has written a line such as, "Sorrow is in my heart" should be encouraged to subversively convince the reader of this feeling through his specific and small concrete images, not by coming out and pounding the reader on the head with an unimaginative statement. The teacher might ask this student to consider such questions as: 'When you are sorrowful do you see familiar things in the same way as when you are happy? Example? How do your senses respond? As usual? Example? How do you react to people when you are sorrowful? Example?' The teacher should be able to elicit remarks in which specific examples are embedded. It

is these specific examples that should be written in lieu of the original generality. Henry James advises young writers:

> Oh, do something from your point of view; an ounce of example is worth a ton of generalities . . . do something with life. You each have an impression colored by your individual conditions; make that into a picture, a picture framed by your own personal wisdom, your glimpse of the . . . world.
>
> [Edel, ed., 1956, p. 29]

Students seldom realize that their use of generalities has either no affect whatsoever on the reader, or an affect that is very different than they intended. The word 'sorrow' elicits a different image in each reader, if it elicits an image at all. Consider the following generalities and their specific counterparts:

> Grey arthritic-gnarled fingers
> Sadly bang on the guitar.

and

> Grey arthritic-gnarled fingers
> Bang on the guitar
> Like a child attempting
> To make play music.

The question asked here was 'what do you mean by sadly?' Then she was told a few ways of interpreting 'sadly.' Not one matched her own way. Here is another comparison:

> Lying on my back
> Feeling the intense noonday heat,
> The prickle-grass sending sensations through me. . .

and

Lying on my back
Feeling the intense noonday heat,
The prickle-grass sending sensations through me. . .

This third line is much more effective. However, there are still two areas of concern here. "Feeling" is a nothing word. How does "intense noonday heat" feel? and What are the sensations you feel from the prickle-grass? The reader is too far removed from the student's experience because of these unsubstantial words. Another example of getting bogged down in meaningless generalities, is the use of the words reality and unreality or fantasy. One student was attempting to capture the idea of briefly waking up from a dream, and wanted to capture the idea that both worlds seemed real to her in that particular instant. She wrote:

Flying on the wings of a bird
The rush of the wind stuns my senses.
For a brief moment fantasy mingles with reality.

It is much more powerful for her to imagine just what it is like to be in both worlds at once--and write about something particular. She thought for some time and came back with:

Flying on the wings of a bird,
The rush of the wind stuns my senses.
For a brief moment icy cool mingles with sheet warmth.

She went directly to her senses for raw material because she instinctively knew that it is man's senses that make fantasy seem

real. A poem that Colleen wrote was transformed when she plucked out the generalities, replacing them with experiences of her own world:

> . . .
> My heart is filled with sorrow
> When I no longer see the things of beauty I once did
> That's when I realize the love has died.
> . . .

became

> . . .
> My heart is a child-demolished cookie.
> When I no longer see the beauty
>   in an open field of daisies,
> Or the morning sun reflecting off the dew
>   of a spider's newly woven web,
> That's when I realize the love has died.
> . . .

There is a difference in the effect of each of these paired examples. Direct references to specific, ordinary events the reader can empathize with allow the reader to get very close to the actual experience the writer had. The language becomes a vehicle of expression, rather than a barrier to expression. To reassert the basic premise of this paper, the student writer is able to explore deeper into his inner world when he chooses specifics over generalities. Experiences do not occur in the form of generalities, hence it is unrealistic for the student to explore them through the language of generalities.

Ordinary Experiences

The student's everyday surroundings reflect bountiful small, ordinary experiences that are the makings for countless works of art. Wordsworth was most adamant about the familiarity and ordinariness of his writing topics, and his writing is well loved and respected because of this very quality evident in his works. Coleridge describes Wordsworth as giving:

> . . . the charm of novelty to things of every day, . . . by awakening the mind's attention to the lethargy of custom, and directing it to the loveliness and wonders of the world before us; in inexhaustible treasure, but for which in consequence of the film of familiarity and selfish solicitude, we have eyes, yet see not, ears that hear not, and hearts that neither feel nor understand. [Coleridge, p. 147]

Common settings and everyday people have a distinct beauty when we stop to notice and observe. It is this 'ordinary beauty' that transcends the passage of time. Life is, in effect, an ordinary affair, and it is inevitably the sharing of the ordinariness of day-to-day living that binds together people of all ages. Teachers must manage to convey to students the ineffectiveness of writing about 'the most wonderful person I ever met' compared to the contradictory old codger next door who reeks of reality. Just as Wallace Stevens fashioned his powerful works from everyday experience--a glass of water, a Sunday morning, a man with a blue

guitar--so can the students fashion theirs. Whether their neighbourhoods have underground wiring or dilapidated billboards, images embedded in their own lives will always surpass phony, half-hearted and homogenized generalities.

Students should be encouraged to direct their attentions to ordinary experiences that are small enough to deal with in their entireties. The analogy of biting off more than you can chew is realistic. (The idiom is also relevant.) If there isn't room in the student's mouth to chew the morsel of experience around, to grind it and savour it and grind it again, to play with it for a while before swallowing, then the morsel is too large. Marci has relied totally on her own observations and feelings concerning her own ordinary school mornings:

orange
marmalade
newspaper morning,
with your
boots in
the hallway
and
steam from your
coffee melting
the moon.

The compactness and conciseness of this 'ordinary' morsel is effective. Colette has written about a 'greasy spoon' in Richmond that she happened into:

Sunny afternoons in corner, country cafes,
Checkered tablecloths,
Warm milk, and flies on your toast,
Dirty, old, working men, and mini-skirted old women,
All make me grin.

Marjo spends much time riding her horse along the seagull-frequented dykes. This is her protest against oil seepage:

> Beach rocks
> on the hot summer sand
> make sunning chairs
> and tombstones for dead seagulls.

Lynda is also familiar with the dyke area. She utilizes her ordinary experiences in yet another manner:

> Still waters -- in shallow
> sea rock pools
> hold life captive.
> Tides rise,
> release the sea life
> creating a water path
> to the open oceans
> Yet always some
> left
> in the stagnant salt pools
> to wait
> for the next tide.

The range of ordinary, specific and small topics is as limitless as the students' experiences. The teacher should be aware of the student's work as it progresses. As soon as he realizes the student is drifting off into aimless generalities, retrack him into his own authentic surroundings so he can explore his surroundings through language, giving his experiences meaning, purpose and worth.

On the last day of class this year, a student disclosed a poem with a small note attached. As an impromptu gift,

this small poem emphasizes so well the rewards implicit in guiding the students to write about small, ordinary experiences:

I've Blow-Dried my Cat/Snowflake

I've smelled the rain as it
settled the dust
on an old tractor road.
I've sung Hare Krshna
and I've been to the Sikh Temple.
I've ridden a kitten-soft cow
and I've said good-bye to Grampa.
I've laid back
in tall country grass,
nibbling a honeyed water-root,
dreaming.
I've blow-dried my cat
after he fell into a swimming pool
and I've rescued him from the fridge.
I've skipped time-smoothed rocks
over cold boiling creeks.

A while ago I caught a snowflake
in my hand to analyse it;
to search for its beauty;
but I couldn't before it melted.
Then someone came along
and pointed at the sky
where the frozen crystals
drifted weightlessly;
peacefully
swirling in the blackness.
It made me cry.

Mrs. Jamieson:

Thanks for helping me with my poetry--and for helping me recognize life as not only major happenings, but all the little things in between. I had been missing so much before I could put my feelings on paper.

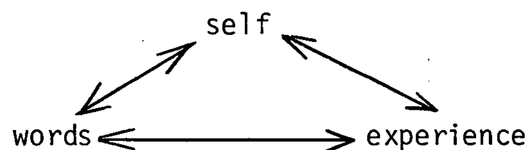
Thanks again!

Lonny Cochran

Writing has taken on a new perspective for Lonny. So has her life.

Drafting Summary

Fundamental is the basic philosophy of Stage One, the Drafting Stage of writing. The writing teacher should do his utmost to encourage student writers to turn their mind's eye inward to the experiences that are secreted away within themselves. The process of playing with words to try and capture these experiences on paper is a process of discovery. The student discovers a triangular relationship between words, experience, and his very self that gives meaning to life:



These three points are so interrelated, that they are inseparable. To withdraw one factor is to leave the triangle gaping and incomplete. The teacher's goal should be to help each student writer, by consistent, covert encouragement, to strengthen these bonds by playing with personal experience through words. The actual writing of the poem (essay, story, paragraph, etc.), the word-play involved in creating a poem, the student's own poem, his own way, is the source of the addiction of successful student writers to writing. The teacher must try to direct each student writer in this direction.

Two vigorous students, who are cast as successful student writers with an immense creative writing potential, poetically explore these very addictive reasons for writing: Elaine writes in her journal:

> Feb. 6, 1975:
>
> My writing (and I don't consider myself a writer) does not come from preconceived ideas or plans. Normally, my mind is either wandering or concentrating to the point of mental exhaustion, being illogical, dissatisfied, laughing. Yet none of that goes into words that I would like to listen to, or read. What I write is merely what comes out of my pen at a given moment. So, ask me to explain what I write, and there's nothing to explain. I did not write with clarity or logic in view, and revision is almost a sin--except in technical points. I don't expect an audience or anyone to want to understand, or like it. I don't even write for what I like, really. It's just to make a part of myself, something better.

Jill's poem effectively summarizes the gist of this first stage of creative writing:

> I write to join myself.
> I write because words wait, hands out,
> to be joined.
> I will write until I have joined them all
> every way I can.

Whether a student is inherently eloquent and poetic or an incorrigible word fumbler, the teacher must encourage him to discover, through his own language, his own experiences, his own self.

STAGE TWO: EDITING AND PUBLISHING

Validity and Necessity of Student Publication

The goal of the second stage of writing is publication. The working definition of 'publication' that is employed: the exposure of works to an audience outside the classroom, and by 'audience' is encompassed reader, listener, viewer, etc. In view of this definition, then, a performance of a student-written play, a student's reading of his own poetry, a broadcast of a student's radio or television play, as well as the release in print (journals, magazines, etc.) of the student's work are all various forms of publication.

The forerunner to such publication is the 'sharing' of student works within the classroom. James Britton, the well known British psycholinguist, has found that this 'sharing' facet is extremely motivational in people of all ages:

> Even when we can interpret in silent reflection, without benefit of audible language and a listener, we still prefer to do a great deal of our interpretive work in talk with other people. The incentive to shape our experience in words is very frequently that of sharing it with somebody else.
>
> [Britton, 1967, p. 27]

The sharing of students' works is a common endpoint in many elementary classes (though some commendably pursue publication

as well), and is most important as a trial for publication in the senior secondary classes. Three of the most outspoken advocates of this interpersonal exchange of writing are the poets Michael Mott, Dabney Stuart, and Sylvia Wilkinson. They interacted with elementary, junior and senior secondary students in a program in which one of the four objectives was to create a climate in which the students could share their writing with others, professionals and peers. This 'sharing' implies a participation with others in enjoying and appreciating a fellow student's work as well as editing and constructively criticizing this work. Publication does not have these implications. Publication is an unveiling of a work for the public to react to if it wishes, and as it chooses. Publication is a baring of the writer's innermost reaches to masses of strangers.

Inevitably, the students' writing aim must be publication. The conclusions of the Dartmouth Anglo-American Conference of 1966 aimed teachers of Creative Writing in this direction:

> In the first place, children need an audience other than the teacher. They write most easily when they write for the class, are entertained and stimulated by one another's fancies. English teachers forget that with older children an audience is no less important. As Wendell Johnson has complained, teachers fail because they appear to emphasize 'writing' instead of 'writing-about-something-for-someone.' You cannot write writing. Too often they assign the youngsters literary topics for which there can hardly be a live audience except the teacher, himself.
>
> [Muller, 1961, pp. 100-101]

The student must actually aim for a real audience for his works, else the course is a sham, a phoney. The high school student needs to be exposed to the real thing. His days of 'Let's pretend' are over. Stephen Judy confirms this attitude:

> However, the student also (in addition to writing about material that is from personal experiences) needs a <u>readership</u>; and a class should be alive with students reading to each other, reading each other's work, responding and reacting to the things that they have said and done. I simply want to note that the classroom needs to be a publishing and reading center, where students' work takes on reality by being given a public readership.
>
> [Judy, 1974, p. 94]

No longer is the classroom a cloistered ivory tower of sacrosanct learning that bears little relation to reality. With the ultimate aim of publication, the classroom is forced out into the community, becoming an integral part of the 'real' world. For the students, this coming to terms with reality is commonly a prerequisite to their endorsement of a course, and hence to the amount of effort they will expend in it. Laverne Gonzalez, a professor of freshman composition at Purdue University in Lafayette, Indiana, wholeheartedly applauds the publication approach, conducting courses in which the content is primarily student created materials. The contention is that since, by definition, a writer is one who writes, a freshman writing course should simulate the professional writing process and also provide an outlet for the product. The outlet for the

product is a newspaper publication, Easy Writers, conceived to provide an audience for the works of the freshman composition classes. Gonzalez's philosophy is encapsuled yearly in the opening address to new students:

> Here every day for sixteen weeks you will be writers--professional writers because you will be writing for publication. We publish a weekly newspaper Easy Writers in which the best articles written each week are published. This newspaper goes to deans, counsellors, professors, administrators all over Purdue's campus and to other universities that have requested copies. Anytime you want extra copies to send home or to friends just ask. As professional writers you will need to keep journals in which you record materials for possible future use--I call it mind rape. If the term is too strong, try something else. But do capture a moment, respond to an idea, blow your cool, write a poem, recall the past, but the truth I want to focus on most is Word Truth, i.e., finding the exact word to communicate precisely the idea you have. Write everyday for at least ten minutes. We will be concerned with truth--yes, the personal experience; each of you has completed at least 18 years of observing and recording in your mind. We will use that material. . . . Because the exchange of sixteen minds is richer than one mind working alone, we will read to each other, discuss and criticize the ideas and writings. Everything you write is important. Keep it all in a portfolio. We will spend a lot of time together. We will learn to know each other through our writing. I promise you this will be the best class you have ever or will ever have. In addition you will surprise even yourself in your writing. . . . And only those changes you sanction will ever be made. When you have an article ready for publishing, we'll do it.
>
> [Gonzalez, 1973, pp. 3-4]

It is certainly believable that a student would remark, "This is not a course; this is a way of life." [Gonzalez, 1973, p. 15] Publication does not need to be campaigned by teachers. Rather, publication

itself campaigns the course that endorses it. There is no substitute for classroom experiences that have validity outside the classroom. Beatrice A Furner [1970], Marlene Knowles [1971], and B. Jo Kinnick [1966], three well known writers on the teaching of Creative Writing, also agree on the invaluability of a real audience for the student writer.

