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A COMPARISON BETWEEN TRADITIONAL AND OPEN-AREA CLASSROOMS AS TO CREATIVITY

BY

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ABSTRACT

Children in grades three, four, and five, from an Open-area school, and children from similar grades in a Traditional setting were compared as to creativity. Twelve males, and twelve females were measured in each classroom. Rogers' conditions for creativity were adopted as a general theoretical framework. Over a six-week period, a creative writing task and a magazine of creative writings were administered. Pre-test and posttest creative writing measures were presented to assess qualitative changes in creative writing ability. The number of words in each weekly magazine submission was evaluated as a quantitative measure. Comparisons were made between schools, grades and sex of the subjects over the six-week period and on the pretest and posttest measures. It was hypothesized that Open-area children would be more creative than Traditional subjects. Other hypotheses regarding the quantity and quality of creative writing; the differences between grades; and sex differences were also examined. The results were as follows:

1. There was no difference between the Open-area and Traditional classrooms as to creative writing.

2. Females were superior to males in creative written work.

3. There was a general decrease in creative writing over the six weeks.

In view of the above findings, it was considered that the Open-area school did not offer a more creative environment than the Traditional school. Females were more creative than males, it was suggested, as a result of predicted cultural expectations. The general decrease in creative writing was considered to be a result of the following conditions: external evaluation; low reward in the form of the magazine; and a low probability that the children could see their productions in print.

In conclusion, the present method of measuring creativity by creative writing, and the length of the six-week study may have been two factors which affected the results. Given these facts, possibly Rogers' conditions for creativity were not tested.

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TO GLORIA AND DAVID-TOM

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CHAPTER I

INTRODUCTION

The society of the future as suggested by Toffler (1971) undoubtedly will be one of infinite diversity. To survive the onslaught of future shock it would seem that individuals also in their personality make-up must assume a posture of flexibility. The touchstone for such dynamic change appears to be centered in creativity.

Over the past several years, the concept of creativity has been used and abused by layman and scientist alike. Their ideas as to what creativity is, or should be, run the gamut from naive statements to extremely well thought out and scientific investigations.

It is not the purpose of this paper to discuss the entire range of creativity research. This has been done elsewhere (Torrance, Yamamoto, Schenitzki, Palamultu, and Luther, 1960 , Golann, 1963). This investigation is concerned with creativity as it occurs in the elementary classroom. If we are to have capable, gifted adults who will contribute to future society through their genius, then it would seem that it is in the elementary school system that the battle lines ought to be drawn. One only has to look at the spontaneous play of a preschool child to view his gifted abilities. Why is it

then thatthis spontaneity tends to disappear as the child enters school and passes through the many years of academic training.

Creativity and the School System

Certainly the school system in itself is not entirely to blame for the decrease in children's creativity. The culture actively encourages and fosters conformity. As Cropley (1967) stated, in summarizing the cross-cultural investigations of Torrance, virtually all of the cultures investigated strongly disapproved of:

> . . . properties, like question asking, guessing, getting preoccupied with tasks, having the courage of one's convictions, disturbing classroom procedures, being emotionally sensitive, being independent in judgment and thinking, being intuitive in making associations, being unwilling to take risks, and finally, being willing to accept authority's say-so (p. 52).

He went on to say that conforming behaviours at times appear to be preserved by cultures as being of the highest good. However, Dreikers (cited in Otto, 1966) stated that current methods of education stifle creativity because imagination hinders conformity. Barron (1969) noted that continuing statements from psychologists and educators in the school system suggest that potential creativity exists in an unfavourable climate in the classroom and in society in general.

Torrance (1963) shares this concern when he notes that creative potential is often stifled by the school system ". . . the trouble is that our relationships with children and the structure of the school system interfere with this natural process (p. 9)". Blom, Rudnick and Weiman (cited in Otto, 1966) felt that the dimensions of human potentialities, as far as children are concerned, are often considered to lie within a restricted behavioural range, namely, academic or intellectual activities.

Rogers (cited in Combs, 1967) decries the mediocrity which is encouraged in leading schools of science and universities. If the potential of the individual person is not released, he said, then the enormous discrepancy between our level of physical energy resources and human resources will "doom us to a deserved and universal destruction (p. 15)". In another book, Rogers (1969) discussed the dilemma facing educators. On the one hand, students can be presented with a prescribed curriculum, similar assignments, standard tests, etc.. Another alternative, which Rogers defines as "experiential learning" has a quality of personal involvement; is self-initiated; is pervasive; evaluated by the learner; and finally, the element of meaning to the learner is built into the whole experience (p. 5). Elizabeth Drews (1960) characterized Rogers' attitude

in saying that for emotional maturity and intellectual competence children need "Freedom to Grow". In humanizing Guilford's statements, Lowenfeld (1958) seems to reflect the statements of the foregoing authors by noting that current research on creativity, by emphasising sensitivity, fluency, flexibility and originality, would revolutionize previous teaching methods.

Cultural Discontinuities in Creative Development

Torrance (1962a, and 1962b) described a generalized developmental curve of creativity in American culture. He noted that at the beginning of age three, there is an increase in creativity until a peak is reached at about four and one-half years. A drop occurs at about age five, at about the time the child enters kindergarten, and is followed by increases in the first three grades. At about the age of nine, near the end of the third grade or at the beginning of the fourth grade, there is a rather severe decrement in almost all of the creative thinking abilities. Elsewhere, Torrance (1967) refers to this as the fourth grade slump in creative thinking. After the fourth grade, there then comes a period of recovery, especially for girls, in the fifth grade. It is a recovery of fluency rather than originality. The recovery of originality appears in the sixth grade. There is another decrease of creat-

ivity in the seventh grade with recovery in the eighth and continued growth until a peak is reached in the eleventh grade. Torrance noted that almost no group studied has exceeded the creative performance of eleventh graders.

In a cross cultural study, Torrance (1967) confirmed these results in the advantaged, dominant subculture in the United States. In the same study he also examined the conditions which fostered and inhibited creative development in a number of other cultures which were noted to foster or discourage creative functioning. These included a segregated black school in Georgia; mission and government schools in Samoa; two schools in West Berlin, Germany; two Norwegian schools in rural and urban areas; city and country schools in Australia; and seven schools in New Delhi, India.

The implications of the results suggest that there are discontinuities of some kind in almost all cultures, and that these influence creative functioning and development. In the more continuous cultures there tend to be few slumps, but also little growth. Torrance and White (1969) stated that "The fourth-grade slump, rather common in the dominant, advantaged culture of the United States, seems to be a culture-made one and not genetically determined (p. 162)."

CHAPTER II

REVIEW OF THE LITERATURE

Prior to Guilford's work (1950) on the problem of creativity, research into this area was at a standstill. His subsequent investigations (1954) and building of a model (1959, 1960) has expanded our concept of mental abilities beyond traditional intelligence (I.Q.) measures. The question of creativity has been a popular one for many years. Galton's classic study of hereditary genius (Stein and Heinze, in Vernon, 1970) and Terman's monumental work (in Vernon, 1970) immediately come to mind. It remained for Guilford, however, to point to the necessity for creativity research to take its place as a bona fide area of psychological investigation. Most important perhaps was his discussion of convergent and divergent thinking processes. The former being characterized by thinking towards one, specific "correct" answer to a problem; the latter by a flexible examination of the problem to produce varying and multiple responses.

Creativity/Intelligence Distinction

Following upon Guilford's statements, a great deal of interest was generated by the comparison of creativity and intelligence. Getzels and Jackson (1962) pursuing

this issue in their studies of highly intelligent and highly creative children, found no difference between highly creative and highly intelligent children on achievement scores for standard subject-matter tests. Torrance (1960a) performed eight partial replications of the Getzels and Jackson findings with children more representative of the general population. He found a correlation of .16 and .17 between the Stanford-Binet and the creativity tests. In retrospect, Barron (1957) reported a coefficient of correlation of .33 between his measure of Originality and the Concept Mastery Test. McKinnon (1962) stated that they found in their samples of architects an "essentially zero relationship between the two variables". Golann, in a review article (1963) summarized several studies, suggesting a correlation of .40 exists between the total ranges of creativity and intelligence. Beyond an I.Q. of approximately 120, measured intelligence is unimportant to creativity. Subsequent commentaries and research (Torrance 1963, Yamamoto 1965, Shapiro 1967) appears to verify previous findings. Day and Langevin (1965), as cited by Taylor (1964) and Vernon (1964), state that it is accepted generally that intelligence and creativity become independent at the higher level of I.Q.. Anastasi and Schaefer (1971), in a thought provoking article, suggest that each term covers many abilities identified with re-

latively independent factors and that creativity, like intelligence, should be recognized as referring to a loosely defined, broad, and many faceted concept. Coleman (1969) noted that there were major difficulties in predicting creativity because of the narrow range of achievement which has been erroneously labelled intelligence.

In reference to the children who were subjects in Torrance's investigations (1959a, 1960a, and 1963), he noted that "about 70 percent of the most creatives would have been eliminated if we were selecting a "gifted" group on the basis of the intelligence test or Miller Analogies (p. 17)."

Definition of Creativity

Creativity is something that has come to be valued as an important area of development in individuals, not only by researchers, but also by educators and the general population. As a result, definitions of creativity abound. The average person considers creative talent to rest solely on the individual's "giftedness" in music, painting, poetry and the like. More scientific definitions have been offered which began to shed light on the creative process. Freud (1924) felt that creativity was the result of a diversion of libidinal energy - a regression in service of the ego, as it were, which received support from Barron's studies (1957). Simpson (1922) defined creative imagination as a quantitative measure relating to the frequency of spontaneity in thought.

Campbell (1960) suggested a model he defined as blind-variation and selective-retention, involving both trial and error problem solving and natural selection in evolution. Mednick (1962) presented an associationist model referring to the solution of problems creatively by three methods, serendipity, similarity, and mediation, and devised the Remote Associations Test to tap these abilities.