The greatest effect that publication has on the students is motivational. Charles K. Stallard contends that good writers, as compared to a randomly chosen comparison group, are more concerned with the purpose of their writing. [Stallard, Fall, 1974] Naomi Chase echoes this sentiment of the importance of purpose and audience. [Chase, Sept., 1973] It is not a new theory that a student with a goal, aim, or purpose that he considers to be meaningful and worthy is more motivated, more willing to work hard, more enthusiastic than one who lacks such a goal. Students demand a relevance of class work to their lives and the outside world. Few students, anymore, write primarily to please the teacher and/or to receive a high mark. There must be something deeper, something more meaningful, something more worthy of their time and energy for which to strive. Ellen Gray Massey, teacher of communications classes at Lebanon High School in Missouri, has found this magical relevance to be publication:

> I have taught English composition for several years and have never had students so willing to revise and rewrite. Nor have my students ever been so critical of their own writings and so anxious to get

> assignments. Before, many students would be satisfied with a paper quickly written the night before the assignment was due. . . . The difference now is due to the magic of publication. Now they are writing for a magazine they have created about subjects they think are important. They know that any magazine must be top quality to survive. They are determined that Bittersweet will succeed.
>
> [Massey, April/May, 1975]

Bittersweet is a student produced quarterly about the Ozark way of life, subscribed to by the general public. This is motivation.

English teachers can learn about motivation and student developed materials from research executed by Lawrence Michael Rudner. [Rudner, Feb., 1973] Rudner was concerned with the achievement of grade eight Mathematics students who produced their own visual learning materials on topics in the curriculum compared with eighth graders who did not have this opportunity. The two groups of students were assumed to be equivalent due to their random selection and their comparable IQ and pre-test scores. The students in the experimental group were allowed to produce their own filmstrips on various topics in the mathematics curriculum. The results were that the experimental group did not learn more than those in the control group. However, observation showed that the filmstrip project did have a strong interest and motivational value. The extrapolation of this research on grade eight Mathematics students to high school Creative Writing students is merited. Rudner is not alone in his findings,

though he has more research validity. Many desirable outcomes in students that teachers attribute to publication are: an enjoyment of literature, a sense of competency with language, a sense of society within the classroom [Landrum, et al., 1971]; pride, a sense of efficacy [Lebaron, May, 1973]; great excitement, a sense of wonder about what they have accomplished [Chapnick, Dec., 1973]; the stimulation of creativity in writing, enjoyment for readers, and teamwork in student publishing. [Campbell, 1971] Motivation is a many coloured rainbow, and that pot of gold at the end is the student's self-concept, which is influenced by both the process of writing, for himself and for publication, as well as by the effectiveness of the final product.

In effect, publication can be regarded as a reward for struggling with a work until it is polished, until it says exactly what the author wishes it to say and how he wishes to say it. Publication is a reward for self-discipline. Those students who say, 'I don't want anyone to read my work. I write only for myself,' may genuinely mean it. But very likely these students are shy and unsure of exposing their art to the masses, and need the confirmation that publication can give them. It is imperative to state here that a negative experience will undoubtedly occur if the works are published unpolished. Alvin Granowsky, Director of the Diagnostic Reading Center at Greensboro, North Carolina, and Morton Botel, Professor of

Reading--Language Arts at the University of Pennsylvania, Philadelphia, believe in this reward philosophy:

> The human species needs and wants rewards. Give it to them in terms that they want and you have a great motivating mechanism. It is our experience that recognition of creative writing by publication is absolute dynamite. The possibility of having a creative effort with your name beside it in print is a powerful motivator.
>
> [Granowsky and Botel, May, 1974, p. 654]

Most teachers find that students react with incredible gusto, excitement and endeavour when presented with the possibility of having their works published.

Publication Forms

Publication can take many forms, as stated in the original definition. It is limited only by the writer's own creative imagination.

With respect to the print media, the most traditional publication form, there are truly endless undertakings for the students. There are always ditto and mimeograph machines to run off class anthologies and individual collections. Becoming increasingly common is the availability of offset press in the schools through the introduction of Graphics, Commercial Design, and Visual Communications Education courses. Publications need not be shortchanged in terms of design and illustration. Often

the creative talent is right there in the classroom, waiting for the opportunity to be discovered and appreciated. Effective handmade covers are exciting for limited dispersal. The art of silk-screen is particularly applicable. Another alternative is that anthologies be a joint project between the Creative Writing classes, the Art classes, and the ViCoEd classes. Even a nearby press may offer to gratuitously bind the books between paying jobs. Newspapers, magazines and journals can also successfully employ these varied techniques of duplication. The ultimate in print is to have the class sell their publication, if the quality is high enough. Student publications within the school require special effort on the part of all concerned, teacher and students alike. Appendix F includes a list of articles which deal with practical concerns of student publications within the school, that is helpful to teachers and students.

Beyond the limits of publishing within the school, lies that outer world of print competition. Class anthologies that evoke particular interest should be considered for 'outside' publication. There is included in Appendix G a short list of anthologies that are considered to be significant student publications. Presented is an annotated Bibliography of published material which feature children's creative efforts. Although many of the student works cited are written by elementary students,

similar projects can be tackled on a more sophisticated, in-depth level by older students. Students and teachers of Creative Writing will enjoy seeing the art of others in similar situations to themselves--namely in classrooms--and may be prompted to engage in a publication of their own.

Inevitably, however, each clever writing student must enter the world of publication on his own. The writing of a work is a long and lonely task, and so is the attempt to publish competively, whether it be in journals and magazines, or in books. Appendix H includes a list of books which should be included in each Creative Writing class in multicopy. These books are designed to explain the publication process to novice writers, to tell the writer how to prepare a manuscript for submission, to help the free lancer sell his works, etc. These books are mandatory to a publication-oriented Creative Writing course. They will always be in use.

All this help with manuscript preparation is of little value unless the student knows where to send his work for publication. There are many literary publications that accept unsolicited manuscripts, but it is difficult to keep track of them as the months pass. Generally, literary journals are not stable publications. Any list would be in constant flux. However, a tentative list is a must. A list has been compiled with the addresses of the more well-known publications, that is valid at this time. (See Appendix I) Teachers must be con-

stantly aware of additions and deletions to this list. There are a number of publications that offer special opportunities for high school students in the form of writing competitions. There are listed in Appendix J the more prominent ones. These periodicals and competitions seldom pay, and those that do are usually only offering token amounts. For unestablished writers payment for such writing is not the main concern, but the very real struggle of simply getting into print.

If the student decides to enter the professional marketplace he should be coached in the art of manuscript submission. There are particular procedures to follow, as fully dilineated in the books mentioned in Appendix H. Also, the student should not just whistle off his works to the first magazine that catches his eye. He should study the market, looking for a magazine that publishes the type of work he has written. Incidentally, this writing market should be inadvertantly studied through continuously reading as much contemporary writing as time permits. Much can be learned from poets, playwrights, journalists and storytellers who are presently publishing. Inevitably, the wider read a writer is, the more extensive are the imaginative possibilities he conjures. Then he should send a letter of inquiry explaining what he has written or is about to write, and why it is suitable for that particular magazine. The editor's reply will be informative and energy-saving.

Other forms of publication that are not bound to the print media are becoming more noticeable. The media of film has exploded writing into a whole new era. With the amount of mechanical hardware most senior secondary schools, or at least the districts, have acquired it should be relatively easy to encourage the publication of television plays or visual interpretations of poems (film poems) via film or videotape, which can then be played back to whatever audience is desired. The audience can be from within the school or without. There are many opportunities at noon break, or school assemblies, for such performances. The community is generally very interested in student publication and would come to see or hear an evening performance. The use of the tape recorder should not be underestimated in providing another publishing form. Student radio plays and broadcasts are thus afforded greater circulation opportunities. There are many other alternative forms of publication recognized by teacher-writers. Stephen Judy states:

> There are many different ways the teacher can provide students with a readership. Some papers are best 'published' by having them read aloud to the class, either by the author or the teacher. Some writing should be read and tape-recorded to become part of a class library of recorded literature. Student's work can be posted on the board, submitted to a class newspaper or magazine, sent to the school paper or magazine, run-off on ditto for the class, and circulated in manuscript form.
>
> [Judy, 1974, p. 108]

Henrietta Dombey also describes a variety of publication modes:

> The audience is vital to the storyteller but necessary to the writer too. I help children make their own books like real books with illustrations, a list of contents, and none of the teacher's red biro. (Spelling can be taught more efficiently than by cramping a child's writing style). The children read their stories to their friends and lend them round the class. I find their books travel further than the children themselves. Nine year old boys read stories by girls they would be shy to talk to. Specially produced books and class magazines give the children a sense of publication and increase interest in the content of what is written . . . . Reading their own stories or poems at a school assembly gives them a sense that their work has an importance outside their own classroom. Producing duplicated magazines for sale at sixpence a time turns them into real writers.
>
> [Dombey, Autumn, 1969]

Notice that live performances by students are not upstaged by the impressive 'shows' which result from the use of arrays of mechanical paraphenalia. Live poetry readings and live performances of student-written plays are as compelling as ever. They are a unique and timeless publishing form.

Words and music have been united for centuries to produce particular publication effects. The folk-song is really poetry-music. The montage is a form of publication that can be produced by individual writers or by small groups of writers. It involves using a tape recorder to record works which have been arranged and accompanied by selected music. Some writers feel that electronic music makes a preferable poetic background because

the writer can literally tear off a strip of music and subdue it to his own purposes without being concerned about the integrity of the musical performer and composer. Though a time-consuming and complicated procedure, the montage often produces surprisingly effective results. A variation of this publication is to coordinate with the montage, a slide show, transforming it into an audio-visual experience.

The combination of words and dance is but another publication form. The recited poem or story is the script for the choreography of the dancer, who physically interprets in dance the moods and emotions the words evoke in him. The addition of music to this word-dance creates yet another publication dimension.

A relatively new publication form for writers is the medium of visual art. Sculptors and painters are inviting poetry, in small packages, into their works. Poem posters have taken the world by storm of late. Poetry is even appearing on clothing; T-shirts and high fashion dresses commonly sport bold words and phrases. This new poetry may not always be aesthetically stimulating but it is alive and thriving and extremely public.

Computer poetry is a controversial mode of expression. Though some writers refuse to recognize it as poetry, others such as Earle Birney applaud its novelty:

> There's also of course the so-called 'computer poetry.' Recipe: feed the basic rules of syntax and some recurrent rhythmic patterns into a computer, add vocabulary loaded with image words, run the machine long enough, and out come enormous lengths of word-tape arranged in lines. By the operation of statistical chance, such tapes will occasionally produce passages with sufficient unity of theme and image and enough provocative overtones to warrant their being clipped out and presented as poems. English professors who are outraged or terror-struck by such affairs, or reject them scornfully as machine-made, betray their misunderstanding of the nature of poetry. The computer, used this way, is simply an enormously complicated typewriter. The poem is still being made by poetically-sensitized human beings--by the linguistic expert who chooses the data words and, above all, by the editor of the tape, the critic-perceiver who extracts the poem from the surrounding gibberish. Even when you 'make' your own poem longhand, you don't make its form, you find it. Some of these poems are, in fact, much better than many I've been reading recently in such fashionable American poetry journals as Chicago *Poetry*, under the signatures of so-called leading American poets.
>
> [Birney, 1966, p. 78]

The real writers are not threatened by electronics and mechanics. Instead, they use these devices to further the scope of writing.

The students and the teacher must be alive to the endless alternative modes of publication. Our minds, as English teachers, are often imprisoned in the world of print alone. Today students are exploring areas for publication that are totally new and vital. The expression of words through various combinations of movement, colour, texture, shape and sound is but an introduction to this field of publication. The worlds of art, creative drama, music and creative writing are becoming increasingly intertwined as students search for their own publication voice.

Implications of Publication for Creative Writing Programs

Peer response

The foremost implication of a publication oriented Creative Writing course is that the students need a sounding board to test out their works before actually publishing. Whatever he is writing, the writer takes calculated risks with the meanings of words. The keener his awareness of the many varied denotations and connotations of words, the more effective his writing is likely to be. He must try and foresee how the reader will interpret his work. James E. Miller Jr. verifies this concern:

> The writer and reader together make language mean and in the ideal situation they are making it mean the same thing--but often too they are not, not because of perversity or stupidity, but because of differences . . . (in social environment). All of us are familiar with pieces of writing that have meant one thing to the writer, and a variety of things to his readers. This will probably always be the result to some extent with writing, particularly when it is long and complicated, subtle, rich in suggestion. But if a writer is going to approach the ideal of lucidity in meaning, he must immerse himself not in the dictionary but in language-use in many contexts, spoken and written, and he must develop a deep sensitivity to the nuances and subtleties of words and phrases. He must develop not only a strong sense of what he means and intends to mean, but he must also develop the imagination that enables him to foresee how readers will respond, not just to gross meaning but to the overtones and subvibrations of words.
>
> [Miller, 1973, pp. 101-102]

The student writer must discover, before publication, if he is in control of his words, or if they are running rampant over the meaning he is attempting to convey.

In effect, this stage in the Creative Writing process is simply the natural progression of the incestuous relationship between creation and criticism. For convenience of emphasis, creation is strictly separated from criticism but realistically they overlap each other almost indistinguishably. As T.S. Eliot states in his indictment of Matthew Arnold:

> Matthew Arnold distinguishes far too bluntly, it seems to me, between the two activities: he overlooks the capital importance of criticism in the work of creation itself. Probably, indeed, the larger part of the labour of an author in composing his work is critical labour; the labour of sifting, combining, constructing, expunging, correcting, testing: this frightful toil is as much critical as creative.
>
> [Eliot, 1951, p. 30]

In truth, creation and criticism are inseparable.

The workshop approach is deemed the most effective method of eliciting such pre-publication response to student writing. Student writers need to be free to test their materials on their fellow students when they feel the work is ready. The workshop approach is informal and casual, yet constantly humming with various forms of business. It stands to reason that not everyone will be ready for pre-publication response at the same time. Consequently the workshop approach is effective. However, students must be careful not to disturb those students that are embroiled in the fragile struggle for initial expression. They are to ask only those who are into the polishing stages, as

these stages are more easily returned to after a turn of thought. As Granowsky and Botel state:

> When the early writing efforts are completed, they'll need to be discussed, because even the finest creative efforts can be polished and made better. Why else do publishing houses hire editors to work with professional authors?
>
> [Granowsky and Botel, May, 1974, p. 654]

Hence, the students act as editors for their colleagues. Notice that this practice is in conjunction with the 'real' world outside the classroom! Stephen Judy also advocates workshops and students as editors:

> Encourage the students to talk to you and to each other about problems while they are writing. . . .
>
> Encourage the students to serve as each other's editors. One doesn't need to be an expert in composition and rhetoric to make useful suggestions about the clarity and effectiveness of writing. Although students may not know terminology, they are certainly capable of spotting editorial problems and talking about them in their own language: 'Hey, I don't know what you're talking about.' (Translation for teachers: 'Lacks clarity.') 'That's crazy.' (Translation: 'Lacks logical structure.') 'I don't believe it.' (Translation: 'Needs more supporting evidence.') Students are highly perceptive in these ways, and when their editing has real purpose, they can take over the process and make genuinely helpful suggestions to each other.
>
> Leave proofreading to the students. In every class there are some students who have mastered most of the proofreading skills. Often such students are simply 'good spellers' or 'intuitive punctuators.' Acknowledge their skill by setting them up as proofreading consultants to the class. . . .
>
> Help the students learn to react to each other's work. Small-and large-group discussion of completed compositions should be a regular part of any English class. At first you may find that students are a bit hard on each

> other, no doubt imitating previous teachers of their acquaintance. It may take some practice before the students can respond to the substance of each other's writing, but it will come with time and guidance . . . .
>
> Read some of your own writing to the class, and share your own satisfactions and dissatisfactions with it.
>
> [Judy, 1974, pp. 112-113]

In effect the workshop class begins to operate very efficiently without the traditional teacher image. The students are attempting to help each other realize their potentials as effective writers. Laverne Gonzalez's college composition classes at Purdue University also participate in peer criticism before publication is effected in their college newspaper:

> Works-in-progress are submitted to three or four peers. At this point criticism begins. Early criticism notes merely response to an idea--if as the author reads he triggers a thought, the listener verbalizes it. Then packed sentences, strong use of verb, exciting metaphor, vivid comparison/contrast, unusual definition receive praise. Critics investigate possible irony or larger idea. Before any cutting away may be done, strengths emerge--the dross may then be sloughed off in the revision process. As papers continue to be submitted for peer criticism, the students begin to set the criteria for tougher criticism. The author offers a paper deemed ready for publication to a peer group whose members write on a cover sheet those places where the paper still needs work. Finally the group scrutinizes beginnings, endings, and implications of the paper. As students look thus critically at their own writing, they often begin to review critically advertisements, the rhetorical garbage used by highly emotional authors, and at last to produce sound critical writing of material included in the newspaper.
>
> [Gonzalez, 1973, p. 2]

Gonzalez's system is somewhat more systematized than Judy's totally open workshop. The student readers are almost too thorough in their criticism. Lionel Kearns, a well-known Canadian writer, discusses his own experiences in a University of British Columbia Creative Writing class:

> . . . there was the fact that I would be left out of the action if I did not hand anything in. And there was a good deal of action in that class. The instructor made no attempt to teach us how to write. He merely conducted open-form workshop sessions in which we discussed our own, each other's or outside work, most of which was circulated anonymously. Now this, for me, was a very strange and startling experience--to suddenly acquire an articulate and responsive audience for my work, and to be in on their honest appraisals of what I had produced. Needless to say their individual responses varied, but I was able to see what kind of reaction my work produced on the various people involved. Furthermore, I was able to bring my own critical faculties to bear on their work, and to hear their own defence or explanation of what they were attempting to do.
>
> [Kearns, April, 1971]

This particular Creative Writing class had a small degree of regulation: anonymous submission of materials, and particular discussion periods.

Peter Elbow's book Writing without Teachers is a veritable goldmine of practical information on instituting a peer response workshop. Though his workshop is intended for work on practical expository writings, there are obvious implications for workshops in Creative Writing classes. Elbow emphasizes the

necessity of writers needing "movies of people's minds" to see how their works are received. He explicates this need in the voice of an impassioned writer:

> Don't give me any more of that subjective bullshit. Don't ever tell me my writing is too unclear. Tell me what *you* were perceiving and how *you* were experiencing that passage you subjectively label unclear. Don't tell me I've got too many adjectives. That's subjective bullshit. There's no such thing as too many adjectives. There's great writing with twice as many adjectives. Tell me how *you* were reacting and what you were seeing and where. Don't talk to me about good writing and bad writing. No one knows. Don't give me a lot of untrustworthy nonsense. Give me some first-hand data I can trust, not a lot of second-hand conclusions based on hidden data and false hypotheses.
>
> [Elbow, 1973, p. 141]

Though these statements do not exactly constitute a reasoned argument in the most temperate language, Elbow effectively makes his point. Orthodoxy bound teachers take note. Elbow proceeds to give directions to student readers to help them reveal these "movies" to the writer:

> . . . pretend that there is a whole set of instruments you have hooked up to yourself which record everything that occurs in you: not just pulse, blood pressure, EEG, and so on, but also ones which tell every image, feeling, thought, and word that happens in you. Pretend you have hooked them all up and now you are just reading off the print-out from the machines.
>
> [Elbow, 1973, pp. 89-90]

He has further advice for the reader:

1. Make sure you've had a good chance to read the writing.
2. Never quarrel with someone else's reaction.
3. Give specific reactions to specific parts.
4. No kind of reaction is wrong.
5. Though no reactions are wrong, you still have to try to read well.
6. Sometimes you may not want to -- pass your turn.
7. You are always right and always wrong.
   - You are always right in that no one is ever in a position to tell you what you perceive and experience.
   - But you are always wrong in that you never see accurately enough, experience fully enough.

Such advice to the reader is balanced by his advice to the writer on listening to the reader's "movies":

1. Be quiet and listen.
   - Guard against being tricked into responding.
2. Don't try to understand what people tell you.
3. But do try to understand HOW they tell it to you.
4. Don't reject what readers tell you.

5. Don't stop them from giving you reactions.
6. But don't be tyrannized by what they say.
7. Ask for what you want, but don't play teacher with them.
8. You are always right and always wrong.
   - You are always right in that your decision about the writing is always final.
   - But you are always wrong in that you can never quarrel with their experience. And you must assume that you are never good enough at sharing their perception--shedding your blinders, getting into their shoes.

Elbow writes from actual experience, and his advice is solid.

Elbow warns of the possible breakdown of the workshop system, given particular class situations. The teacher should be tuned to recognize the danger signals:

1. People persist in arguing. Such fuming is exhausting and wastes all available energy.
2. People don't argue. The class becomes slack, relaxed, boring, unfocused.
3. Someone who likes to talk a lot is continuously given the opportunity to do so. The class becomes a boring one-man show.

There is a peculiar tautness of energy and attention evident in

the successful workshop. The energy is not directed towards achieving a common conclusion, but rather towards listening to and considering every reader's reactions, and, in a sense, trying to agree with them all at once. Consequently there exists a lot of ambiguity, and a lot of contradiction, but herein lies the workshop's success.

Undoubtedly, the workshop approach is the best possible method of effectively teaching Creative Writing. Students need the freedom to pursue their own works at their own speeds. Yet they also need class discussions of their works to see if they are eliciting the reader response they were aiming for. In senior secondary school, it is evident that students feel much more comfortable as writer and as critic if the works are submitted anonymously. The reader in particular is freed from making judgements about the poem, based on his acquaintance with the writer. Students type up their works on ditto sheets and the copies are distributed the day before the critical discussion period. This to allow the students plenty of time to read and digest the works and to articulate their reactions to them. The teacher and the students must be wary about motives for criticizing each others' works. Wordsworth's well-known lines verbalize the danger inherent in criticism:

> Our meddling intellect
> Mis-shapes the beauteous forms of things:
> We murder to dissect. . . .

Criticism certainly need not be damaging, but everyone must be conscious of the possibility if conducted unscrupulously. All criticism must be made with an eye to being constructive and helpful, in terms of publication. There is no set schedule for critical discussion periods. When the need arises, the class organizes one. Generally they occur about once every two weeks and last for about two periods. It is important that the works be read out loud before being discussed. Two readings, separated by a pregnant pause for consideration purposes, tend to elicit more sensitive and well-thought out comments from the students. Through the oral reading of a creative work, the reader actively, rather than passively, unites with the essence of work. The manner in which a work is read reveals much about the particular interpretation the reader has gleaned from it and should be openly discussed. Critical discussion periods are rather special. They exude a feeling of camaraderie, as everyone strives for the common goal of publication. The mood is warm as all sit in a circle, sipping tea and discussing the various interpretations of one of a fellow writer's works.

The teacher is also a writer and shares the same aims as his students. The teacher's interpretation of a student's work is no more holy than an interpretation by a fellow student. All interpretations, though they require textual support, are individualistic. Consequently, the teacher, though with more

background than his students, has no greater say as to the meaning of student works. This is presuming that students are reacting honestly, sensitively, and intelligently to the work at hand. It is in this area that the teacher has to be aware to teach students how to react to a work in an acceptable manner. The teacher should also test his writing on his students. It is fascinating and very useful to see how students respond to work when they are unaware that it is--dash--teacher's!

Needless to say critical discussion could become very painful and detrimental to the student whose work is being criticized if the class atmosphere is not gently, but firmly controlled. High school writers are, in general, very self-conscious, as a creative work is very self-revealing. The teacher of Creative Writing must create an environment which is warm and conducive to the expression and acceptance of personal feelings and ideas. What a challenge this is in a sterile classroom situation of nailed down seats and strict time impositions. However, the environment being spoken of transcends the physical limitations of the classroom, even though it must deal with them. That is, even though the school demands a one hour class designated 'Time to be Creative,' and traditionally emphasizes publicity over privacy, inspection over introspection, and the 'how' of writing over the 'what' and 'why' of writing--the teacher need not bow in reverence to these ancient practices. One cannot emphasize too much the importance of this teacher-initiated environment, because without it the student writer's potential will remain consciously imprisoned within the nonthreatening walls of his self. How does a teacher go about initiating such an

environment? The main factors are warmth, trust and charisma, and these cannot be taught as there are as many different forms as individuals. A practice that is successful in creating such an atmosphere is to instill in the students a few basic premises:

> Their own work is, in fact, unique. One writer's good work is never, never, never like any other writer's good work. Consequently, each writer, student or professional, has his own goal. This state of mind of personal direction is important.
>
> Students should wait until their works have 'cooled off' before they ask for critical responses. When a work is still in the infant stages of creation and even when a work has been written, but is still inextricable from its creator, criticism is torture. It is generally only a matter of days for the works to cool off enough for the writer to step back and more objectively regard his work apart from himself.
>
> Student writers must learn to accept criticism constructively, with an eye to polishing their works. This becomes immensely easier if the student writer can accept the fact that it is his work, the words he chose to put on paper, that are being criticized, not the ideas or emotions behind those words. It is difficult to extricate the self from the work, but it is mandatory for critical purposes and for preservation of the writer's well-being.
>
> Students must also learn to give criticism constructively, gently but honestly, and concern the work, not the writer.

Henrietta Dombey claims she has had success in this area with her Creative Writing classes in junior high. "They comment freely on each others' works and with surprisingly little interference from their feelings about each other as people." [Dombey, Autumn, 1969, p. 16] These traits of acceptance and dispensation of

critical analysis that the students are learning transcend the Creative Writing class in their value. These traits are valued in general day-to-day living. This supportive, publication-aimed atmosphere of the classroom should pervade the attitudes of the student with respect to others' works, student and teacher, peer and professional), and of the student with respect to his own works.

Teacher as tutor

Where is the teacher in this student-busy workshop? Ideally, the teacher is free to assume the role of a resource person and a tutor. Lessons directed to the entire class are seldom of value to the students, as each is following a different pursuit, and is at a different stage in the development of his individual work. Of course, if a common concern is evident among the students, a whole class lesson is in order. It is most effective if the students request advice when they are individually ready for it. Writers themselves, when interviewed invariably applaud this approach. Earle Birney, accomplished Canadian writer and one time bastion of the UBC Creative Writing Department reiterates this teacher role:

> For the Creative Writing instructor is not, cannot be a remote and godlike lecturer before a mass class, nor a droning machine for textbooks, but a man or woman around a seminar table in highly personal and spontaneous contact with a small group of students he has himself

> carefully selected. He has read the voluntary exercises of their imaginations, and he is there not only to make them exercise further, but to vocalize to them the effect of their work on him, and to accustom each in his class to do the same, so that each may learn awareness of his own effects and be able to compare the result he has produced on others with the hopes and intentions and intuitions which impelled him to write. Such an instructor becomes more than a referee or Master of Ceremonies; he is the maker of a climate. The 'content' of the seminar is, of course, produced by the students.
>
> [Birney, 1966, pp. 55-56]

Patrick Lane, a more rebellious and outspoken contemporary poet, vigorously condemns Creative Writing classes that are operated with procedures that are in direct contrast to the teacher as tutor procedure:

> There in the absolute pretension of *Creative Writing Class* the so-called poets hold court from the lofty pinnacles of their inviolable ivory towers of superior understanding and knowledge. There they dictate meaning to the fawning minds of their ambitious students: the laws of poetry, the analysis of form and structure and content, the meaning and non-meaning of imagery, the use of the line as an extension of breathing, the architecture of the poem as a concrete symbol on the page, the technology of the electric in terms of the poem beyond Gutenburg, the interplay of pooled minds around a table in a barren room where the murmurings of the acolytes are measured against the wisdom of the high priest poet/teacher, who, with his superior knowledge and understanding, disseminates the accumulated wisdom of the ages to their corrupted grasping minds. A biology of poets. A culture of poems. If bullshit was feeling these men could grow gardens on their tongues that would put mythic Bablylon to shame. For they place boundaries around the poem with the laws they write as if creavitity were the sum of one plus one.
>
> [Ellis, ed., 1977, p. 211]

Lane's words are a passionate outcry from his entrails to the world at large. Lane does not offer any solutions, as Birney does, but Creative Writing teachers, nevertheless, should take note. Stephen Judy elaborates on this system:

> In addition, as a class 'grows' in the course of a quarter or semester, the students can take over more and more of the process. All this creates more time for the teacher to 'float,' working on a one-to-one basis with students who seek his help as a writing consultant.
>
> [Judy, 1974, p. 112]

With publication as each student's aim, the teacher is kept busy every minute of the class. It is refreshing to witness senior high students clamouring for assistance to revise their works. And if the class is run on a workshop basis, the students will indeed clamour.