Indirectly, the value of these experimental theories relate to the present study since they attempt to get at the heart of creative functioning.

In a more humanistic vein, May (1959) presented an existentialist point of view that creativity was a process of emotional health and well-being. He defined it as "the encounter of the intensively conscious human being with his world". Maslow (1957) also discussed creativity from the existentialist viewpoint and expressed concern over emotional blocks to this life process. Klaras and Mowsesian (1970) suggest creativity involves a search for meaning, suggesting it is synonymous with self-realization.

Carl Rogers

Perhaps most important to the present investigation is the interpersonal approach developed by Rogers referred to in the Getzels and Jackson study and by Torrance (1963) as being crucial to the encouraging of creativity in children. Rogers (1959, 1970) defines creativity as

follows:

> The creative process is the emergence in action of a novel relational product; growing out of the uniqueness of the individual on the one hand and the materials, events, people, or circumstances of his life on the other (1959, p. 71).

In Rogers' view, the conditions necessary for creativity are:

1. Openness to experience: extensionality. This is the opposite of psychological defensiveness. Basically it involves lack of rigidity, and flexibility of concepts, beliefs, perceptions and hypotheses. It is the ability to tolerate ambiguity.

2. An internal locus of evaluation. Basically, Rogers feels that the most fundamental condition of creativity is that the individual himself establish the value of his product independent of praise or criticism by others.

3. The ability to toy with concepts and elements. It is the ability to play spontaneously with ideas, color, shapes and relationships and develop them into impossible and transformed ideas and potentials. From his spontaneity arises true creativity in seeing things in a new significant relationship.

Rogers states that if creativity is to occur, then the conditions of psychological safety must be present. There are three associated processes which establish psychological safety.

1. Accepting the individual of unconditional worth. Whenever a teacher parent or other person feels that this individual is of worth in his own right regardless of his present condition or behaviour, he is fostering creativity. This seems to be an unconditional faith in the integrity of the person.

2. Providing a climate in which external evalutation is absent. When the individual finds himself in an atmosphere where he is not being evaluated, not measured by some external standard, then he is free to be creative. "Evaluation is always a threat, always creates a need for defensiveness, always means that some portion of experience must be denied to awareness".

3. Understanding empathically. This condition refers to the possibility of one individual trying to see, and feel what another feels by trying to look at things from the person's own frame of reference.

Rogers' final condition is that of "Psychological Freedom", which consists of permitting the individual complete freedom of symbolic expression. It fosters the openness, and the spontaneous manipulation of concepts and meanings so essential to creativity.

Dreikers (1966) supported Rogers when he said that respecting the child "as he is" opens the door for growth and development.

Torrance's Definition

Torrance (1960a,1962a and 1963) subscribes to the definitions of a number of authors, where the quality of "Newness" is implied. He calls creativity "the process of sensing gaps or disturbing missing elements; forming ideas or hypotheses concerning them; testing these hypotheses; and communicating the results, perhaps modifying and retesting the hypotheses".

Yamamoto (1962) following on Torrance's lead,

states that:

> One must be sensitive to the internal and external environment to recognize problems and start thinking; he must also be rich in ideas (fluency) to open, pick out and communicate good ones; he must further be flexible in his ideas to cover vast regions of possibilities without being caught in a rut; he must in addition be clever and original in his ideas to make a breakthrough; and quite possible he must be able to redefine, recognize, and elaborate his ideas to come up with a final solution to the problem. (p. i)

Factors Inhibiting Creativity

There are a number of causes which lead to the discontinuity of creative growth in children besides general cultural considerations. Torrance (1963) lists a number of conditions which might lead to the failure of creativity to be fostered in the school environment. These social or cultural conditions first became apparent when he and his colleagues began to develop and administer tasks to stimulate creative thinking in children.

Success-Orientation

The United States is a success-oriented culture and the educational system does not prepare children to cope with future frustration (Torrance, 1960b, and 1963). Commenting on an exploratory cross-cultural study he noted that British children are more equipped by their school education to tolerate frustration. He notes that in the United States everything detrimental to success must be

avoided. Tumin (1954) states that when the educator competitively ranks the products of his students against one another according to his own definition of excellence, then he is providing an atmospere hostile to creativity.

Peer Orientation

Peer pressures to conform permeate social psychological investigations and undoubtedly have inhibiting effects on creativity. Torrance (1959_a) found clear evidence of pressure against the most creative number of a group in each of the twenty-five groups studied. There was a decreasing tendency for group members to work alone from the second to sixth grade especially among the most creative. Groups tended to organize themselves at the fifth grade and began to exert control by a number of means, including open aggression and hostility, criticism, and rejection and/or ignoring etc.. He feels that this peer pressure, which leads to consensual approval and validation in the fourth grade is primarily responsible for the drop in creativity at the fourth and fifth grade level. Crandal, Orleans, Preston and Robson (1958) in examining social compliance in young children found that it was easier to predict compliance and non-compliance at an older age (age 8) and suggested that the expectations of both society and parents change as the child gets older. In school, children are expected to behave in more socialized

and cooperative ways and parents reinforce this. Iscoe, Williams, and Harvey (1964), in comparing conformity between negro and whites, found that whites increased in conforming behaviour between the ages of nine to twelve years and that white females conformed most. Fleming and Weintraub(1962) noted that verbal creative production was related to chronological age, when they investigated the relationship of creativity to rigidity.

Sanctions Against Questioning and Exploration

Educators in general recognize that children must inquire about things and ask questions concerning the many faceted wonders of their world. However, at the same time the school system has found many ways of eradicating the natural exploring tendency on the part of the child. Many devices of ridicule and evasion have been perfected to put the curious child in his place. "Curiosity killed the cat" is a usual answer. This experiential kind of learning and inquiry which is so important to creativity begins before the child can utter a word. Torrance believes that the process of manipulation, so important to the infant, is the forerunner of creative work in science, art, or any other field. To develop creative thinking, the child must, within safe limits, be permitted and encouraged to manipulate and play with objects, words and ideas. Both Getzels and Jackson (1962)

and Torrance (1962a) reported that teachers dislike the highly creative, even when academically successful, and prefer teaching the most docile and less questioning high I.Q's..

Overemphasis or Misplaced Emphasis on Sex Roles

Boys excel girls, and girls boys, in different kinds of creative activity (Torrance, 1962a). For the most part, our culture imposes different role expectations on boys and girls. Women in the past, for example, have not been noted for creative discoveries in either the sciences or humanities. This over-concern and often misplaced emphasis on sex-roles can, in the case of creative children, smother creative achievement and in some cases lead to maladjustment.

Both sensitivity and independence are required for creativity. Sensitivity is characterized as a feminine virtue and independence is considered to be a masculine quality. Highly creative boys appear to be more effeminate than their peers and creative girls are more masculine than their peers. Barron (1957) and Torrance (1959b and 1963) found evidence of the phenomenon. Helson (1970), in a Jungian framework, found that books written by creative men and women showed sex appropriate characteristics; those by males presenting heroic, tender and comic themes of phantasy and those by women showing both independence

and contact with tender emotion.

In another article, Helson (1967) found that among creative mathematicians, both male and female, creative men assumed a "patriarchal" cognitive style and creative women a "matriarchal" cognitive style. She also found (1971), that both creative males and females were less constricted than comparison subjects, thus suggesting that even among creative individuals there is an assumption of these roles in the expected direction. However, creative individuals are also able to assume qualities more appropriate of the opposite sex and use them to advantage in their creative endeavours. Creative female mathematicians were less assured, published less, and occupied a less prestigeful position when employed than creative male mathematicians.

Divergence Equated with Abnormality

Despite evidence to the contrary (Barron, 1957) it is a commonly held opinion that individuals with creative talent are in some sense strange, or different, or abnormal. There is, in other words a tendency to equate divergence with abnormality. Such "abnormality" is frowned on by the culture (Torrance, 1967) and the group works actively to erradicate such divergence. This was most evident in the Samoan study cited by Torrance. Torrance (1959a) found that there was clear evidence of pressure aimed against creative members of his groups, from very overt measures to

subtle ploys to reduce the separate individual life-style of the creative group member. In Barron's investigation (1957), he stated that perhaps the quality which most characterized the effectively original person was the ability "to regress very far for the moment while being able quite rapidly to return to a high degree of rationality, bringing with him the fruits of his regression to primitive and fantastic modes of thought (p. 739)." He suggests that although the creative person does demonstrate some of the characteristics of the "abnormal" individual, he is able to benefit from such regression and can safely recover from it because he retains a basic level of reality. Barron considers the creative genius both naive and knowledgeable, at home equally with primitive symbolism and rigid logic. He is both "more primitive and more cultured, more destructive and more constructive, occasionally crazier and yet adamantly saner, than the average person (p. 740)". Barron pursued the various correlates of creativity and psychological health in a book of the same name (1963) in which he reaffirmed the basic sanity of the creative individual regardless of the regressions and reversions to "abnormal" or "mentally ill" behaviours. Hebeisen (1959) administered a test of creative thinking to a schizophrenic group and found that schizophrenics were tremendously impoverished both quantitatively and qualitatively in imagination

and creative thinking ability.

The creative individual retains a flexibility in psychological health which allows him to utilize regressive characteristics, commonly associated with abnormals, in a constructive way. His divergency then, is qualitatively different than that of the schizophrenic who is inflexible and narrow in his productions. The various types of divergency are usually not distinguished by peer or cultural groups and efforts are made to induce conformity to group norms. Children fall prey to such pressures and lose their individual talents in the process. Grossman and Eisenman (1971) in investigating the effect of authoritarianism on creativity, found that creativity and authoritarianism appear to be opposite poles of the same continuum.

Work-Play Dichotomy

There is a dichotomy expressed between work and play in western culture. A child is supposed to like play and is considered unusual if he does not. Conversely, work is supposed to be disliked, and the child who likes work is often considered abnormal. Torrance says "What the children enjoy makes teachers uneasy. School is supposed to be work, not fun" (1963). He notes that in the administration of the creative writing titles, teachers objected to the divergent characteristics of the topics because

they were not suitable for boys and girls, being silly and unrealistic in their opinion.

These aforementioned conditions, then, are some of the general considerations which affect creative growth in children. When the education system, which has prime responsibility in fostering this necessary quality discards its rigidity and constriction in its teaching practices, perhaps, children will arrive at Maslow's (cited in Anderson, 1959) "prime creativeness" which, he states:

> . . .comes out of the preconscious; is the source of discovery and ideas which depart from what exists at the moment; is common and universal to all people; is found in healthy children; comes from those who are able to play, fantasy, and laugh; and comes from those who accept their softness and femininity and some weaknesses in themselves (p. 56).

The School Environment

The commentaries of Torrance and Getzels and Jackson provide evidence that the creativity dimension is ignored if not stifled by the school environment. Combs (1967) says that the schools are tremendously efficient in providing people with information. He decries the fact that this appears to be the ultimate goal of the process. The person in that process, is forgotten. Conventional education is hostile to the development of personality in the healthy, creative sense. Tumin (1954) said that nothing is quite so hostile to the maximization

of creativity as the competitive grading system prevalence in our schools. Commenting on MacKinnon's finding that his creative individuals were often undistinguished academically, Hudson (1966) found further evidence for this fact when he investigated distinguished persons at Cambridge. He found no relationship between a student's degree level (or mark) and his future chances of becoming a member of a distinguished academic society. He states most strongly "that conventional education is uncongenial to independent spirits seems to me uncontestable".

Within the past several years there has been a dramatic change in the elementary education system. Vast and far-reaching experiments of indescribable number have been attempted to improve the quality of the education experience. The number of changes and innovations occasionally leave the innovators themselves confused. One of the most significant achievements during the period of educational upheaval is the establishment of the Open-area classroom, where attempts are made to provide a flexible curriculum and program for the continued growth of the child. It is marked by a student-centered style where the child has the freedom to explore his potentialities. This approach, often called the open-area school, the Open-plan or Open-concept school seems to offer the possibility that at long last a situation has arrived where creativity can be fostered. The literature in this area is limited, and

primarily consists of conflicting opinions on the pros and cons of the system. In a report prepared for the York County Board of Education (1971), it was suggested that the Open-concept school did not encourage creativity, but no evidence of this was presented. A cautious suggestion was advanced that to measure the performance of children under both conventional and Open-concept systems would spark controversy. Anderson (1970), in a controversial article,felt that if closed, traditional classrooms are poor learning environments for some children, then, conversely, free situations may be detrimental to others. He seemed, however, to be discussing physical, rather than psychological liberty. He refused to allow the existence of an educational environment which lacked adequate controls in the form of "constant evaluation" of the children. When pupils and teachers act independently, and noise is encouraged,and wandering is allowed, he feels the system won't work.

Contradicting Anderson's statements, Tumin, in a previously mentioned article (1954), stated that the requisite psychological assurance and safety so necessary to creativity, are desperately hard to come by in a society oriented toward competitive rating for status and reward as marked by external criteria. Anderson appears

to be holding an evaluative model of education.

In a more positive approach, Fantani (1962) compared the open classroom and the closed classroom and suggested that they are synonymous with open and closed societies. On the one hand, the closed classroom sets a pattern typified by an authoritarian, conformist situation for students to live under. The emphasis is upon competition and ultimate conformity. On the other hand, the open classroom fosters a climate "which permits the development of the creative person and the inner directed (to use Reisman's term) since the individual takes his signals from within himself".

If the emphasis today in a free society is the development of creative individuals, then the school should provide the favourable conditions which foster this development. Fantini(1962) considers that creative ability is more likely to find expression in the open area classroom environment.

Torrance (1965) in an original study, examined the changes in creativity following the free conditions prescribed by Rogers. Over a six-week period, he administered a creative writing task to third, fourth, fifth and sixth grade pupils, and measured their pretest and posttest performance by three critera. These were originality, interest and composite creativity. The last measure was the

method developed by Yamamoto (1962) whereby children were asked to write stories on topics characterized by divergent themes. He found that creativity dropped at the fifth and sixth grade levels on two of his measures. There was a non-significant rise in the fourth grade. He noted that the fifth grade children were upset because they felt that when their articles were published all the errors in spelling and grammar should be left in. Torrance had corrected these errors. He explained his results on the basis that there was an element of external evaluation present. The writing of the children was corrected prior to publication, and he felt that the older children could not accept this. Also, he noted that there was a general downward trend in creative writing, although it began at a high level.

Shapiro (1967) following Torrance's investigations, did a similar study with Canadian children and reported a significant increase in creative productions at each grade level, although there was the characteristic slump in grade four children similar to the United States studies. In a departure from Torrance's approach, Shapiro had each child read out his creative writing to the class prior to handing it in for publication. Shapiro selected the best stories to go into the magazine. In her pretest and post-test measure, she merely suggested that the children write on one of three stories from Torrance's list, or on

any other story of their own. She had these stories rated according to Yamamoto's criteria.

Yamamoto (1965) noted that if we are interested in the identification and cultivation of talent in our society, then interactions between the environment and the individual must be taken into account. He points out that to properly predict creativity, two basic problems are evident: (a) a better understanding of psychological criteria; and (b) a better understanding of the environment.

The following experiment is formulated on the assumption that children are generally not rewarded for creativity in the school system. However, when new approaches are developed, such as are demonstrated by the free atmosphere and flexibility of the Open-area classroom then a better environment for fostering creativity should be the result. The problem can then be stated generally, that when the Open-area classroom is compared with the Closed, or Traditional classroom, then the children from the Open-area will be more creative.

To assess the effect of both environments, an attempt was made to find out whether children from both Open and Closed systems could be stimulated to produce creative written work without adult supervision. The creative writing task was presented within a framework

of Rogers' conditions of psychological freedom and psychological safety.

Hypotheses

The following hypotheses were investigated:

1. The Open-area classroom students will be more creative qualitatively than the Traditional classroom children, given the conditions of freedom of expression.

2. The drop in creative expression at the fourth grade level will not be as severe in the Open-area classroom as opposed to the Traditional classroom students.

3. Children in the lowest grade will be highest in productivity.

4. There will be a marked sex difference in the amount and quality of the written work, with females showing superiority in both areas.

5. There will be an increase in the quality of the children's work over this period of time, as a result of practice involved in doing a large amount of creative writing.

6. There will be an increase in the quantity on the children's creative written work over a six-week period of time, given Rogers' conditions of freedom of expression.

CHAPTER III

METHOD

Subjects

Children were drawn from a population comprising grades three, four, and five students in an Open-area school and a Closed or Traditional classroom school. A total of one hundred and forty-four children participated in the experiment. Both schools were recommended by the School Board as being of similar socio-economic status for the purposes of comparison. It was not possible, as originally intended, to obtain relevant intelligence measures from the school files due to restrictions regarding confidentiality. Nor was it possible to administer group I.Q. tests for the same reason. Previous research suggested that the gathering of intelligence measures is probably not necessary to creativity research (Golann, 1963).

Design

The experiment was formulated as a 2 x 3 x 2 x 2 design, with repeated measures on the last factor: consisting of schools (2); grades three, four, and five (3); sex (2); the repeated measure was the pretest and posttest measures of creative writing (2).

Materials

A creative writing task, formulated by Yamamoto (1962), was selected to encourage the children to produce

creative work and to evaluate their creative productions. In order to examine Rogers' hypotheses, a task had to be presented which would naturally fit into the children's home and school environments, and where the children themselves would be free to work at it or not, as indicated by Torrance (1965), and Shapiro (1967). Meyer (1960) utilized a specific program similar to Torrance's Creative Tests (Torrance, Palm, Palamultu, and Radig,1959, Torrance and Michie, 1959, Torrance, Yamamoto, Schenitzki, Palamultu, and Luther,1960, and Torrance and Gowan, 1963) to teach children to be more creative, with success. However, if such a program were applied here, while creative productions would undoubtedly have increased, the basic element of choice would have been missing for the children.

Procedure

A weekly magazine was published over six consecutive weeks, containing the writings of the children involved (Appendix A). It was hoped that the magazine would encourage the children to record and value their own ideas. To further elicit their involvement, they were asked to suggest a name for the magazine, and settled on "The Anything Magazine."

The teachers who instructed these children in the classrooms were requested to continue as they normally would, and not to give their pupils any instruction in

creative writting during the six week period.

Each student was given a large brown envelope, 'an idea trap' for his writings. Once a week (Tuesday) the experimenter visited each of the classes and asked the children to select from their envelopes a piece of writing, or writings, which they thought that the other pupils would enjoy most. These works were collected and those considered the better ones, in the opinion of the experimenter, were published after corrections for grammar, punctuation etc. The magazine was delivered on the day prior to the experimenter's visit, to remind the children to bring their envelopes, and to encourage more productions.

The following instructions were presented both in a formal verbal manner to the entire class and in mimeographed form, which accompanied the envelope or idea trap given to each child.

YOUR IDEAS ARE IMPORTANT. But their value is lost unless you record them - "Write them down." People have their best ideas at the funniest times and places. In fact, many of the world's greatest inventors and scientists say that their ideas occured to them when they werejust going to sleep, or when they were out walking, or in the bathtub. It pays to have an 'idea trap' - a small notepad and a pencil for writing your ideas when they occur and before they are forgotten.

During the next six weeks I would like you to trap your ideas. As ideas for stories, poems, songs, jokes and the like come to you, write them down. If you think of an idea in the middle of an arithmetic lesson, you may not be able to write it out just at that moment, but you can write down just a few words to remind you of your idea later. Then, the first chance you get, write it out in detail.