Organization and discipline are needed as an underlying unifying force for the class to run relatively smoothly. However, this organization and discipline will not be evident to the observer who is unfamiliar with workshop methodology. An effective workshop is an unpredictable happening, at times physically busy and noisy and at times still and silent. Paddy Creber has words for the teacher who is concerned about the mania that may accompany the workshop methodology:

> To the cynical maths master, who happens to pass the hall, the process that I have called 'setting-free' may appear as little less than an anarchistic incitement to rioting and worse. Even the English teacher, hoarse-voiced at

> the end of such a lesson, may tend to wonder what he has achieved. No rules can be given for the control of lessons like these, each teacher has to develop his own method: some will prefer to impose a measure of discipline from the start; others may be content to let the class evolve a discipline of their own. The curious fact remains that radically different approaches--provided they are backed up by conviction, enthusiasm and sympathy--tend to produce comparable results. There must always, however, be considerable freedom to begin with. In this, as in much other English work, the teacher's relation to his pupils is something like that of a small boy to his bottle of 'pop': he puts his thumb over the mouth of the bottle and shakes it up; he enjoys watching it fizz and feeling the pressure build up; and then, when the moment is right, he points the bottle, removes his thumb and watches the liquid shoot out--in a predetermined direction. Similarly, there must be fizz; there must be pressure; and there must be release, along a particular channel we have chosen.
>
> [Creber, 1965, pp. 134-135]

The teacher as tutor must be a creative individual himself to tolerate and thrive in the workshop situation. There is a vast difference between organized chaos and blatant riot and confusion!

An added bonus of the workshop method is the odd time when, by some godly intervention, the students are all working on their own and do not require any teacher assistance. The teacher, then, should not revert to his robot filing duties, but should quietly retreat into a corner and sit down to write himself! This act teaches students more than countless discussions ever could.

Revision philosophy

Students inductively learn that revision is an inextricable part of writing as they progress towards their goal of publication. They are enheartened by the fact that even professionals must rewrite countless times before submission to a publisher. James A. Michener may rework and reshape each paragraph five times before he is satisfied, and Leonard Cohen may write only 500 words one day, edit them the next, and heave them all into the garbage on the third. Students, too, must be permitted to discard some drafts, and not be plagued by feelings of guilt and failure. Editing embodies addition of materials as well as deletion, even deletion of the whole draft if need be. T.S. Eliot writes in "East Coker" of Four Quartets about his constant struggle with the search for the perfect words, the perpetual need to revise, and 're-revise':

> So here I am, in the middle way, ...
> Trying to learn to use words, and every attempt
> Is a wholly new start and a different kind of failure
> Because one has only learnt to get the better of words
> For the thing one no longer has to say, or the way in which
> One is no longer disposed to say it. And so each venture
> Is a new beginning, a raid on the inarticulate
> With shabby equipment always deteriorating
> In the general mess of imprecision of feeling,
> Undisciplined squads of emotion.
>
> [Eliot, 1944, pp. 30-31]

Writing requires persistance, but as long as the endpoint has value, the task of rewriting also has value. Laverne Gonzalez is unequivocably pleased with this system:

> As students work with language, they begin to replace the evocative but ineffective 'shit' with details that produced the comment--finally 'shit' is a cop-out employed when the author refuses to fill in the details.
>
> [Gonzalez, 1973, p. 3]

Ellen Gray Massey has noticed a fantastic change in the attitudes of her students with the introduction of publication:

> Before, ... My requiring much reworking was an imposition or reflection on their ability. The difference now is . . . Instead of being discouraged or insulted by my criticism, the students are grateful and willingly make changes. They would much rather have me honestly say, 'It won't do,' to something they have done than to let it be published in Bittersweet (their quarterly magazine about the Ozarks) for everyone to see their mediocre work.
>
> [Massey, April/May,1975, pp. 230-232]

In effect, the teacher's image in the eyes of the students changes. He is no longer the Guiding Light who leads all his followers along the one right path to glory and who demands revision for the good of each student's soul. Instead, the teacher is seen to be someone who nudges the writer from behind along whatever path he is following, and who also tries to display the students' work in the best possible light to their respective audiences. In the eyes of the students the teacher steps over that invisible line and is 'with' the students instead of 'against' them. Perhaps this is an oversimplistic version of the reality, but revision is definitely more easily stomached by the students with this publication approach.

Evaluation, to a certain extent, forces the teacher back over that invisible line, 'against' the student. So, in truth, the teacher has a dual role. The key is to minimize the evaluation role, and to restrict it to only a few works designated by either teacher or student. The role of evaluator and editor-consultant must never be confused or attempted to be enacted simultaneously. The role of evaluation is as synonymous to publisher as consultant is to editor. Publishing and editing are two distinct concerns.

Revision, initially, involves making the work more of what it is trying to be in the eyes of the student writer. The student must be sensitive to his work as a living entity, and be serious about his potential audience, being clear, precise, and effective. The discussion of correctness and publishing conventions should be delayed until the last possible moment in the revision-editorial process, leaving the students free to do the initial writing and revisions without concern over extrinsic rules. The best approach to writing does not consist of a series of don'ts, a list of restraints and restrictions. Such series and lists tend to trivialize language and to diminish its potential in human creativity. Only after the student has edited his writing into a form that satisfies himself should the discussion of mechanics and usage be opened. Even then red-pencil phobia should not descend from on high. The student must make his own decisions.

An important part of the revision process is the reading aloud of a student's work, to himself or a fellow student. This, of course, is fundamental if the intended publication is to be oral. But, even if the audience is meant to see the work, not hear it, it is a valuable exercise. Microscopic weaknesses that miss the eye are often magnified when heard. James E. Miller states:

> Such a reading will frequently reveal weaknesses that remain weaknesses whether the prose is intended for hearing or seeing. It will also pick up sentences and paragraphs that seem harmless to the eye, but whose stumbling and awkward rhythms trip the tongue of the speaker and dissipate all emphasis and point.
>
> [Miller, 1973, p. 198]

It is effective both for the student writer to read aloud his own work, himself, and also to hear his own work read aloud by someone else. Everyone reads a work a little differently.

The point of reference for revision is the particular audience that the work is written for. Each particular audience demands certain structures. Hence the writer who wishes to communicate to an audience, has a particular structure imposed on his work by that audience's capacity to perceive. To deviate from this structure too drastically would undoubtedly cost him his readership. To concur with Stephen Judy:

> I suggest that concern for skills should have its proper place but be kept <u>in</u> place. That place is in the editing process. Until the student and teacher have determined the audience for a paper, almost <u>any</u> instruction or advice in rhetoric or mechanics is irrelevant. However, when the form of publication has been determined, commentary about writing <u>as writing</u> becomes appropriate; and the teacher and student can begin raising questions about effectiveness, clarity, organization, style, and structure. But it is critical that this commentary relate to the <u>particular form of publication</u> and the <u>particular audience</u> for the paper. Publications and readers have differing standards, and if editorial advice is to be helpful, it must be valid.
> [Judy, 1974, p. 110]

The students and the teacher should familiarize themselves with the editorial expectations of varying audiences that the writers are directing their works to. A source of editorial information is the lists of expectations that publishers often dispense, upon request, to their prospective writers. It is essential for the students to search out this information, as they cannot rely on themselves (generally too lax) nor on their teachers (generally too strict). In general, the majority of the teachers still reject many usages that published information tends to support as acceptable. Validity of editorial information with respect to the particular audience concerned is the cornerstone to this stage of the student writer's work.

Editing of mechanics

Keeping in mind their desired audiences, the students must finally examine the basic mechanical structures of their

works. Too often, this mechanical editing procedure is viewed as being synonymous with 'correcting' one's work. This is a dangerous notion. Lloyd, in an article entitled "Our National Mania for Correctness" berates our culture's unhealthy compulsion for correctness:

> The demon which possesses us is our mania for correctness. It dominates our minds from the first grade to the graduate school; it is the first and often the only thing we think of when we think of our language. Our spelling must be 'correct'--even if the words are ill-chosen; our 'usage' must be 'correct'--even though any possible substitute expression, however crude, would be perfectly clear; our punctuation must be 'correct'--even though practices surge and change with the passing of years, and differ from book to book, periodical to periodical. Correct! That's what we've got to be, and the idea that we've got to be correct rests like a soggy blanket on our brains and our hands whenever we try to write.
>
> [Kaufman and Powers, ed., 1970, p. 404]

Clearly then, editing for mechanics must occur at the end of the Creative Writing process. Premature concern over mechanics is deadly, as Paddy Creber so explicitly states:

> Teachers whose sole standard is correctness can dry up the flow of language and shackle creative and imaginative writing before it is under way.
>
> [Creber, 1965, p. 242]

Editing for mechanics does not presuppose any universal standards of 'correctness.' Mechanical correctness is not an unchanging absolute. Conversely, the notion of mechanical correctness must

ultimately take into account the intended audience, the topic concerned, and the writer's personal feelings. Such areas as punctuation, spelling, capitalization, etc. must be reviewed if the publication is to be written. However, if a work is to be published orally, solely through reading it aloud or tape recording it, any discussion of writing skills is aimless and a waste of time.

Various methods of editing mechanics should be considered, not only by the teacher, but by the class as a whole. Laverne Gonzalez's first year English classes at Purdue University have worked out a scheme for proofreading each others' works:

> Before any paper may be published, it must undergo revision and editing. To help with this process proofreading quickies, i.e., three or four sentences lifted from students' papers focusing on punctuation, verb-noun-pronoun agreement, spelling or any grammar problem are reviewed daily. Sometimes a particularly troublesome spot will elicit several days work on grammar concepts. Each student keeps his own grammar chart which allows him to concentrate on any recurring problem. From this particular facet of the course a slide set on punctuation using the analogy of a train evolved. Grammar books appear, composed of dittoed material developed by each student. Exercises created by class members to home a point are administered. When the material demands a specific rhetorical form, specific tone, students work it through together.
>
> [Gonzalez, 1973, pp. 2-3]

If students find they are encountering difficulties at this stage, it is a beneficial experience for them to take the time to construct a basic class check list that is applicable to most audiences. Carrie Stegall's Creative Writing students wrote their own

"English Book" which contains their rules of usage, spelling, punctuation and capitalization. [Stegall, 1967] Laverne Gonzalez's students wrote their own grammar book and then produced a film to aid future students:

> Several of the students were struggling with grammar books because they were at the editing stage in papers they wanted published. They complained that they couldn't understand the grammar books; so the group wrote their own. The method was simple: record first the grammar rule. Then observe how you wrote the sentence: now correct. Finally, what technique did you find for remembering the next time? Incidentally, most of the students had memorized grammar rules which they could quote but found no correlation between the rule and the paper they were editing. The important part of the grammar book was, of course, the recording technique for remembering. Building from these techniques, the group created a film-strip for future use by students having punctuation problems. [Gonzalez, 1973, p. 6]

The students are most capable of creating their own methodology for editing mechanics, under the guidance of the teacher.

Whatever the publication medium employed, the advice given to the student writer must be operational. Vague abstractions about unity, coherence, parallelism, topic and concluding sentences, and brevity are of little significant value to the student. What is of value are specific suggestions of alternatives for the student to consider.

It is emphatic that the teacher be extremely careful not to remodel the student's work so that it becomes the 'student's work with teacher revisions.' All editing changes, additions and deletions alike, must ultimately come from the student himself.

Form

There is a definite split among Creative Writing teachers on the teaching or the not teaching of form. At the Hollins Conference in Creative Writing and Cinema, conversations with poets and novelists who teach Creative Writing at various universities in the United States reveal this split is particularly evident. [Garrett, ed., 1972] However, the majority of creative writers applaud the abandonment of the formal teaching of form. Even Coleridge in the Romantic Period was most concerned with this matter:

> The form is mechanic, when on any given material we impress a pre-determined form, not necessarily arising out of the properties of the material;--as when to a mass of wet clay we give whatever shape we wish it to retain when hardened. The organic form, on the other hand, is innate; it shapes, as it develops, itself from within, and the fullness of its development is one and the same with the perfections of its outward form. Nature . . . inexhaustible in diverse powers, is equally inexhaustible in forms;--each exterior is the physiognomy of the being within. . . .

Some writers go so far as to concur with William Carlos Williams' advice to writers:

> Forget all rules, forget all restrictions, as to taste, as to what ought to be said, write for the pleasure of it--whether slowly or fast--every form of resistance to a complete release should be abandoned.
>
> [Williams, 1936, p. 45]

Patrick Lane overflows with passion at the very idea of writers restricting themselves to traditional form:

> The poet has no place within the law.
> He exists without it. Not for him the purity
> of the inviolable straight line that staggers,
> falls and ends.

To Lane, real poetry has a form that is: "impure as the clothing we wear, soup-stained, soiled with our shameful behaviour, our wrinkles and vigils and dreams." He reiterates his point. "No poetry born in the bondage of experience was ever written within the law." [Ellis, ed., 1977, p. 211] Earle Birney quotes from McLuhan's Understanding Media, remarking that art, when it is most significant, "is a D E W Line, a Distant Early Warning system that can always be relied on to tell the old culture what is beginning to happen to it." Non-writers are of the old culture. Birney, in his eloquent manner, philosophizes on the necessity of perpetual change to retain the vitality of all art, writing included:

> Living art, like anything else, stays alive only by changing. The young artist must constantly examine the forms and the aesthetic theories he has inherited; he must reject most of them, and he must search for new ones. Literature is all the more alive today because it is changing so rapidly. In fact it's adjusting to the possibility that the printer page is no longer the chief disseminator of ideas, and that authors must find ways to bend the new technological media to artistic purposes. The rebels and experimenters who are forcing these changes are, of course, having to fight the same battles against the same kind of academic critics who attacked the literary revolutionaries of the last generation. In their beginnings, Joyce, Kafka, Rimbaud, Rilke, Pound, Brecht, even Eliot, were pooh-poohed or ignored as cheap and sensational, as mad or frivolous destroyers of sacred tradition. Now these men are the ancient great--and the young writers who find them inadequate are getting the same treatment. Of course, many literary movements in every generation turn out to be blind alleys, but no critic should think himself so perceptive that

> he can always tell the passing fashion from the significant breakthrough. I don't know exactly where the literary Dew Line is this moment, but I'm sure it lies somewhere in the complicated world of today's little-little magazines and small-press chapbooks.
>
> [Birney, 1966, pp. 71-72]

He goes on, specifically zeroing in on the comtemporary changes in writing techniques:

> In that world you'll find that many of the poetic and prose techniques which were regarded a few years ago as merely farout and probably inconsequential are now customary and established ones. To begin with a small example, punctuation in poetry is now used functionally only--or not at all. Syntactical ambiguities are either permitted, or obviated by artful breakings between lines, and blanks or breathing spaces between phrases. Or, if punctuation is used, it may be in company with spelling distortions and enormous variations of type faces and sizes, to signal voice tones simultaneously with visual effects, to reinforce the feeling and meaning of the poem. One Latin-american poet, José Garcia Villa, is particularly known for a series of short verses he called *Comma poems*, in which all words are separated by commas, to force the reader to accept each word as of equal importance. Here is the conclusion of one of these pieces (in which the poet has been visioning God dancing on a bed of strawberries: 'Yet, He, hurt, not, the littlest, one,/ But, gave, them, ripeness, all.'
>
> [Birney, 1966, p. 72]

Denise Levertov expresses his views on form in a poem of non-traditional format:

> I believe every space and comma is a living part of the poem and has its function, just as every muscle and pore of the body has its function. And the way the lines are broken is a functioning part essential to the life of the poem.