This is the way that our creative writing project will work. Every time that you think of a new interesting or unusual idea, write it down. You may write it in the form of a story, poem, song, play, joke, game, or cartoon. Write about new and interesting experiences in school, in the play ground, at home, weekend experiences, your feelings about people or activities, unusual ideas for new inventions, discoveries,games, and so on. You might want to illustrate it with a picture.

As soon as you have written down your idea. . . Trapped it. . . put it in the brown envelope I have given you. Keep adding to it. Each Tuesday you will be asked to choose from your envelope what you think others will enjoy most. These I will pick up from you. I will pick out the ideas that I think others will enjoy reading and each week a magazine containing YOUR ideas will be published. You will each receive a copy of this magazine.

In brief, this is what I want you to do;

1. Write a fifteen minute story, just for practice.

2. By tomorrow, try to think of a name for your magazine, write it down and give it to your teacher.

3. As you write down your ideas, always put them in the brown envelope.

4. Each Tuesday for the next six weeks, pick-out the writing which you think will be of the most interest to others.

5. Do not throw any of your ideas away. You may like some of them better when you read them again in two or three weeks.

Remember - - - your ideas are important. Others will enjoy reading them, but they may become lost if you do not write them down.

The subjects were asked to write a story before the experiment began and immediately after the six week period. They were each given a list of ten topics for the pretest and posttest assessment. These topics were suggested by Yamamoto (1962,and 1965), and can be found in Appendix B.

The children could write on one of these topics, or on one of their own choosing. The Composite Creative Writing Score, developed by Yamamoto (1962, and 1965) was used to measure growth in creative writing. This scoring procedure was applied to the pretest and posttest stories of the children. Six criteria were used in scoring the stories. Each criterion has five sub-criteria and is given one or zero points. For a statement of these criteria see the Composite Creative Writing Score (Appendix C). A composite total score is obtained by adding the composite scores in each of the six criteria considered. The highest possible total score for a creative written production is thirty points, the lowest possible score is zero.

Two judges were given the pretest and posttest stories and asked to score them independently and blindly, according to Yamamoto's criteria. Since correlations between judges of creativity are usually high (Golann,1963), it was not expected that there would be any difficulty with this procedure. Yamamoto (1964) reported an inter-scorer reliability for three inexperienced judges of between .76 to .80. Shapiro (1967) reported an inter-scorer reliability of .86.

The number of words in each submitted item to the magazine was tabulated over the six week period to yield a quantitative measure of creativity.

CHAPTER IV

RESULTS

The major empirical evidence of the experiment relied upon the pretest and posttest measures of creative writing administered to the children in both the Open-area and Traditional schools at the grade three, four and five levels; and for each group of males and females. The analysis of variance technique (Winer, 1962) was used as the statistical measure. Subjects were randomly assigned in groups of twelve males and twelve females for each of the three grade levels in both schools prior to carrying out this analysis. Comparisons were made between Open-area and Traditional schools, between grades three, four, and five, and between sex.

The results of the analysis of variance can be found in Table 1.

The results indicated that there was a significant effect for grades in the creative writing scores ($F = 7.588$, $df = 2/132$; $p < .01$).

A Newman-Keuls investigation of these differences indicated that grade three children received a lower creative writing score ($p < .05$) as compared to the grade four and five subjects.

There was a significant difference ($F = 28.111$,

TABLE 1

ANALYSIS OF VARIANCE COMPARING PRETEST AND POSTTEST MEASURES OF CREATIVE WRITING IN GRADES THREE, FOUR, AND FIVE IN OPEN-AREA AND TRADITIONAL SCHOOLS FOR MALES AND FEMALES.

SOURCE	df	M.S.	F
Schools (A)	1	29.383	1.164
Grades (B)	2	191.484	7.588**
Sex (C)	1	709.383	28.111**
A x B	2	27.854	1.104
A x C	1	10.504	0.416
B x C	2	38.809	1.538
A x B x C	2	10.566	0.419
Error Between	132	25.253	
Pretest and Posttest (D)	1	82.344	6.651*
A x D	1	45.918	3.709
B x D	2	19.109	1.544
C x D	1	0.422	0.034
A x B x D	2	0.621	0.050
A x C x D	1	22.234	1.796
B x C x D	2	1.914	0.155
A x B x C x D	2	74.803	6.042**
Error Within	132	12.380	

* $p \leq .05$
** $p \leq .01$

df = 1/132; $p \leq .01$) between the performance of males and females. Females received higher creative writing scores, as predicted (Table 1) by Hypothesis 4.

In each of the schools studied, there was found to be a significant difference (F = 6.651, df = 1/132; $p \leq .05$) between pretest and posttest measures of creative writing. Post-test scores were lower at the end of the experiment when

compared to pretest scores.

No difference was found between the performance of Open-area and Traditional school children on the pretest and posttest creative writing scores.

A fourth order interaction of schools, grades, sex, and pretest and posttest scores was significant ($F = 6.042$, $df = 2/132$; $p < .01$). The mean scores of creative writing for this interaction are given in Appendix D.

To clarify the aims of the experiment, the results were related to the pertinent hypotheses of the investigation.

Pretest and posttest creative writing scores were considered to yield qualitative measures of creativity. The mean creative writing scores for Open-area and Traditional schools is found in Figure 1.

Hypothesis 1. The Open-area classroom students will be more creative qualitatively than the Traditional school children given the conditions of "freedom of expression".

Both Open-area and Traditional school children decreased significantly ($p < .01$) in their creative writing as measured by pretest and posttest scores. Contrary to Hypothesis 1, Open-area subjects did not obtain a higher creative writing score than Traditional children.

Hypothesis 2. This hypothesis stated that the drop

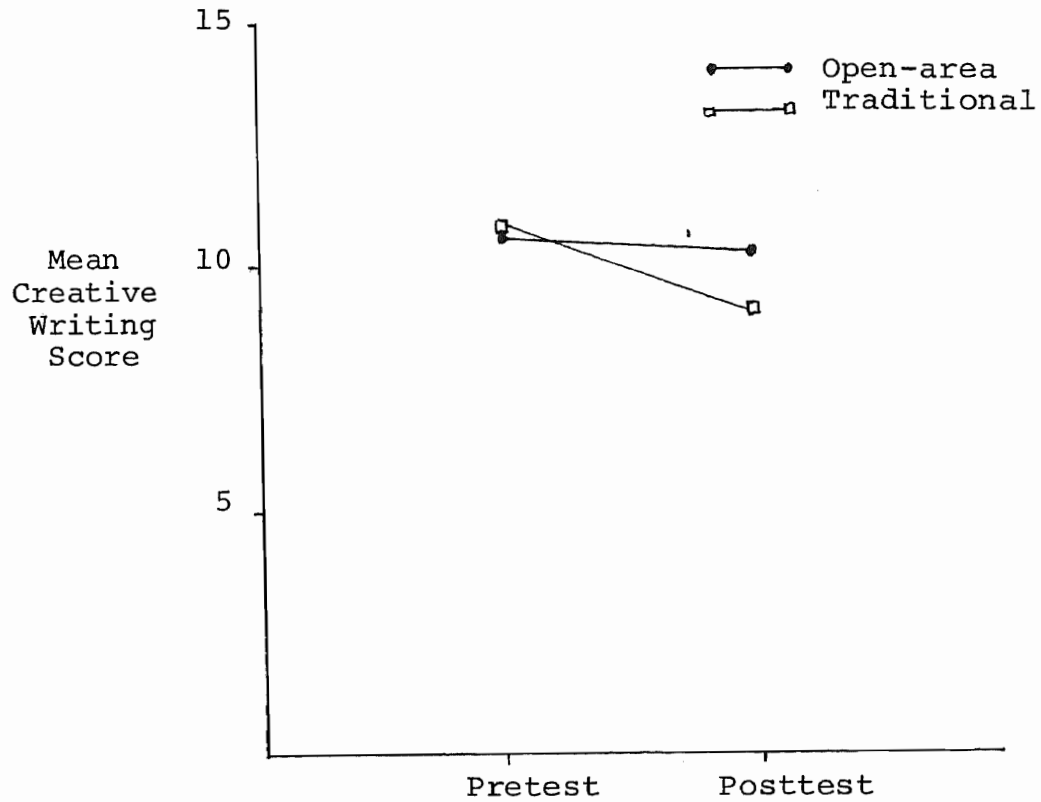

Figure 1. Pretest and posttest mean scores of creative writing for Open-area and Traditional schools.

in creative expression at the grade four level would not be as severe in the Open-area children in contrast to the Traditional grade four students.