The less radical contend that pure form is a myth and hence it is ridiculous to be concerned about it:

> If we look at any piece of writing, we find narration mixed up with exposition, argument creeping into description, fiction filtering through poetry, and poetry encroaching on drama. Sometimes fixed and rigid notions about form will cause one to distort reality, demanding purity where there is only alloy. It is better to remain flexible, and to take writing as we find it, not as we might wish to follow from pat and tidy definitions.
>
> [Miller, 1973, p. 2]

Pure form is an invention of English teachers to label and categorize.

Stephen Judy speaks for the far right of this 'form-less' school. Students need forms, or mediums, through which they deliver their messages. Yet they do not require instruction in form:

> There seemed to be two sources for these skills: First, for many of the activities the students had an intuitive sense of form based on routine reading habits (they had all read editorials, columns, plays, commercials) or on human experience (after all 'drama,' 'story,' 'essay' reflect ways of living and thinking; they are not arbitrary). The second source was questioning. When students didn't know what something was, they naturally asked: 'What's graffiti?' 'What's satire?'
>
> This discovery led to another from that same class: questions about form are best answered in _operational_, not _definitional_, terms. . . . In the end, the student _still_ may not be able to _define_ satire, but he will know how to _make_ one. [Judy, 1974, pp. 92-93]

Indubitably, these basic philosophies each have validity for the student writer. Rohman and Wlecke, in an article entitled "The Person in the Process" conservatively sum up this general approach to the teaching of form:

> We do not deny the validity of extrinsic approaches to composition and to writers, with their emphasis upon methods, tradition, conditioning, grammar and the like; we only hold that these alone and these first will never produce good writing defined as fresh perspective.
>
> [Kaufman and Powers, ed., 1970, p. 50]

It is the student writer who must make the decision as to what form his work will take, if it will abide by the laws of traditional forms or not. If he decides his work needs a traditional format, the list he has to choose from is long. And, in reality, the student should have a sample list, such as follows, to mull over:

Adventure tale
Advertisement
Animated film
Autobiography
Ballad
Cartoon
Collaborative novel
Collage
Commercial
Concrete poetry
Confession
Criticism
Debate
Dialogue
Expository essay
Fantasy
Fiction
Flyer
Free verse
Full length drama
Greeting card
Haiku and Tanka
Improvisation (written down)
Informal speech
Instructions
Interview
Joke
Journal and diary
Letter

Light essay
Light show
  (directions written down)
Light verse
Limerick
Magazine
Manifesto
Memoir
Metaphor
Monograph
Monologue
Musical
Novel
One-act skit
Pamphlets
Panel
Personal essay
Petition
Poetry
Policy paper
Play
Poster
Probe
Propaganda
Puppet show
Radio script
Reminiscence
Research
Review (books, concerts, sports, dates)
Riddle
Soap opera
Short scene
Short story
Songs
Sonnet
Sound tape
Stream of consciousness
Telegram
Television script
Thirty-second drama
Underground newspaper
Writer's notebook

If, on the other hand, the student writer decides to strike out in search of his own new form, he does so as his own path-maker. He has gone beyond the law, and while there are no imprisoning rules,

there are also no signposts or helpful guidelines to rely on. He is alone.

Whatever the student's choice, traditional form or experimental, the teacher must be consciously aware that writers are in a different philosophical world than critics (most teachers included). If a Creative Writing teacher is also a writer, as he certainly should be, he will understand that it is the writers who invent form. Creative Writers are all in a world of potential new forms and, possibly, new laws.

Style

The teaching of style is an impossible task. Writing is an expression of self which is manifest in the style or voice or distinctive accent of the writer. Style, then, is not a technique that can be taught or learned. It can only be given freedom to develop. Style is as unique to each writer as his fingerprint:

> . . . the essence of a sound style is that it cannot be reduced to rules--that it is a living and breathing thing, with something of the demoniacal in it--that it fits its proprietor tightly and yet ever so loosely, as his skin fits him. It is, in fact, quite as securely an integral part of him as that skin is. It hardens as his arteries harden. It is gaudy when he is young and gathers decorum when he grows old. On the day after he makes a mash on a new girl it glows and glitters. If he has fed well, it is mellow. If he has gastritis it is bitter. In brief, a style is always the outward and visible symbol of a man, and it cannot be anything else. To attempt to teach it is as silly as to set up courses in making love. [Mencken, 1949, p. 460]

There is no such animal as 'a best style.' It cannot be taught because it does not exist. It would be absurd to ask Joyce to write in the style of Hemingway, or Ferlinghetti in the style of Dickinson. James E. Miller is most adamant about this point:

> There is, in point of fact, no 'best style' for all writers. And the prevalent view that everyone should write in the same simplistic style is based on a misunderstanding of the nature of language and the writing process. The best style for any writer will be one that takes into account his own temperament and personality, the requirements of his subject, and the nature of his audience. On some occasions these may call for long words rather than short, for complicated sentences rather than simple, for an intentional opaqueness rather than a distorting lucidity. They might call, indeed, for a torrent of words rather than a trickle, for a flood of rhetoric rather than a rivulet.
>
> [Miller, 1973, p. 202]

He condemns the dated notion of 'correct' writing:

> So many people have been indoctrinated with the view that good writing is primarily 'correct' writing, and that the best writing is 'objective' and 'impersonal' (and therefore devoid of the first-person singular), that there is abroad in the country an 'ideal' prose that is almost unreadable. This prose pours out of government offices, universities, businesses; has become a kind of establishment prose; and might be described as the prose in the gray flannel suit. It is a faceless and voiceless prose: the sound that arises from it is monotonous and boring.
>
> [Miller, 1973, p. 184]

Students and teachers should beware of simple rules for good writing. All generalizations which are supposed to have universal application are most likely misleading, if not totally false. Even the dialect a writer uses should be of his own choosing, be it

a regional or a social dialect. Language is too vital to the writer's identity and to the effects of his work to be strictly controlled by any prescriptions of one 'standard language.'

Publication: end or another beginning?

Throughout this thesis publication has been spoken of as the culmination of all the student writer's writing efforts. Publication is, in fact, an end point, but it is also another beginning. Publication:

> . . . is not the finished product, it is a teaching tool--since students learn printing does not make an article profound or even correct-critical thinking.
> [Gonzalez, 1973, p. 3]

After publication has been effected, the students should not abandon the published works, regarding them as 'done.' There is still much to learn of a work after it has been published. Publication does not mark the endpoint for the revision process, though presumably most ensuing revisions will be relatively minor. T.S. Eliot makes note of the impossibility of even arriving at a conclusive endpoint:

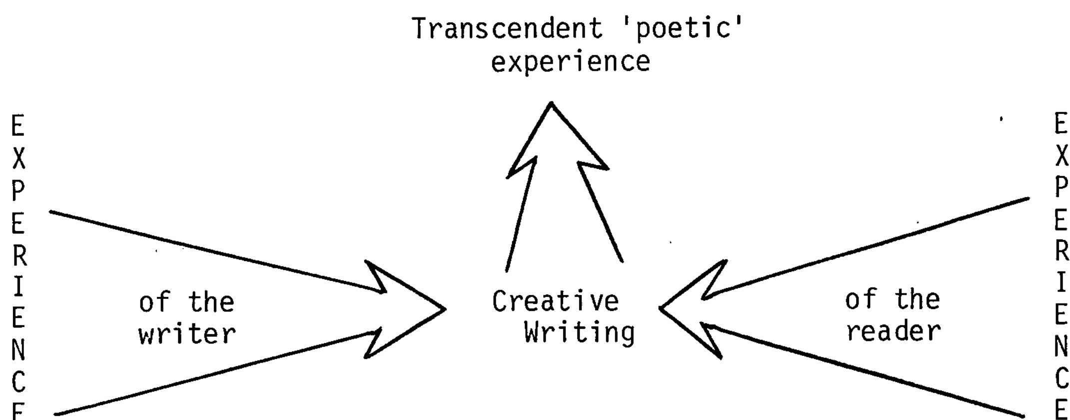
> What we call the beginning is often the end
> And to make an end is to make a beginning.
> The end is where we start from. And every phrase
> And sentence that is right (where every word is at home,
> Taking its place to support the others,
> The word neither diffident or ostentatious,
> an easy commerce of the old and the new,

> The common word exact without vulgarity,
> The formal word precise but not pedantic,
> The complete consort dancing together)
> Every phrase and every sentence is an end and a beginning,
> Every poem an epitaph.
>
> [Eliot, 1944, p. 58]

The process of writing is a continuous endeavour, and the word 'product,' or 'work of art,' simply designates the development at a particular pause in the writer's perpetual labour. It is not intended that the process of writing be viewed as an existentialist albatross. Rather, it is suggested that the student keep an open mind to change, even after his work has been published.

Editing and Publishing Summary

Fundamental is the basic philosophy of Stage Two, the Editing and Publishing Stage of writing. After the initial creative drafting of a work, the writer then, and only then, becomes concerned with polishing the work for his intended audience, and then proceeds to publish it. It must be kept in mind that it takes both a writer and a reader to bring a literary work to life:



Before publication and reader response, the literary work is incomplete. The words of the published literary work aim at uniting particular experiences of the writer with similar experiences of the reader. The reader brings his experiences to bear on words that have been crafted by the writer, molded by the writer's experiences. If the words are successful, they create a unique bond between reader and writer that transcends either individual's lone experience. Both the reader and the writer then give the literary work meaning. Consequently, the writer must ultimately prepare his work, his perfectly nurtured embryo, for the reader to give it birth.

EVALUATION

With all this great talk about process, product, self-discovery and publication, where does evaluation fit? In truth, the evaluation that is synonymous with the dispensation of judgement does not fit. (The evaluation that is synonymous with sensitive and concerned teacher reaction to student work in specific utilitarian language, has pervaded the entire writing process). Unfortunately, the educational system demands that students' work be graded on a regular basis. So teachers are caught, in the end, with desperately trying to compromise the real world situation that is being striven for, and the false classroom requirements. The aim here is to make this compromise minimal.

The prime magic act, at this point, is to convince the students that the teacher's dual roles of editor and judge are mutually exclusive. And, too, it must be obvious to the student which role the teacher is enacting at any given time. This feat accomplished, the teacher can become as conscience-free a judge as is humanly possible!

But how do you grade Creative Writing? If one doesn't look for 'correctness', what does one look for? Since the beginning of time people have not been able to agree on a definition or specification of what constitutes effectiveness in writing. Whenever anyone has a promising theory, some well-known and well-liked pieces of writing are always omitted from the exemplary list because they contradict the theory. At the present time, writing is to a great extent, a mystery. Writers make marks

on paper and wait to see what will happen when other people come along and stare at these marks. This whole unpredictable mess is accentuated by the fact that different people have different reactions to any given piece of work, and even one person will likely have different reactions on different days. So how, on this earth, can a teacher evaluate Creative Writing with an indelible letter-grade? Suggestion: very cautiously, and in conjunction with class response and with the student himself.

Critical evaluation and creativity are intertwined in the student's mind from the onset of the creative process. The student is constantly choosing his words from the whole proliferation of words in the English language. He is critically choosing, inadvertently evaluating, as he is creating. Hence it is important for the student to share in the final process of grade evaluation. Self-criticism is a most valuable growth factor.

It is not only the student who benefits from participating in the grading procedure. The teacher's marking burden is somewhat lightened. But more important yet, the teacher who includes his students in the grading task will inevitably find that his teaching becomes tauter and more clearly focused as a result, and that his understanding of the students' difficulties, and consequently his ability to help them, are indeed increased.

Some variations in grading methods can be considered by the teacher, dependent upon administrative expectation:

Non-graded systems:

Written evaluation (26 letter grading) by teacher

Written self-evaluation by student

Student and teacher written evaluation

Experience portfolio

Performance checklist (student written checklist which is compared to his actual performance)

Alternatives to conventional grading:

Pass/Fail

Pass/Question (Question is an interim grade which can be upgraded to a Pass)

Pass/Question/Describe

Credit/No Credit

A, B, C, IP (in progress), W (withdrew)

Alternative approaches to grading:

Recommended grading (conventional grading)

Grades with written evaluation

Self-grading

Matched grading with or without written evaluation (Take the average of teacher and student recommended grades)

Conference grading (same as matched grading, only with face to face discussion)

Performance mastery by level

Point system

Blanket grading (the entire class is given the same grade, perhaps even before the course starts)

Contract grading

Portfolio grading (can be combined with any of the other methods)

Contract grading has had widespread publicity of late, and has had a wide range of success. Some students find this system motivational, while others find it an easy way of discovering the minimum requirements for a pass, and holding the teacher to it. Because of its active inclusion of the student in the grading task and because of its increasing popularity, some explicit contracts are included:

Structuring Contracts

Pre-contract preparation: Thorough exposure to the options available to the student. Define the ballpark.

Typical contract components

1. Description of area of study
2. Detailed list of objectives
3. Criteria for grading (time commitment, quantity of reading and writing, etc.)
4. Criteria of quality for acceptance of work

5. Plan of attack

   (a) Reading and resource list

   (b) Independent research plans

   (c) Possible field or community work

   (d) Schedule of conferences and/or interim deadlines

   (e) Projected teacher help and responsibilities

6. Evaluation procedure.

When grading is being formulated whether by teacher, student or both, many factors have to be considered very carefully. Quality of work, quantity of work, student effort, class participation, cooperation and attitude, not to mention individual student improvement are but a few of these 'bug-bears.' Kenneth Lewis outlines a system that includes these diverse factors:

GRADING STANDARDS

Quality of Work -- written, oral reports, etc. (This is in comparison with a high and demanding standard I carry around in my head--not in comparison with anyone else in this class)

Excellent--consistently meeting or even exceeding the high standards I hold . . . . A

Good-accurate but not top-notch, or inconsistent work . . . . B

Mediocre--barely meeting assignments--so-so quality C

Poor--low quality . . . . D

Effort

Always work to best of your ability--every activity, be it writing or oral work was accomplished with pride and a determination to do your best . . . . A

Making a good effort--good but not consistently giving your 'all' . . . . B

So-so effort--or extremely inconsistent effort--you didn't consistently care much or try very hard . . C

Little effort--only a flicker of response--not trying or caring, only filling a space up . . . . D

Class Participation, Cooperation, Attitude

Significant contribution--forwarding all group activities--positive, open attitude--constant and spontaneous effort to make this class (this partnership of teacher and students to learn) work . . . . A

Some contribution--working for the class sometimes--'proper' attitude . . . . B

Answers when obliged to neutral attitude--irregular cooperation C

Filling a space--little co-operation--indifferent--even hostile--gets in the way of the class . . . . D

Individual improvement (within the limitations of my ability as a teacher and the structure of this class--obviously you should not be penalized if I or the class do not aid your honest and deliberate efforts at improvement)

Marked and growing . . . . A

Signs of progress, responding to class or individual stimulation . . . . B

No progress C

[Lewis, March, 1975, p. 83]

The teacher and students in any Creative Writing class can use this basic list as a starting point for discussions on grading techniques. Additions and deletions should be considered. The teacher and students can decide how to balance and average these factors to make a total grade. By giving numerical equivalents a mark can readily be arrived at.

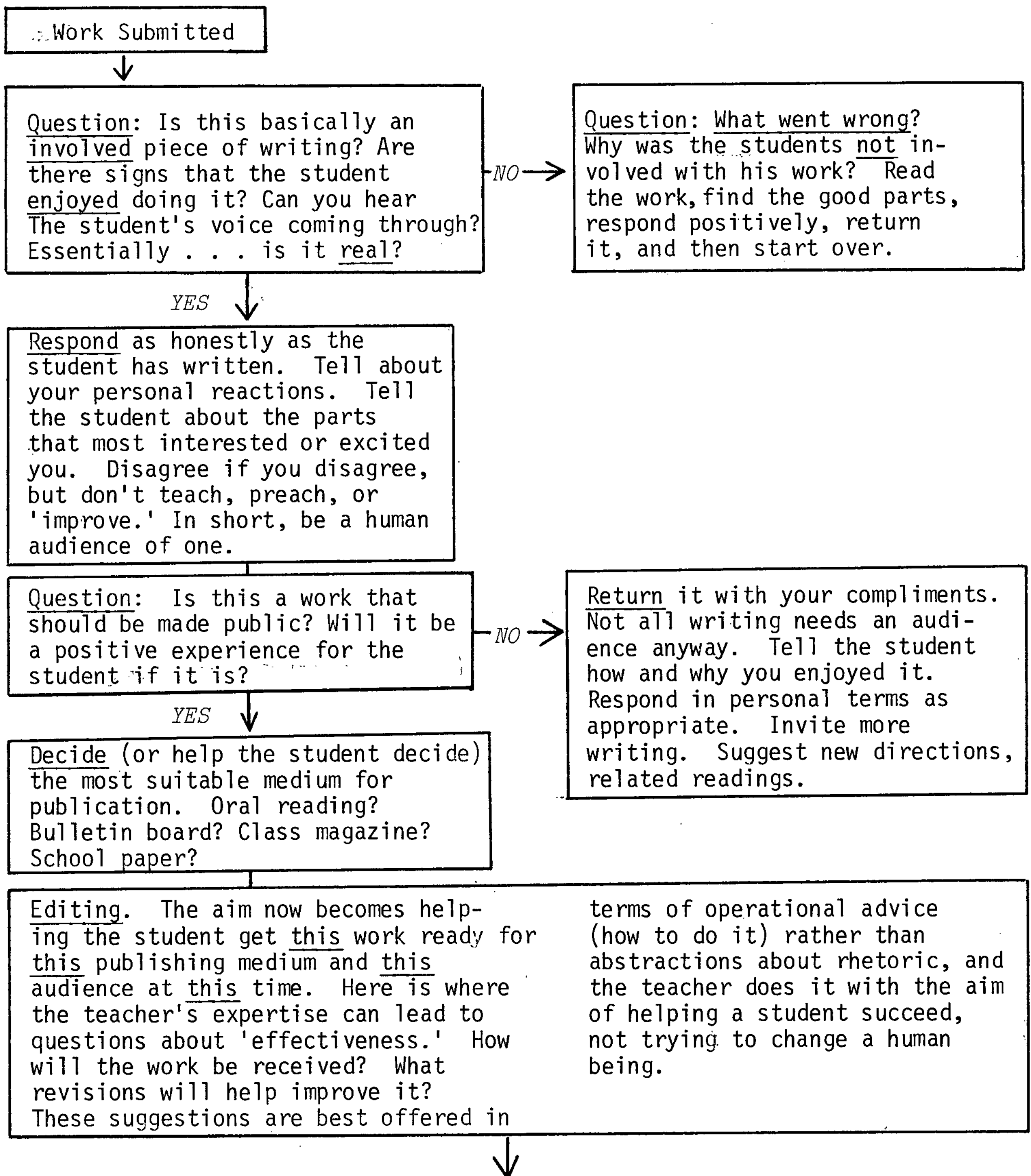
It must be stressed again that there is a distinct difference between the evaluation that involves skillful teacher questioning and beneficial suggestion in precise language, and the evaluation that is synonymous with marking and grading, involving the dispensation of judgement. Teachers, not only of Creative Writing but of all subjects, must constantly be on the alert for the all too common subordination of honest, intelligent reaction, to relatively superfluous ranking and classification.

Beyond all of this discussion on evaluation procedure, is the ultimate question that all students should be encouraged to grapple with and formulate an answer to, regardless how tentative. What is success in Creative Writing for each individual? high marks? encouraging comments? attention? colleague approval? publication? self-satisfiction?

In the real world good writers do not get marks; they get published. The more ingrained this concept becomes in each individual, the less institutionalized and imprisoned the students, and their writing, will be.

CONCLUSION

Creative Writing Journey Summary



Colleague Response: The work is critically discussed by the other students in the class, in terms of effectiveness.

→

Copyreading (not to be confused with revising). Help the student polish the work to eliminate any graphic, mechanical, or syntactic barriers to success. Again relate advice and suggestions to the particular form of publication (e.g., if the student is going to read the work aloud, don't give advice about spelling errors).

→

Publication. If the teacher has been a good editor, the work is a success with the audience.

Both process and product are vital necessities to round the student writer's writing experience. Neither is stressed above the other. Three basic assumptions which have run through this thesis warrant verbalizing.

1. Language serves each student both in the exploration and discovery of his inner self, and in connecting him to others.

2. Revision, or editing, can be motivated in every student, and must be for effective writing to result. Publication motivates.

3. All notions of 'correctness' of language are relative to the individual writer, to the specific subject matter of the work and to the intended audience.

When finished the initial writing, the student writer must ask himself seriously, "Do I wish to be understood? Do I care if my audience misreads or misjudges me?." He must glance in several directions as he polishes his work. He must keep an eye on his audience, his subject matter, and, possibly, the nature of the occasion for his writing. Simultaneously, he must also keep another eye on his own sensitivities and attune his voice to the vibrations of his inner self. The students should experience a series of stages in their writing. Broadly, they are psychological preparation, initial writing, peer response, revision and editing, and publication.

The writing teacher must prepare the students to accept the difficulty involved in writing and rewriting. Verbal expression of experience is painful and frustrating and the students must accept it as such. However, they must also be made aware of the rewarding feeling of success when they finally do capture the essence of thoughts with the 'perfect' words, and effectively recreate their experiences in the minds of their audiences. Unquestionably, the secret to an exciting, motivated, and productive secondary writing program is keeping the students discovering their inner worlds through writing, while simultaneously keeping the interest and spirit of publication alive.

The Last Word

Creative Writing is an exciting field to be involved in at present, because research and practicalities are just beginning to merge. The course is only on the ground floor now, but the implications and potentialities are sky-bound.

There is a raging need for the Department of Education to update its thinking with respect to this course. The Curriculum Guide and the Prescribed Textbook List need much reworking and augmentation. Seven years have passed since its inception. Creative Writing may have begun as an added extra, an experimental frill to the basics. However, its continual growth in enrollment attests to its relevance and importance in the students' eyes. Creative Writing must be made a distinct credit, divorced completely from Journalism, Broadcast Media, or whatever else Writing 11 has come to label throughout B.C. Schools. And Creative Writing 12 must be recognized and deemed worthy of course credits.

The teachers of Creative Writing are doing a respectable job given the lack of guidance and the lack of materials. Teaching Creative Writing is a very demanding endeavour that requires limitless energy and personal attention. When practical teacher guidance and relevant materials become available, the course will really blossom. At present, the course is limited only by the numbers of teachers who feel competent to teach it, knowing

full well that they are, for the most part, groping in the dark, following their own writing bent.

The guidelines for curriculum development that are presented are intended for consideration by each Creative Writing teacher while he is planning his curriculum. What is presented is not a curriculum per se, but rather guidelines for Creative Writing curriculum developers, i.e. the actual teachers. The students in each class will vary according to their needs and desires, and the teachers vary according to their ideology and methodology. No constant curriculum could meet even a fraction of these variations. But the guidelines do remain constant. Each teacher must seriously consider the specific nature of himself and of his class and then apply the guidelines to the unique situation at hand.

Perhaps the key concept in Creative Writing is the absolute individuality of each writer. Ultimately this must be the concern of the creativity researchers, the Department of Education policy makers, the teacher, and the student himself. Consequently, a course of this nature has to be 'real'; it has to offer something more than course credits and graded papers. In order to be "real,' the course has to help each student along an individual pursuit that goes beyond the school's walls into the outside world. It is no one's decision but the student's what his pursuit will be. P.K. Page, a very contemporary poet, cries

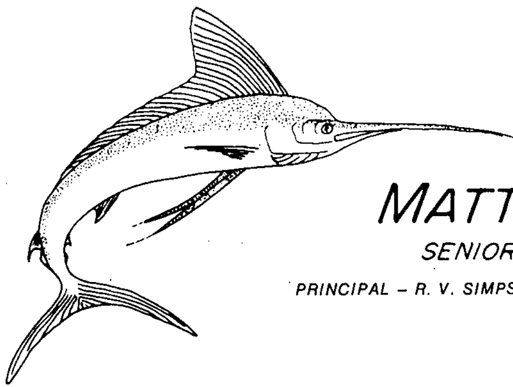
out for recognition of this individual journey each writer must take:

> I am traveller. I have a destination but no maps. Others perhaps have reached that destination already, still others are on their way. But none has had to go from here before--nor will again. One's route is one's own. One's journey unique. What lies on the way is unknown. How to go? Land, sea or air? What techniques to use? What vehicle?
>
> [Ellis, ed., 1977, p. 240]

So, in the end, the writer is alone. But regardless of whether he is writing in business or in friendship, for a political group or a church community, or just for himself, the writer is coming to know and understand his own self in a very special way. Ultimately all Creative Writing courses must endeavour to help each individual writer write what it is that he feels compelled to write about.

A P P E N D I X   A

PROVINCIAL SURVEY LETTER TO ALL B.C. SUPERINTENDENTS



950 No. 4 ROAD
RICHMOND, B.C.
V7A 2Y9

274-7258

MATTHEW McNAIR
SENIOR SECONDARY SCHOOL
PRINCIPAL – R. V. SIMPSON   VICE PRINCIPAL – E. T. NOVAKOWSKI

September 1, 1977

School District No.

ATTENTION: Mr. . . . ., District Superintendent

Gentlemen:

I am compiling a list of all the Districts in British Columbia which offer the elective course Writing 11. This information is not on file at the Department of Education in Victoria, and is urgently needed.

My particular interest in this information is to allow me to contact the Writing 11 teachers individually to explore with them the curriculum they are employing. I am writing my M.A. thesis in English Education at the University of British Columbia and need to know the numbers of this course offered in British Columbia, and the type of course offered, be it Journalism, Creative Writing, Communications, or just a catch-all label.

The B.C. English Teacher's Association also needs this list for workshop purposes.

I am requestion that you respond to the attached questions, and promptly return your response in the self-addressed envelope included.

I appreciate your time and concern. Thank you.

Yours truly,

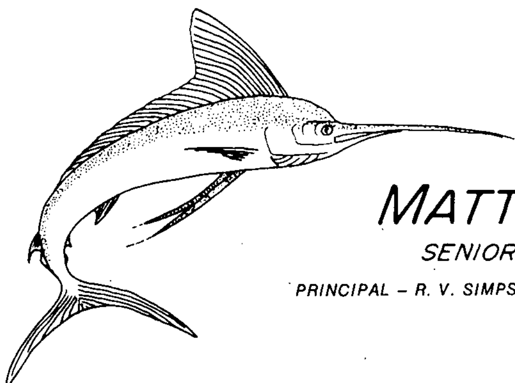
Mrs. Norma Jamieson
English Curriculum Coordinator

NJ/mle

Enclosure

A P P E N D I X B

PROVINCIAL SURVEY LETTER TO ALL TEACHERS OF CREATIVE WRITING IN BRITISH COLUMBIA



950 No. 4 ROAD
RICHMOND, B.C.
V7A 2Y9

274-7258

MATTHEW McNAIR
SENIOR SECONDARY SCHOOL
PRINCIPAL – R. V. SIMPSON   VICE PRINCIPAL – E. T. NOVAKOWSKI

Today's date

Name
School
Address
City
Postal Code

Dear Mr./Mrs./Miss ....:

I have received your name from your District Superintendent, ..., and desperately need you to respond.

I am compiling a list of all the schools in British Columbia which offer the Creative Writing option of the the elective, Writing 11. This information is not on file at the Department of Education in Victoria, and is desperately needed.

My particular interest in this information is that I am writing my M.A. thesis in English Education at U.B.C. My thesis topic concerns Creative Writing in B.C. senior secondary schools, a topic on which no information has been gathered.

The B.C. English Teachers' Association also needs this list for workshop purposes.

I am requesting that you respond to the attached questions and promptly return your response in the self-addressed envelope included.

I appreciate your time and concern. Thank you.

Yours truly,

Mrs. Norma Jamieson
English Curriculum Coordinator

urs/NJ
Enclosures

1. Do any Senior Secondary Schools in your district offer the course Writing 11?

2. If Writing 11 is offered, please list the names of the schools involved and their respective addresses and, if possible, the names of the teachers.

*Please return this questionnaire, even if your district does not offer Writing 11. Thank you

N. Jamieson

CREATIVE WRITING IN B.C.