The mean creative writing scores of grades three, four, and five, in both schools, can be found in Figure 2. The expected grade four slump in creative expression was not evident. An individual comparison of these means of

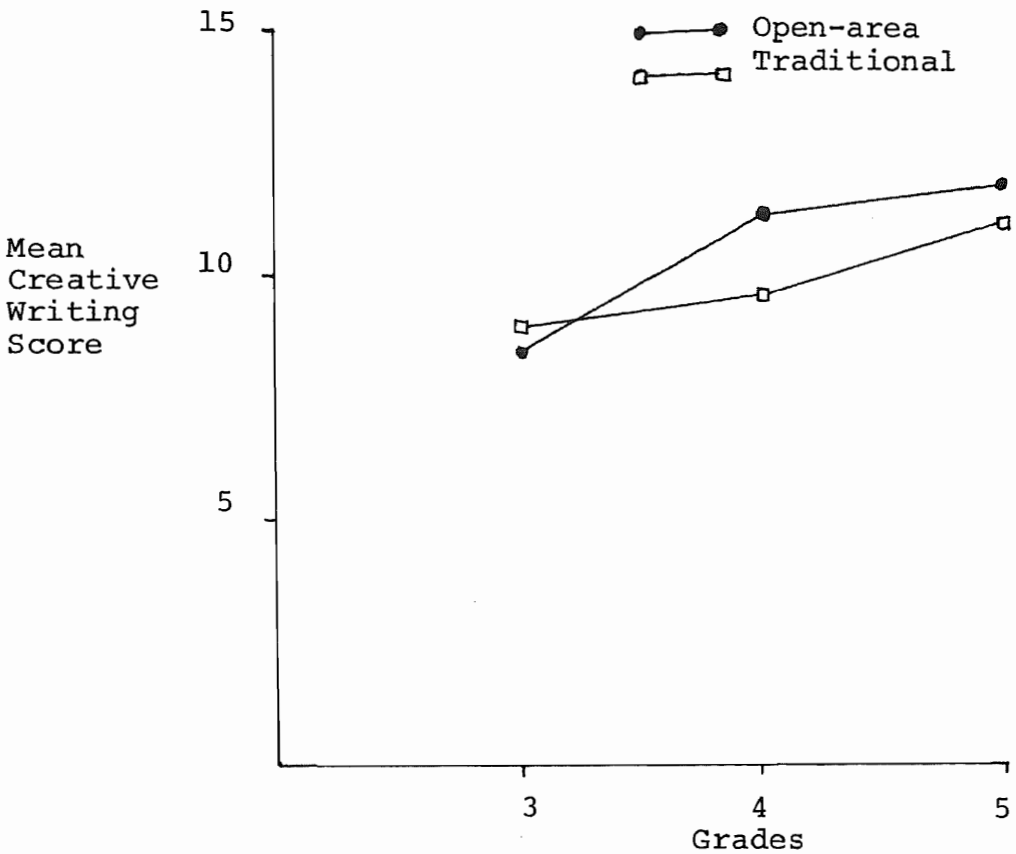

Figure 2. Mean creative writing scores for grades three, four, and five in Open-area and Traditional classrooms.

grade four children in both schools did not yield significance ($p > .05$), (Winer, 1962). Hypothesis 2 then, was not supported.

Hypothesis 3. Children in the lowest grade will be highest in productivity. The average number of words of the weekly written work was considered as a measure of productivity. Hypothesis 3 was also not supported. Figure 3 shows the average number of words submitted weekly by each grade over the six-week period for both

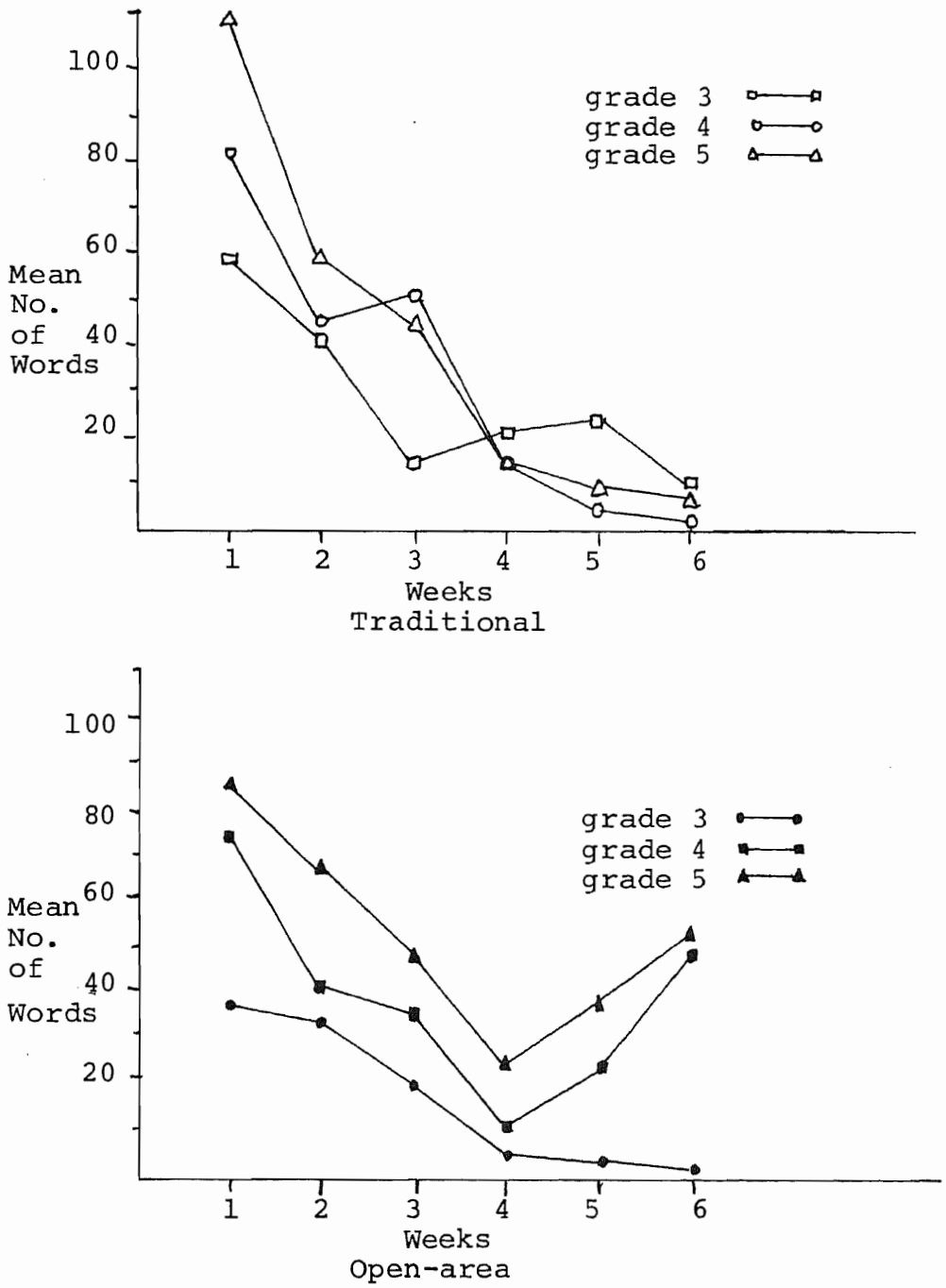

Figure 3. Mean number of words per week over six weeks for grades three, four, and five, in Traditional and Open-area schools.

schools. Overall, both grade three groups were less productive than the fourth and fifth grade levels. This was significant ($p < .01$) as found in Table 3. (Appendix E).

Hypothesis 4. The fourth hypothesis stated that there would be a marked sex difference in the amount and quality of the written work, with females showing superiority in both areas.

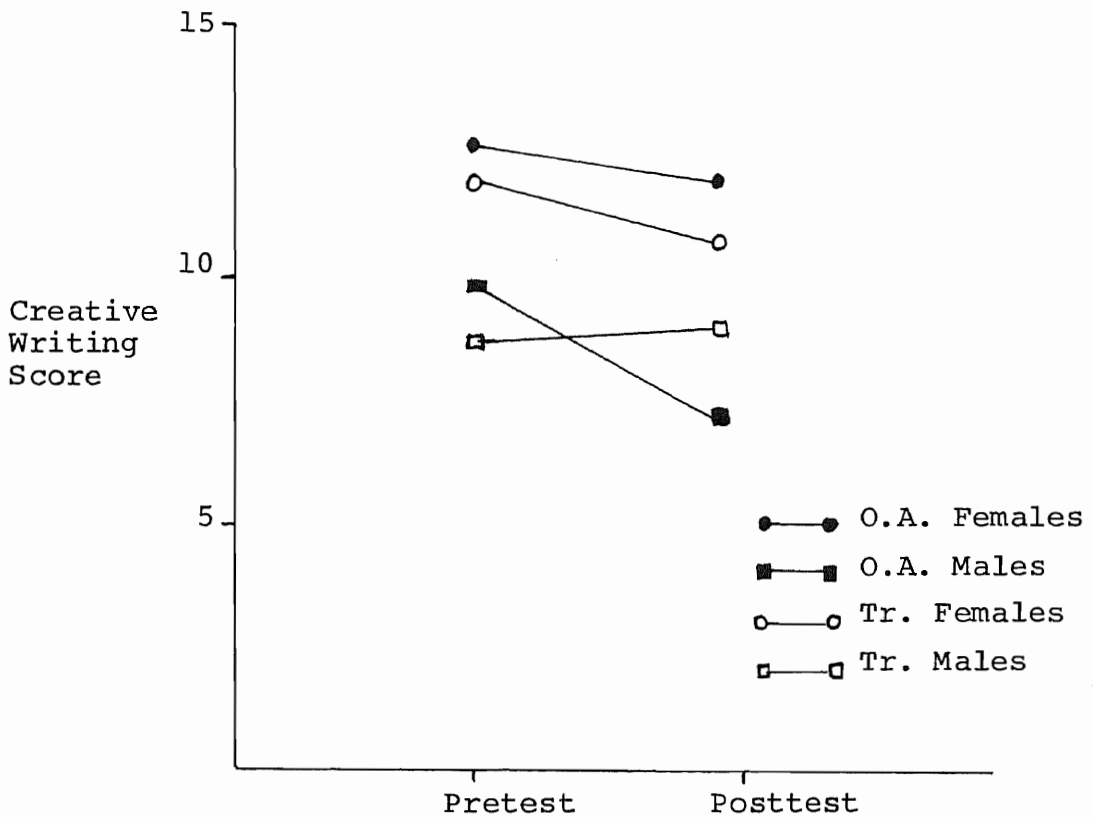

Figure 4. Pretest and posttest scores of creative writing for males and females in Open-area and Traditional schools.

Figure 4 indicates that females obtained significantly higher scores ($p < .01$) than males in the quality of their

creative writing scores, and also compares their performance in both schools.

So too, females were superior in the quantity of written work they submitted. This also was significant ($F = 6.825$, $df = 1/132$; $p < .05$) as shown in Table 3. (Appendix E).