1. Does your class "publish" a "book"? ____

   Using school ditto machines? ____
   Using the school offset press? ____
   Using outside publishers? ____
   Do you sell your publication? ____

2. Does your course revolve about a series of assignments? ____
   Or, do the students write what they wish? ________

   ____

3. Do you set deadlines? ____

4. Do you insist students minic the form of outstanding writers? ____

5. Do you insist students try writing in varying genres? ____

6. Do you insist on revision? ____

7. Do you mark individual pieces of writing? ____

   If so -- every piece? ____
   If not -- explain. ________________________

   ____

   ____

8. Do you insist on silence in your class? ____

9. Do students discuss other students' works? ____

   If so -- as a prescribed part of the course? ____
   Or, only casually and spontaneously among individuals? ____

10. Do you prescribe reading? ____

    If so -- by the students? ____
    -- by community writers? ____

    Specify. ______________________________

    ____

11. Do you have readings? ____

    If so -- by the students? ____
    -- by community writers? ____

    Specify. ______________________________

12. Do you insist that students keep a daily journal? ____

    If so -- do you inspect it? ____
    -- do you mark it? ____

13. Do you involve the students in other modes of expression? ____

    If so -- specify. ______________________________

    ____

14. Do you use any texts? ____

    If so -- specify. ______________________________

    ____

15. Does your school offer Creative Writing 12? ____

    If so -- what is it labelled on the students' transcripts? ______________________________

    ____

16. Do you feel more direction from the Department of Education is needed for this course? ______________________________

    ____

17. Do you have a course description that you use in your school course catalogue? ____

    If so -- please send the description along. ____________

    ____

Please feel free to add any comments on the back, and to request a copy of the results of this endeavour. Thank you again for your efforts.

A P P E N D I X C

SCHOOLS OFFERING CREATIVE WRITING IN 1977-1978
WITH THE RESPECTIVE TEACHERS

APPENDIX C

SCHOOLS OFFERING CREATIVE WRITING IN 1977-1978 WITH THE RESPECTIVE TEACHERS

School	Teacher
Fernie Secondary School District #1 2nd Avenue Fernie, B.C.	The teacher is not known.
Stanley Humphries Secondary School District #9 Box 3190 Castlegar, B.C.	Ms. T. Hallas
J. Floyd Crowe Secondary School District #11 5th Avenue Trail, B.C.	Mr. J. Ranallo
Southern Okanagon Secondary School District #14 Box 990 Oliver, B.C. VOH 1TO	Mr. C.M. Taylor
Similkameen Secondary School District #16 Box 410 Keremeos, B.C. VOX 1NO	Mr. R. Thomas
Kelowna Secondary School District #23 575 Harvey Avenue Kelowna, B.C.	Mrs. N. Cassidy

Appendix C (continued)

School	Teacher
Correlieu Senior Secondary School District #28 850 Anderson Drive Quesnel, B.C. V2J 1G4	Mr. Mark Kunen Mrs. Jill Lebedoff
Sardis Jr-Sr Secondary School District #33 Box 100 Sardis, B.C.	Linda Lutcher
Chilliwack Senior Secondary School District #33 239 Yale Road East Chilliwack, B.C.	Ms. M.J. Morris
Abbotsford Senior Secondary School District #34 c/O 2343 McCallum Road Abbotsford, B.C. V2S 3P5	Mr. Jack Wood
Earl Marriott Secondary School District #36 15751 - 16th Avenue Surrey, B.C.	Mr. V. Webber
Princess Margaret Senior Secondary School District #36 12870 - 72nd Avenue Surrey, B.C.	Mr. D. Larsen

Appendix C (continued)

School	Teacher
Steveston Senior Secondary School District #38 1044 No. 2 Road Richmond, B.C.	Mr. Gary Machell
McNair Senior Secondary School District #38 950 - #4 Road Richmond, B.C.	Mrs. N. Jamieson
Churchill Secondary School District #39 7055 Heather Street Vancouver, B.C.	Mr. Stubbs
Gladstone Secondary School District #39 4105 Gladstone Vancouver, B.C.	Mr. R. Cooper
Point Grey Secondary School District #39 5350 East Boulevard Vancouver, B.C.	Miss Schwartz
Prince of Wales Secondary School District #39 2250 Eddington Vancouver, B.C.	Mr. Fearing
Tupper Secondary School District #39 419 East 24th Avenue Vancouver, B.C.	Mr. Robb

Appendix C (continued)

School	Teacher
University Hill School District #39 2896 Acadia Vancouver, B.C.	Ms. Barb Baker
Burnaby North Senior Secondary School District #41 751 Hammarskjold Drive Burnaby, B.C.	Mr. V.F. Wright
Argyle Secondary School District #44 1131 Frederick Road North Vancouver, B.C. V7K 1J3	Mr. J. Bryan Mr. H. Cross Mr. Ed. Reimer
Sentinel Secondary School District #45 1250 Chartwell Drive West Vancouver, B.C. V7S 2R2	Mrs. M. Tingey
Max Cameron Secondary School District #47 4360 Joyce Avenue Powell River, B.C. V8A 3A4	Mr. T.M. Foreman
Prince Rupert Secondary School District #52 417 West 9th Avenue Prince Rupert, B.C. V8J 2P8	Mr. M. Clement

Appendix C (continued)

School	Teacher
Smithers Secondary School District #54 Box 849 Smithers, B.C. V0J 2N0	Garrett M. VanWeetherizen
Lakes District Secondary School District #55 Box 3000 Burns Lake, B.C. V0J 1E0	Mrs.Doreen Woodall
Nechako Valley Secondary School District #56 P.O. Box 950 Vanderhoof, B.C. V0J 3A0	Mr. L. Colonello
Kelly Road Secondary School District #57 c/o 1891 6th Avenue Prince George, B.C. V2M 1L7	Mr. Rod Mulligan
McBride Secondary School District #57 c/o 1891 6th Avenue Prince George, B.C. V2M 1L7	Mrs. Nora Penner
North Peace Secondary School District #60 10419 - 99th Avenue Fort Saint John, B.C. V1J 1V6	Mr. Barré Eyre

Appendix C (continued)

School	Teacher
Mount Douglas Secondary School District #61 3970 Gordon Head Road Victoria, B.C. V8P 3X3	Mr. Charles Brookman
Oak Bay Secondary School District #61 2151 Cranmore Road Victoria, B.C. V8R 1Z2	The teacher is not known.
Spectrum Community Secondary School District #61 957 West Burnside Road Victoria, B.C. V8Z 6E9	The teacher is not known.
Victoria Secondary School District #61 1260 Grant Street Victoria, B.C. V8T 1C2	The teacher is not known.
Parkland Secondary School District #63 10640 McDonald Park Road Sidney, B.C. V8L 3S8	Mr. Ross Martin
Stelly's Secondary School District #63 c/o School Board Office P.O. Box 2010 Sidney, B.C.	Mrs Rosalind Taylor

Appendix C (continued)

School	Teacher
Claremont Secondary School District #63 4980 Wesley Road Victoria, B.C. V8Y 1Y9	Mr. George Kelly
Cowichan Senior Secondary School District #65 2652 James Street Duncan, B.C.	Ms. J. Shelbourn
Lake Cowichan Secondary School District #66 Box 40 Lake Cowichan, B.C.	Mr. Dave Boekner
Nanaimo District Secondary School District #68 355 Wakesiah Avenue Nanaimo, B.C.	Mr. Rod Brown Mr. Jack Hodgins
Ladysmith Secondary School District #68 Drawer 190 Ladysmith, B.C.	David Kelley
Alberni District Secondary School School District #70 4000 Burde Street Port Alberni, B.C.	Mr. R. Rankin

Appendix C (continued)

School	Teacher
Georges P. Vanier Secondary School District #71 Box 3369 Courtenay, B.C.	Mrs. D. Croft
Fort Nelson Secondary School District #81 Box 90 Fort Nelson, B.C. VOC 1RO	Mrs. Jill Vivian
North Island Secondary School District #85 P.O. Box 100 Port McNeill, B.C. VON 2RO	Mr. Dave Manning
Cassiar Elementary-Secondary School District #87 Box 190 Cassiar, B.C.	Ms. Donna Ablin
Caledonia Senior Secondary School District #88 3605 Munroe Street Terrace, B.C. V8G 1X2	Mr. Peter Vogt
Salmon Arm Senior Secondary School District #89 Box 1000 Salmon Arm, B.C.	Mr. Duncan Lowe

A P P E N D I X D

PROVINCIAL SURVEY: ADDITIONAL TEACHER COMMENTS

APPENDIX D

PROVINCIAL SURVEY: ADDITIONAL TEACHER COMMENTS

Comment No. 1

No questions on class size? Class selection (i.e., criteria for entry).

Comment No. 2

Student assignments include direction to seek outside publication of materials. Usually some do get published and get payment.

Comment No. 3

Advice to all Creative Writing students:

It is far better to screw in one small light-bulb than to reach for the sun at midnight.

Comment No. 4

Have you ever thought of trying to organize Writing 11 teachers in the province so that we can exchange ideas more frequently. Such an exchange would be most useful.

Appendix D (continued)

Comment No. 5

It should be noted that the book we produce is an 'annual' (yearbook). It offers a certain outlet for some of the Creative Writing that is done. The other method we used, to publish C.W., was the monthly school newspaper.

It would certainly be beneficial to have a Provincial journal published (monthly?) with various student creations. . . .

Comment No. 6

I have been teaching this course for only two years, and am still searching for ways to develop the elements of the writer's style.

I doubt that the Department of Education could do very much in this field, unless they could commission a booklet containing passages illustrating various styles, with a simple analysis of the style of each. This should be of such a level as to be accessible to the student. Such a booklet would allow the student to become familiar with styles, and to observe the manner in which they differ.

Appendix D (continued)

The greatest help would be to hear from others involved in teaching Creative Writing. Perhaps this could be alone by the provincial English Teachers' association.

Comment No. 7

I am a new teacher of Creative Writing and am greatly interested in learning procedures used by other teachers. Do you know of any articles or books related to the subject of teaching Creative Writing?

Comment No. 8

Just for the record,I've divided the course into three segments:Journalism, Broadcasting (emphasis on radio techniques) and Creative Writing.

In a small school such as this it's difficult to offer really "in depth" courses which one mainly makes up oneself.

I was given the course to teach as I had a one time worked in the Newsroom of the Vancouver Sun--hence I had journalistic experience.

Appendix D (continued)

I'm <u>not</u> an English teacher--rather my field is that of History and Geography but I'm very thankful for taking English 303 at the University of British Columbia. I don't know what the course was supposed to contain but my instructress felt the outline as put forth by the Faculty of Education left "something" to be desired and what she did was offer a Creative Writing course albeit fairly well structured starting with how to write so others can understand what you're trying to say.

I've used a great part of my notes, etc. from my old English 303 course and have found them invaluable for this particular section of <u>Writing 11</u>.

<u>Comment No. 9</u>

I feel that this course was one of the most successful I have taught because we jumped right in and did things and learned from experience. We made a movie, made a videotape, made a literary magazine, etc. and then analyzed our efforts afterwards to see where we could improve. We only looked something up to see how to do it if we got stuck. I thought textbook studies in

Appendix D (continued)

this course would stifle creativity. As it was, we had no lack of creative ideas. Enclosed is a copy of our literary magazine. Very little of the class's total Creative Writing output is in the magazine because we tried to balance the contributions from different grades.

Also, we are somewhat limited by our geographical location! For instance, there probably isn't a professional (or even semi-professional) writer within miles who could do a reading.

Comment 10

This just got to me today so I hope it reaches you on time! YEA CREATIVE WRITING! LONG LIVE WRITERS. Don't let the government put in course outlines or screw us up at all. We can develop genre sections and develop skills ourselves if we have people who know what they are doing. We need people who know writing,preferably writers who like helping others to learn. The students are very intelligent, can handle difficult concepts and are very fun to work with. I am going back to do my M.F.A. in Creative Writing and only then will I feel really qualified to teach the course.

Appendix D (continued)

Comment No. 11

Creative Writing is a very popular elective here--about sixty students do it each semester. (School Roll - 550) Many students write far more than expected amounts and often continue to bring work in after completing the course. Poetry is most popular.

I enjoy reading nearly everything that is handed in, mainly because people are encouraged to write what is most important to them from day-to-day--and I emphasize emotional sincerity so that people express substantial aspects of themselves.*

I used to suggest topics at the beginning of every period but it seems that the more I withdraw my direction the more the quality of writing improves--a delicate process.

Comment 12

I would appreciate any help or suggestions I can get.

Next year I will insist on a journal kept for the year. I will also spend some time teaching STANDARD grammar and usage--sentences, paragraphs, essays. I believe

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*I also emphasize enjoying the process rather than achieving the goal. It seems to work--the results are generally impressive.

Appendix D (continued)

that creative writers must be aware of the "standard" they are ranging from. I look upon STANDARD grammar and usage as a knowledge of the CRAFTSMANSHIP of writing.

I will also spend time on a history of styles--have students parody styles.

I will, in addition, do a little survey of genres.

Once students have a background of standard grammar and usage, an awareness of different styles and forms, then they can try their hand freely moulding their own thoughts.

Then I will have workshops to discuss themes, compare notes and so on. Discussions, readings . . . .

Next year will be the second year for this course. This year I made the mistake of assuming:

(1) only people interested in writing or people who are writing already will be in the course (Creative Writing 11 is a convenient dumping ground for students who have no place to go--school problem which won't concern your thesis but which nonetheless affects the course).

Appendix D (continued)

(2) creativity is its own motivation.

(3) creativity functions best within a structurless (free) environment)

I will heavily structure the course for approximately one-half a year--sentences, paragraphs, longer compositions, history of styles, survey of forms--then one-half year on workshops, 'freer' environment etc., readings. I'll 'imprison' them in a structure first, then set them free.

Comment No. 13

Your questionnaire uses 'insist' in several questions. It is contrary with the spirit, of my course to <u>insist</u> on anything creative--with one exception, I insist that students not be humble about their work but that they share it with others. Hopefully, they work because they <u>want</u> to.

Comment 14

I am currently endeavouring to persuade the Department of Education in Victoria that separate credits should be given for Creative Writing 11 and Journalism 11, as they develop entirely different skills. I am of the opinion that they appear to different types of students and capitalize on different talents. So far, I have met the usual bureaucratic 'red tape'--but I haven't given up!

APPENDIX E

Ways of Knowing The Student

A. <u>Ideas Relevant to an Awareness of the Person's Individuality</u>*

1. Remember that potentialities have to be looked for and that this takes effort.
2. Try to discover something unique about each child or young person.
3. Expect him to be different.
4. Identify him by name as early as possible.
5. Remember that children come in many different shapes, sizes, colors. Each has his own personality that needs to be differentiated.
6. Remember that each has his own pattern of learning and that it is important to "tune in to it" or become aware of it.
7. Accept him as he is. Every child and young person has interesting, exciting, and valuable qualities.
8. Observe the environmental effects on him; know the environmental background.
9. Be aware of the previous injuries or experiences that have shaped his way of thinking, acting, and feeling.
10. Be familiar with his past record, achievement, discipline, health, etc.
11. Learn something of his family relationships ("chip off old block").
12. Know what the normal pattern is and compare to see how his pattern differs from it.
13. Remember that we never learn all there is to know about a person.

B. <u>Ideas Involving Heightened Sensory Experience</u>

14. Look him over.
15. Focus your attention directly on him.
16. A child's physical qualities are one way of knowing him.
17. Use all your senses of "knowing"--stretching them to the utmost.