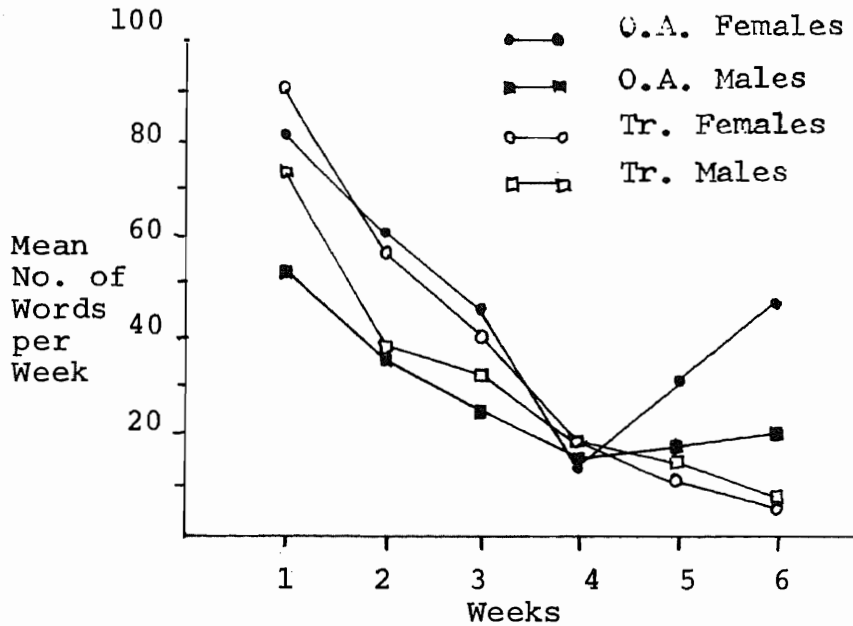

Figure 5. Mean number of words per week, over six weeks, for males and females in Open-area and Traditional schools.

The mean number of words submitted by males and females over the six-week period in both schools is presented in Figure 5. Hypothesis 4 regarding the quality and quantity of creative writing by females was supported.

Hypothesis 5. There will be an increase in the quality of the children's work over this period of time, as a result of practice involved in doing a large amount of creative writing. As mentioned (Table 1) there was a significant decrease ($p < .05$) in the quality of creative writing at the end of the six week period. This drop is shown in Figure 6, where the mean creative writing scores

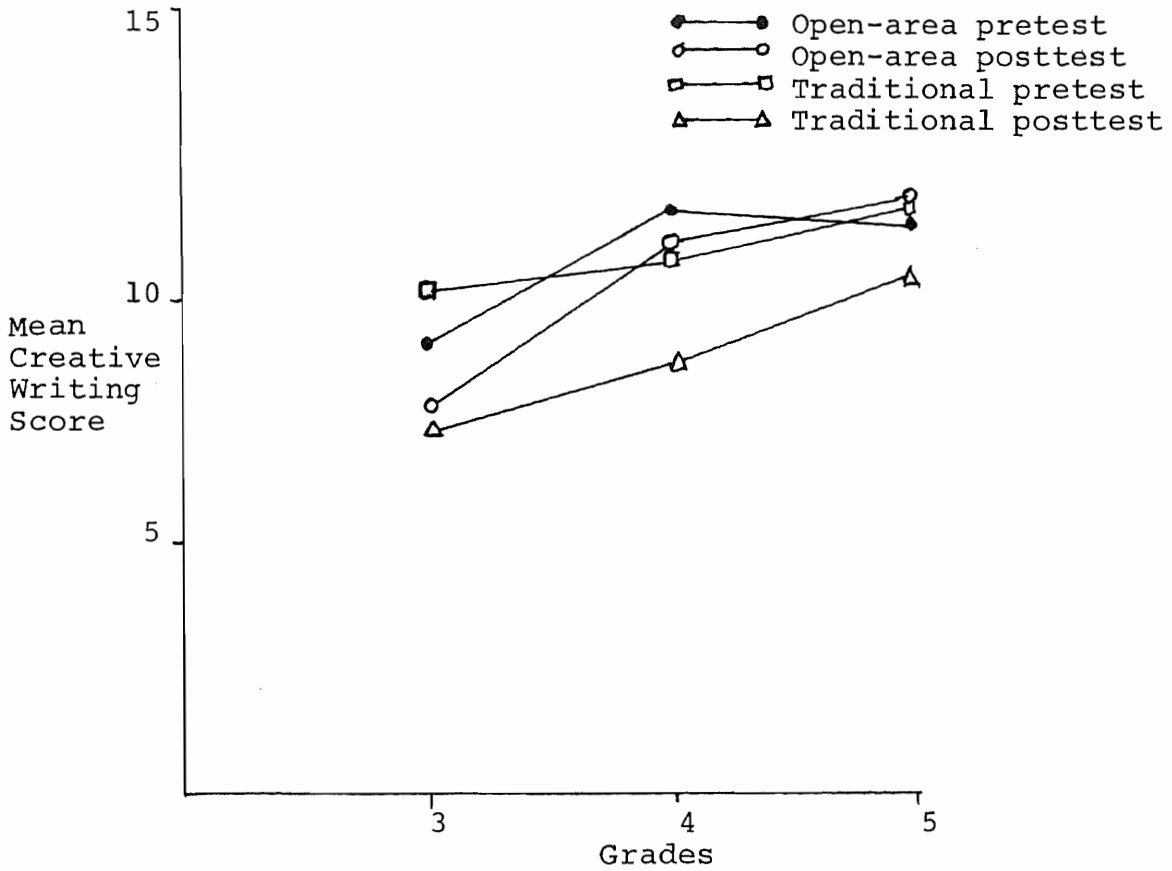

Figure 6. Pretest and posttest mean creative writing scores for grades three, four, and five, in Open-area and Traditional schools

of grades three, four, and five in both schools, for pretest and posttest measures are presented.

In each school, the children received lower creative writing scores at the end of the study. This drop in mean creative writing score was contrary to Hypothesis 5, that the children would increase in creativity. Hypothesis 5 then, was unsupported.

Hypothesis 6. This hypothesis stated that there would be an increase in the quantity of the children's written work over a six week period of time, given Rogers' conditions of"freedom of expression". Figure 7 shows the mean number of words submitted weekly by students in both schools.

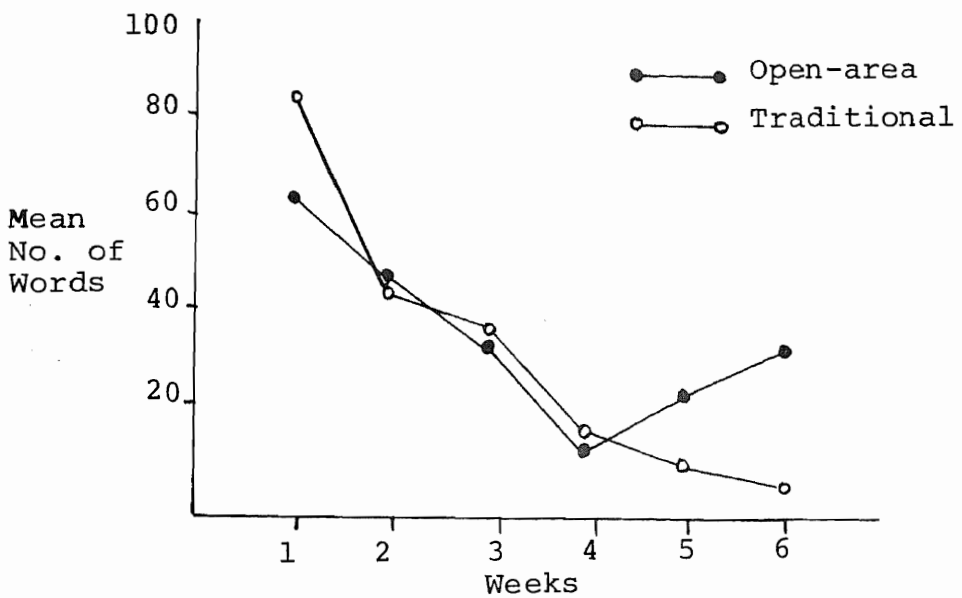

Figure 7. Mean number of words per week over six weeks of creative writing for Open-area and Traditional schools.

There was a significant decrease ($F = 26.536$, $df = 5/660$; $p < .01$) in the average amount of written work

submitted over the six week period as stated in Table 3 (Appendix E). These results, concerning the quantity of creative writing, parallel the finding that the quality of creative writing decreased at the end of the experiment (Table 1).

The six week publication, The Anything Magazine, is continued in Appendix A.

CHAPTER V

DISCUSSION

An important finding of the experiment was the general drop in the quality of the children's creative work after six weeks of practice as measured by the posttest scores of Yamamoto's Creative Writing Test. Also to be considered was the decrease in the quantity of the weekly written productions over the same period of time. In the present study, the children became objectively less creative, contrary to Rogers' suggestion that creativity increases if an environment is provided where individuals have freedom of expression without external criticism.

The results raised a number of questions regarding this present method of testing Rogers' conditions for creativity. Both schools decreased in creative writing. The prediction (Hypothesis 1) that the Open-area school provided an environment more conducive to creativity, was not supported.

The following are possible reasons why this result was found. Children in both schools were encouraged to participate in creative writing. It is considered that this approach was theoretical only. Evaluation, of one kind or another, is present in the

school environment. In actual practice, the children in both schools may have been bound to the competitive nature of the school system. When suddenly given unrestricted freedom to be creative, perhaps they could not respond spontaneously because the restrictive, dependent requirements of the school system were internalized. They may have been so expectant of some form of evaluation, either from peers or adults, that their creative writing decreased over the six-week period.

The publication "The Anything Magazine" may not have been a strong enough reward for the children. Although the magazine was used as a vehicle to encourage creative writing, the number of items submitted each week decreased significantly as shown in Table 2 (Appendix E) and indicated in Figure 4. While almost every child submitted something in the beginning, a subsequent examination of the number of children submitting written work (Table 3, Appendix F) indicated that by the end of the experiment the number of children involved was much lower. In the final week for example, only three children submitted an article in the Open-area third grade.

Each time the magazine was delivered to the children, they expressed enthusiasm about it, but some of their comments to the experimenter regarding the magazine suggested that they felt the magazine was

wholly written by the experimenter.

Torrance (1965) reported results with grade five children similar to the present findings. His grade five children showed a decrease in creativity. He suggests that they objected to his correcting of their material for spelling and punctuation errors prior to publication, and as a result, they dropped in creative writing.

In reference to the publication, it is considered that two factors affected the present study. First, the procedure of correcting the children's written work, prior to publication may have suggested to the children that their work was being evaluated. In a response to this "external" evaluation, the children reduced their involvement in the creative writing project and, therefore, received lower creative writing scores in the posttest situation. Second, a factor which Torrance (1965) may not have considered, was improbability of a particular child seeing his writing published in the weekly magazine. Torrance had one hundred subjects in his experiment. Over one hundred and seventy children participated in the present study. The large number of subjects in the current investigation may have reduced individual participation, since the chances of each child seeing his item published were low.

Children were advised at the outset that the material considered to be that most interesting to the other children by the experimenter would be published. This evaluative procedure on the part of the experimenter may have introduced external criteria of evaluation and competition. Evaluation and competition are factors which, it has been suggested by Torrance (1963, p. 28), reduce the creative process.

Shapiro (1967) studied a smaller number of children, and found that creative writing quality increased, as well as the quantity of submissions to the magazine. Her selection method for publication differed in that she asked each child to read his production out loud to the class. She then chose the best ones for publication. By this method, she obtained direct feedback from the other children in the class as to how well they received it. If she accepted articles on this basis, possibly each child was vicariously rewarded immediately by receiving her "approval" in her act of accepting it for publication. It has been established by Kimble (1961) that immediate reinforcement is more rewarding (p. 165). Since she knew how others in the class liked the article, her promise to publish it may have been an added reward for the writer and those reading it.

The present investigation may have contained an

element of external evaluation as the experimenter chose the articles to be published. Secondly, there was the low probability that an individual child would see his creative production in print. Also, since the children had to wait until the following week to know if their article was published, the delay may have reduced their interest. This lack of reward, in itself, may have caused the drop in the students' interest in creative writing, and as a consequence, caused lower creative writing scores on the posttest measure for each school.

As indicated (Table 1), Hypothesis 1, that Open-area children would be qualitatively more creative, was unsupported. It is considered, as a possible explanation of this finding, that the Open-area school may not, in fact, be that different from the Traditional school. Although a number of statements were advanced which suggested that Open-area schools were more free and flexible, the present results indicated that in both schools the children decreased in the quality of creative writing. Hence, there was no difference in the ability of both schools to foster creativity.

At each consecutively higher grade level, children in each school (Figure 2), obtained a higher creative writing score.

Hypothesis 2, that Open-area grade 4 children would not experience as great a slump in creative expression as Traditional children, was not supported by the results. Again, an attempt to prove that Open-area grade four children obtained a significantly higher score than their Traditional grade four counterparts was not supported.

The following reasons, it is considered, may explain these results. It has been said (Torrance, 1967) that cultural conditions contribute to the discontinuities of creativity in the school system. These inequities in creative growth, which Torrance found in the Minneapolis area; and Shapiro found in Regina, may have reflected the privileged, middle class values usually associated with the active 'cultural environment' of bigger population centers. At least this might be said of Minneapolis. Again, Torrance (1967) established that geographical differences of rural or urban environments for example, produce different levels of creative growth.

In Thunder Bay, a smaller city, there are not the usual advantages common to the larger cultural centres. The local economy rests primarily on paper manufacturing and grain shipping. Hence, the pressures of big city life may not be as strong. As a result, the children may be able to grow creatively without some of the

typical pressures of the culture demonstrated in other studies. The grade four slump in creativity was not as demonstrable in this experiment.

Shapiro (1967) found grade three children to be more spontaneous. In the present study this hypothesis, Hypothesis 3, was unsupported. Grade three children received a significantly lower creative score. Mention was made of Shapiro's technique of entering the classroom and having the children read aloud their items. This may have been doubly reinforcing to younger children.

In the present study, the following reasons may have reduced the creativity of grade three children. It was suggested previously, that the failure of immediate feedback and reward may have reduced the children's interest in creative writing. This may have been even more detrimental to grade three children. Also, it was noted during the experiment that the younger children had some difficulty in completing their productions during the time limit in pretest and posttest sessions. They did not seem to have the facility in writing that the older children had, and this may have depressed their score. The lack of mastery in writing skills may also have reduced the number of productions they submitted weekly. Grade three children appeared to lose interest quicker (Figure 4). Their productions

decreased over the six weeks.

Hypothesis 4, that females are superior creatively, to males was supported as shown in Table 1, Table 2 and Appendix E. Torrance (1963) noted that there are differing role expectations of males and females, and that for the most part, these are dictated by the culture. Males out-perform females, and females do better than males at different types of tasks. In the school system, much emphasis is placed on written work. Girls are expected to write better and more legibly than boys. Boys are generally considered to be sloppier, and often incorrigible in their writing habits. Culturally too, girls are often thought to be less inhibited in writing stories, poems, and the like, at younger levels. Boys would be regarded as different, or wall flowers if they concentrated upon writing poetry instead of wanting to be out on the playground participating in rough and tumble games.

The fourth order interaction of schools, grades, sex, and pretest and posttest creative writing scores, as presented in Appendix D, was found to be uninterpretable. The reasons for this interaction were not readily apparent.

A discussion of the general decrease in creative writing was presented earlier. As a result of this decrease, Hypotheses 5 and 6, regarding the increase in

the quality and quantity of the children's work over six weeks of creative writing, were not supported.

CHAPTER VI

CONCLUSIONS

The question arises "Did the present experiment examine Rogers' conditions for creativity in the Open-area and Traditional schools?" This was probably not the case. The results indicated that the children decreased equally in creative writing in both schools. It is considered that rather than reflecting Rogers' conditions, the drop in creative writing indicated the true situation for creativity in both school environments. Although adjectives of praise have been alloted to the Open-area classroom when comparing it to the Traditional school, in actual fact there appear to be few differences in the two schools with regard to creativity. Perhaps we may say that the present study of Open-area and Traditional environments was inconclusive. Also, we might suggest that in the present experiment, Rogers' theories regarding creativity were not really put to the test.

If creativity is to be fostered in children, the way to encourage it might be by the personal concern of individuals currently involved with these children in the classroom. Future research then, might centre upon the personality characteristics and training of

such "facilitators" to determine which qualities make for the best educators of creative children. It is expected that such studies will find that unconditional acceptance, empathic understanding, and freedom from external evaluation produce a climate conducive to creative growth.

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APPENDICES

APPENDIX A

THE ANYTHING MAGAZINE

THE ANYTHING MAGAZINE

YOUR

NAME

(For grades three four and five)

(Volume 1)

The Man Who Cries

Boo-oo-oo!

"Oh no! Here comes Sympathy Sam again!"exclaimed Henry Smithers.

"Hi Sam!"called George Water.

"Boo-oo-oo,"cried Sympathy Sam. You see Sympathy Sam cries almost every time you say or do something. He's kind of like a cry baby.

"What are you doing here,Sympathy?"questioned Henry and Sheila.
"
"I just got a present from a girl,oh boo-oo-oo."

"Well what's wrong with that,"Greorge asked."I think it's kind of nice."

"Well that's the trouble.She's 65,and has red hair and freckles. And most of all,she has a crew-cut!"

Tracy

HALLOWE'EN FACE

I bought a pumpkin face
And put it in a brace
It was Hallowe'en
I saw a very good scene.

David W.

The Horse That Won't Run

The horse that won't run
Because it was no fun
All he wanted was a bun
Because to run was no fun.

Diane M.

Q. What is Black and sits on a post with a long tail?
A. A Black Mouse.

The Funny Submarine

Once there was a sub that was afraid of water,so he stayed on land. One day it rained so the sub got wet. And the sub did not know the water was wet and jumped into the water and sank and rose,and it was never afraid again.

Mike J.

The dog that doesn't bark

what a beautiful dog,
He's shaped just like a log.
And he doesn't know how to bark
'Specially in the dark.
He plays with bats and balls
But only in the halls
He also plays with spies
Only in the skies.
And that's the dog that
Can't bark
'Specially in the dark.
Russ

The man who cries

The man who cries
Lies and cries.
He works all day
Shoveling hay
Into the bay.

Bruce

THE WOMAN WHO CAN BUT WON'T TALK

Carolyne G.

Once there was a lady.
I asked her her name.
She did not answer me.
I thought she had laringitis.
She knew my mother so
I got her. She still
did not talk.
I got my dog,he barked at her
She still did
not talk. I took her
to the hospital she
nearly had an operation
but then she yelled
NOOOOOOOOOOOOOOO!!

If I were in the N.H.L.

If I were in the N.H.L. I would want to be on the Chicago Blackhawks team. I would be Bobby Hull's best friend. I would want to be on the same line as Bobby Hull.I would score a lot of goals at every game if I could. If I was goalie I would be the best goalie in the N. .L. I would be Tony Esposito's friend too. Iwould be Bobby Orrs friend too. But right now I'm only on the Timberjacks team.

Arthur

The Lion That Doesn't Roar

Once a pond a time there was a lion that couldn't roar. But there was one thing that he could do silly,he could skip. He always got caught on the 6th jump. And he was proud of himself. But every time he tried to roar,he squeeked. He thought he was a real brave lion but he wasn't. He was only silly real silly. He put his feet in his food and acted as if he was a little monkey. But he was only a little tame lion. But he loved to roar but he only squeeks. For now on he didn't roar again.

Robbie L.