*[Torrance, 1970, pp. 26-30].

19. Weigh and test.
20. Look at, listen to, react to him from <u>all</u> angles.
21. Observe in various kinds of light (in as many situations as possible). Bright lights bring out some characteristics, while shade brings out others.
22. Observe the child first as an isolated individual, and then his reaction to his environment, the reactions of others to him, and his behavior in different situations.
23. Test the depth and genuineness of his observable (surface) characteristics. What you might assume to be sham or pretense may be genuine.
24. Observe what he does when left alone.
25. Empathize. Try to imagine how he experiences things.
26. Construct fantasies or dream castles about what he could become.
27. Observe cleanliness or lack of cleanliness. What appears to be uncleanliness may only be stains.
28. Go below the surface appearance to find the real child.
29. See him from all sides and positions.
30. Notice physical differences so as to distinguish one pupil from another as early as possible.
31. Photograph him engaged in various kinds of activities. Record his voice.
32. Observe whether he is relaxed or tense.
33. Look, look, look, and then look again.

C. Extension of Sensing through Experimentation

34. Encourage him to go further than he thinks he can, to test his limits.
35. Find his most obvious assets, put them to use, and see what others emerge.
36. Do not be afraid to challenge a child or a young person to his limits occasionally, even to the frustration point.
37. Provide materials for manipulation, give opportunities for their use, and see what potentialities emerge.
38. Set up a variety of situations where he may work alone, with one, with a committee, and with a structured class, and observe changes in behavior.

39. Observe his response to different environmental factors.
40. Alter the classroom structure.
41. Give him an interest inventory of some kind.
42. Challenge him with a variety of types of assignments and note the results.
43. Use him for an important purpose or goal and observe what new potentialities this brings out.
44. Observe him under stress, when he is angry, etc.
45. Observe what he chooses to do when he is alone.
46. Give him opportunities to pursue his hobbies or strong interests as a way of bringing out some of his best abilities and strongest motivations.
47. Observe changes or lack of change (stability) under different conditions.
48. Keep changing the conditions. Give different activities to bring out new potentialities that don't just happen to come out.
49. Observe how he responds and to what he responds.
50. Let him act independently.
51. Give him a chance to express himself.
52. Experiment and evaluate; observe what new qualities come out under various conditions.
53. Use a variety of ways of testing them.
54. Develop or enhance one potentiality and see what others come out.
55. Joke with him.
56. Needle him.
57. Remember that every child and young person has infinite potentialities, and there is no end to them if we are open, and if we exert effort.
58. Observe him under stress and competition.
59. Synthesize test scores and other data into a coherent meaningful picture.

D. <u>Extending Awareness by Recording, Predicting, and Checking Predictions</u>

60. After making observations, predict how the child or young person will perform (behave, achieve, react, respond) in various situations; how he will meet predictable stresses, etc.

61. Have him react to certain objects, and predict his reaction.
62. Withhold final judgment. Keep open to changes and unseen potentialities.
63. List observable characteristics. Write down predictions and keep a record of their outcome.
64. Record observations from time to time, over a span of time. Observe trends.
65. When you combine his potentialities with someone else's, what new qualities emerge.
66. Examine performance data, if available. Study growth trends.

E. Extending Awareness Through Interpersonal Reaction

67. Find ways of rearranging children for greater interaction.
68. Allow children to work in teams, and listen and observe to see what unexpected qualities are manifested.
69. Observe what talents, interests, or motivations emerge in role playing, playground activities, lunchroom interaction, fantasy activities, etc.
70. Observe the child's behavior in different combinations of other pupils.
71. Ask other people about him; find out how others see him.
72. Use sociograms and other peer ratings, interaction information, etc.
73. Observe how he interacts with his peers in the classroom.
74. Compare him with others his age, sex, etc.
75. Notice his moods and reactions day after day; observe how his presence or absence affects others.

F. Using Self in Interaction Process

76. Remember that warmth of personality is felt only by contact, association, etc.
77. Touch him.
78. Hold him.
79. Caress him.
80. Converse with the child or young person individually.
81. Act as a responsive environment.

82. Be available, always take time to listen, and look for potentialities.

83. Be really interested; really care.

84. Try to get to know him well enough to discover what "warms" or "sparks" him.

85. Love him.

86. Enjoy him.

87. Work and play along with him; co-experience, co-learn.

G. Through Heightened Consciousness

88. Become aware of your own biases--potentialities you tend either to see or to ignore.

89. Instead of forcing the child into your mold, think of ways of helping him develop as he is, using his own best potentialities.

90. Become aware of the child or young person's effect on you emotionally.

91. Remember that no child or young person is dull or uninteresting; it takes time and quiet effort to find the qualities that make him unique.

92. A person's potentialities are many-sided; sometimes we see only one dominant quality and miss all the others.

93. Do not let a label blind you to what the child really is and can become. The label may sometimes be incorrect or inappropriate.

94. Know what biases and limitations for awareness keep you from understanding a child or young person.

95. Reflect about the child and your own feelings about him.

96. Take time out to become aware of his potentialities.

97. Keep open to the child's developmental and behavioral pattern.

98. Seek to know the child intimately and intuitively.

99. After making observations, let the processes of incubation operate.

100. Differentiate the similarities and differences between you and him; do not assume that he responds as you do in all respects.

APPENDIX F

Helpful Articles on the Practicalities of Student Publications Within the School

Benjamin W. Allnut. "Why Do You Do It?," C.S.P.A.A. Bulletin: Vol. 32, May 1974.

This article reviews the responsibilities of high school students and advisors involved in producing school publications.

Edmund Arnold. "Your Publications can Improve When You Set High Standards," Communication: Journalism Education Today: Vol. 7, Winter 1974.

This article suggests ideas for encouraging high school publications staffers to produce consistently high quality work.

Julia M. Connor. "Advising Student Publications - Step by Step," Scholastic Editor Graphics/Communications: Vol. 54, October 1974.

Connor provides a number of practical tips for teachers who are currently faculty advisors for student publications or are contemplating such a move.

Joseph M. Murphy. "Living After Three," C.S.P.A.A. Bulletin: Vol. 32, May 1974.

Contained in this article is the address of Director Emeritus, Dr. Joseph M. Murphy of the Columbia Scholastic Press Advisors Association, on the nature of the relationship of the journalism advisor and his students.

Robert Stephen Silverman. "How to Measure a Publications' Legibility," School Press Review: Vol. 49, February 1974.

Silverman provides and discusses the use of an instrument for evaluating the legibility of any publication.

Howard J. Waters. "Step Up Advocacy, Soft-Pedal Authority," Catholic School Editor: Vol. 43, March 1974.

Part One of a two part series, this article examines the role and responsibilities of faculty advisors for secondary publications.

Leslie Zaita. "Let Your Students Carry the Ball," Catholic School Editor: Vol. 43, March 1974.

Part Two of a two part series, this article examines the roles of the faculty advisor and student editor from the point of view of a former student editor.

A Book that is particularly helpful is The School Literary Magazine, by B. Jo. Kinnick, ed. It is an impressive book that publishing classrooms should not be without.

APPENDIX G

Exemplary Published Student Work

Foxfire. Anya Seton ed.

Students delve into the folk arts and folklore of the rural Appalachias.

Sunshine Unfolding. Craig Holdrege, and others.

Students designed this book for use by both elementary and high school students. Topics covered include Hinduism, Yoga, Transcendental meditation, traditional American philosophies, Far-Eastern philosophies (Taoism, Zen Buddhism, and Zen concepts), Macrobiotics and Judeo-Christian Teachings.

The Whispering Wind: Poetry by Young American Indians. Terry Allen ed.

This book is a collection of poetry by students from the institute of American Indian Arts. Many poems are rooted in the Indian oral tradition.

Wishes, Lies and Dreams. Kenneth Koch and the Students of P.S. 61 in New York City.

This book is a collection of children's poetry, augmented by Kenneth Koch's descriptions of how he taught the children to write poetry and to enjoy the experience.

Those interested in reading other student authored work, should read the article, "Children as Authors," Elementary English: Vol. 49, October 1972, by Mary Anne Hall and Linda B. Gambrell.

APPENDIX H

Musts for the Creative Writing Student Library

Canadian Writer's Guide. Canadian Authors' Association.

This comprehensive manual and market list is a must for every Canadian writer. It explains the requirements of Canadian editors, supplies information on such items as grants, copyright and fee structures.

The Creative Writer. Earle Birney.

This book contains the texts of seven half-hour philosophical talks with Earle Birney about the writer and his art.

How to Publish Your Own Book. L.W. Mueller.

As a guide for authors who wish to publish a book at their own expense, this book is complete in its practical suggestions. Detailed information is provided on every aspect of publication. The only drawback is its lack of particular Canadian information.

International Directory of Little Magazines and Small Presses. Len Fulton ed.

All the pertinent details, for both submissions and orders, for every magazine printed, are included in this compilation.

Let's Write a Script. T.E. Harding.

Some problems of writing scripts for radio and/or television are discussed. Notes are also included to help the freelance writer who wishes to sell his work.

The Publish-It-Yourself Handbook. Bill Henderson ed.

This book is a collection of practical tips for many kinds of publications, from recipe books to underground newspapers. It is written by writers who have already published in the field they are writing about.

Western Windows: A Comparative Anthology of Poetry in British Columbia. Patricia M. Ellis ed.

This contemporary anthology of poems, with accompanying poet interviews, is intended to force readers to accept poetry as real and vital messages from one human being to another.

Writer's Market. Canadian Authors' Association.

This book expands on the information provided in Canadian Writer's Guide.

Writing Children's Books. Children's Book Council pamphlet.

This pamphlet concerns what the writer needs to know: special techniques, how to submit a manuscript and what happens to a manuscript at a publishing house.

Writing for Children and Teen-Agers. Lee Wyndham.

The purpose of this book is to teach would-be authors how to write and publish a book for young people. It is divided into two parts: "A Practical Guide to Publishing" and "Special Writing Problems and Projects."

APPENDIX I

Writers' Market

The Antigonish Review.
St. Francis Xavier University,
Antigonish,
Nova Scotia.

Blackfish.
1851 Moore Avenue,
Burnaby 2,
British Columbia

Bluenose Magazine,
Box 580,
Port Maitland,
Nova Scotia,
BOW 2VO.

The Canadian Fiction Magazine,
P.O. Box 46422,
Sta. G.,
Vancouver,
British Columbia.

Canadian Poetry,
Department of English,
University College,
University of Western Ontario,
London,
Ontario.

The Capilano Review,
2055 Purcell Way,
North Vancouver,
British Columbia,
V7J 3H5.

<u>Charasee Press</u>,
P.O. Box 340,
Station E,
Toronto,
Ontario

<u>davanci</u>,
P.O. Box 813,
Station A,
Montreal,
Quebec.

<u>Event</u>,
Douglas College
P.O. Box 2503,
New Westminster,
British Columbia

<u>File</u>,
Art Official Inc.,
241 Yonge Street,
Toronto,
Ontario,
M5B 1N8

<u>Grain</u>,
Box 1885,
Saskatoon,
Saskatchewan.

<u>Impulse</u>,
Box 901,
Station "Q",
Toronto,
Ontario,
M4T 2P1.

<u>It Needs To Be Said</u>,
R.R. 1,
Box 201,
Kingston,
Ontario.

Los,
c/o. English Department,
Concordia University,
Loyola Campus,
7141 Sherbrooke Street,
W. Montreal,
Quebec.

Karaki,
Apt. 1
2821 Irma Street
Victoria,
British Columbia
V9A 1S3.

Makara,
1011 Commercial Drive,
Vancouver,
British Columbia
V5L 3X1.

Malahat Review,
University of Victoria,
Victoria,
British Columbia.

NeWest ReView,
13024-109 Avenue,
Edmonton,
Alberta.

Only Paper Today,
c/o A Space,
85 St. Nicholas Street,
Toronto,
Ontario.

Ontario Review,
6,000 Riverside Dr. E.,
Windsor,
Ontario,
N8S 1B6

Parachute,
C.P. 730,
Succursale N,
Montreal,
Quebec,
H2X 3N4.

Poetry Windsor Poesie,
Box 6,
Sandwich,
P.O. Windsor,
Ontario,
N9C 3Y6.

Prism International,
Department of Creative Writing,
University of British Columbia,
Vancouver,
British Columbia.

Repository,
R.R. 7,
Buckhorn Road,
Prince George,
V2N 2J5.

Revue,
Box 652,
Sta. A,
Vancouver,
British Columbia.

Room of One's Own,
1918 Waterloo Street,
Vancouver,
British Columbia,
V6R 3G6.

West Coast Review,
Simon Fraser University,
Burnaby 2,
British Columbia.

Wascana Review,
Wascana Parkway,
Regina,
Saskatchewan.

There are certainly many other publications worthy of attention, some of which are listed below:

Anansi
Artscanada
Athanor
blewointment
Branching Out
Canada West
Canadian Forum
Canadian Literature
Coach House
Combustion
Contact
CV/II
Dalhousie Review
Delta
Fiddlehead
Imago
Is
Island
Moment
Morrise Press
new press
Poet Lore
Poetry Bag
Poetry Northwest
Quarry
Queen's Quarterly
Quill and Quire
Sono Nis
Talon
Tamarack Review
Vancouver Life
Vigilante
White Pelican
The Whole Apple
Writing
Yes

APPENDIX J

Writing Competitions

Canada Council of Teachers of English (CCTE):

Project Pandora Poetry Content

- submit through British Columbia English Teachers' Association (BCETA)
- details available in BCETA publication: Update

Canada Permanent Trust:

Short Story Contest

- submit through Student Writing Contest, The Permanent, Room 1502, 320 Bay Street, Toronto, Ontario M5H 2P6
- submit by December 31
- write for details

National Council of Teachers of English:

Spring Poetry Festival

- submit through The English Journal, IIII Kenyon Road, Urbana, Illinois, 61801
- submit by March 1

Scholastic Magazine:

Scholastic Awards

- annual writing awards in short story, poetry, drama and article
- submit through Scholastic Magazine, 50 W. 44th Street, New York, N.Y., 10036
- submit in January

Seventeen Magazine:

Short Story Contest

- submit through Seventeen, 320 Park Avenue, New York, N.Y., 10022
- see March issue
- submit by July 1

University of Victoria:

Science and Humanities Symposium
- essay competition
- write for details

Youth Magazine:

Creative Arts Awards
- submit through Youth Magazine, Room 1203, 1505 Race Street, Philadelphia, PA 19102
- write for details

Writer's Digest:

Annual contest for short story, article or poem
- submit through Writer's Digest, 9933 Alliance Road, Cincinnati, Ohio 45242
- not limited to students
- submit by May 31

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