The rooster that doesn't crow

Once there was an old woman who had a rooster. He was a fine rooster until one day he did not crow and the woman did not wake up until night.

She stayed up all night. And then it was morning. And she was surprised,she was surprised that she stayed up all night.So she slept all her life.

Nancy R.

The Talking Cat

Once there wa a cat who talked. One day I called Doreabell. She came running toward the house. Doreabell said "Coming,Mother." Then Mrs Burns said "Who said that?"

"I did,"said Doreabell.

"Who said that?"Mrs.Burns said.

"I did,"said Doreabell.

"Where did you learn to speak English?"

"From my talking cat teacher."

"Then where did he learn to speak English,"said Mrs Burns.

"He learned it from his father and his mother.

"And where did they learn how to speak English?"

"They learned how to speak English from Human beings.

"Now how did they do it?"said Mrs Burns.

These days cats are impossible.

Vera

The Lion That Barked

Jane and Cindy had a dog named Skip. Skip had four pup babies. Nobody noticed one pup until Andy came running in the kitchen. "Mom,Dad,Jane! Skip had a lion cub!" "How can you tell?"said Jane excited. "Because his mane is starting to grow!" After that they all ran to the barn. At the door they heard tiny yelps,but inside,bigger than all the pups barked a

lion. Jane shouted "A lion that barks! Mom,can we keephim?" "No,I think we better let him go,"said mother. "Oooow,"said Jane and Andy. And when they did let him go he ran away barking as loud as he could. After he was gone Jane said"I wonder what all the other Lions are going to do?"

Anita

SPACE!

One day I went to bed. I took me a long time to go to sleep. Finally I went to sleep. I had a dream. It was about a Space-ship. It landed on my house. I awoke very fast then I saw the man beside my bed. He had six legs and two heads, four ears and ten arms. It said to come with him. So I did. We went in the space-ship and went around the world.Then something shaking me. It was my mother. She said I had a dream.

Steve P.

How The Floating Weed Became Colourful

Once at the bottom of the Pacific two adult Turkey fish were having a baby. The fish didn't have a poison sack. When the Turkey fish could swim he found a weed which floated through the water. Many germs lived on the plant. One day he ate a few germs and started to throw-up. Five months after he threw up many times he died of water pollution. Now the pollution from the throwing-up soaked in. Now the plants are not black and white,they are orange and yellow.

Vince

The Arithmetic Test

On October 29 the teacher said that we were having an arithmetic test. When the class heard that we were having an arithmetic test we all jumped out of our seats. We had had a test all the days of the week before Friday. Of course it was getting near the end of school. On Monday we had the arithmetic test the teacher was telling us about. The arithmetic test started as soon as we got in. At 9 o'clock sharp the test started. When the workin period was nearly over the person in front of me was finished. I asked him for an answer to a question. The teacher was standing right behind me. She told me to work in the closet the rest of the year.

Janet H.

That was a darn cat

Once there was a cat that did not scratch.
He would not even scratch a rat. He would
not run. All he would do is lay on a mat.
He would only eat and get fat. And that
was that darn cat.

Timo S.

The dog that doesn't bark

My name is Bock. I'm a dog. I'd like to tell you a story about what happened to me about one year ago. I lived in a little yellow house in Boston. And my master's name was Dr Zorba . He had a lab downstairs. Well one day I was down in the lab and I got thirsty so I saw something onthe table like water so I drank it. But it wasn't water. It was Dr. Zorba's new poison. And instead of barking I crowed. So every time I went in the house I'd crow. So Dr. Zorba put me in the barn. And made me be the rooster. So every morning I had to get up and crow. So I got very tired of this. So I went down to the Dr. Zorba's lab and mixed up a poison,that would make me bark. After three tries I finally made it so I started to bark again and I wouldn't stop barking.

Kathy M.

The duck that doesn't quack

Once there was a duck that did not quack. All the men were trying to find why it would not talk. He was yellow,two feet high with orange webbed feet. Everyone would say hello to him and he said good-morning. That was all he could say. In a year they thought they found the answer,but they were not right. So in ten years they found what was the matter. He was a good-morning duck that said good-morning.

Laurie K.

The woman who can but won't talk

One day I was walking down town,when I stopped to ask a lady what time it was. She never said a thing,she just kept on walking. I didn't know if she was ignoring me,or if the cat got her tongue. There was another lady coming behind her so I asked her about the other lady. She said it's "The woman who can but won't talk."

Glenna

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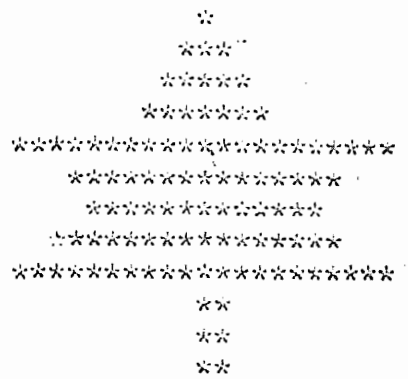

THE ANYTHING MAGAZINE

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(Volume 2)

At Ross

I had lots of fun. But one day I saw a snake I have never seen a snake like it. It was black all over. It went into the hen house and had some of the hens to eat. My grandmother got very mad. She had seen a snake before. She said shoe and ot left scared. I said grandmother am I ever glad you made it go.

Julie

Shopping Day

One day on a Saturday I went over to my friend's house and they asked me in to play. When it was time to go home Mrs. Moreau asks me if I wanted to come shopping with them. I said O.K., so I went home to eat lunck. Then at quarter to one I had to go. I put my running shoes on and I went over. We were talking then Bonnie said what are you doing with two different pairs of running shoes on. And we laugh and laugh. So I went home to change my shoes. I told my mother and my father and they laugh and laugh. Then I went shopping.

Kelly

My Fun

One day I went to camp. And when I went swimming it started to rain. I started to have a shower. It was a very fun time but my mother said to come else I will get a cold. After we went for ice cream. Then we had to go all the way back to camp.

Julie

Q. What is the best way to keep your dog off the road?
A. Put him in a barking lot.

Q. What is a baby bird after his 4th birthday?
A. Five years old.

Wendy

Q. If you were locked in a room that had in it only a bed and a calendar, what would you do for food?
A. Get water from the bed springs and dates from the calendar.

Q. If you had a chance to paint the sun and the wind, what colours would you choose?
A. The sun rose and the wind blue.

Lorie

Q. What man can raise things without lifting them?
A. A farmer.

Lorie

The Green-eyed Cat

One day I was walking home and I saw a cat. He was no ordinary cat. He has a strange green colour and he also had wonderful green yes that sparkled in the sun. Suddenly a strange feeling came over me I had to take him home. He was so cute. I lifted him up and carried him home. I asked my mom, she said remember the time you found a pup you brought him home and we were sued because the lady who owned him saw him. I told her I would give him back. Okay. I got some money from my mother and got a dish and some food for him and a basket for him to sleep in.

When I came home I saw him lying down. I lifted him and put him in his basket. He looked up and purred. The next day I had to go to school. I left him at home. When I came home, my mom said he is she and had babies. I looked there and saw three little kittens, two black and one green. I thought how lucky I was.

The next day we sold the two black ones and kept the green one and the proud mother too.

Kay I.

Q. What can't reach the ground?
A. The sun.

Richard

Hunting For Gold

Chuck came home with gold. I found it in the cave. I got some but I did not know it was gold. We're rich, more rich, me and you are rich. Let's go tell our mother and father.

Eddie S.

Little Sally's Flower

Little Sally went riding one day; Away she went in the fields so gay;
Then Sally say a beautiful flower; And she picked it up without much power.
As she gently put it back; the flower moved like a worm in a sack.
Sally took the flower home and put it in a jar. But as Sally did this, the flower hissed.
Little Sally checked the flower over. And found a little worm insome clover.
"So you're the troublemaker", she said. Then she threw it away and went to bed.

Elaine W.

One of Those Spooky Nights

One night I was riding my bke from my friend's house. It started to rain. It came down in sheets. It thundered and struck lightning. It was pouring so much rain I went in the first house. I knocked at the door but it looked like no one lived there. So I walked in. It was spooky,when I put on the light a skeleton came out of a trap-door in the ceiling. When I opened the door about 25 bats came out. When I went up the staris the staris creaked. I fell in a trap door and went in a cellar. It looked like a laboratory. Then all of a sudden a few men came in. They told me that they were doing a spooky movie. Then I went home.

Terry S.

The cat in the hat

Once upon a time a little cat named fluffy had six hats and he liked to play in the hats and sleep in them and then Miss Brown said to fluffy you have to go to sleep and fluffy was sleeping and fluffy had a big bag in his room and it was Miss Brown and fluffy was not afraid no more.

Josie

Q. What has four eyes and still cannot see.
A. Mississippi.
Q. What new land was found first.
A. Newfoundland.

Dean G.

How Ketchup was Invented

One day fathe r and mother and baby tomatoes went for a walk. Baby tomatoe was way behind mother and father tomatoes. So fathe r tomatoe went up to baby tomatoe and lifted up his foot stamped on baby tomatoe and said: Ketchup. And that 's how ketchup was invented.

Kathy R.

The Skunk

One day my father drove me and my friends out to the country. We went in the bush and started a fire. We were just roasting hot dogs when I looked up and standing there was a skunk. I told my friend to slowly move back and not to say anything. The skunk came closer. Then I saw that it was a tame skunk. It was Ben my skunk. I walked over and picked him up. He must have sunk in the car and came with us. I explained now we can play with him, O.K.

Colleen

Mystery at the Haunted House

One day Patty, Bob, Brian and Scamp (the dog) were walking in the woods. They came upon a long line of blood. They followed the line being as quiet as they could. The blood lead up to an old house. The door was locked but Patty pushed it and it opened. Inside it was very dark and the old floor creeked. They were still following the trail of blood. Up the staris they went, but the blood disappeared under the door. Bob opened the door. Everyone screamed! There was a dead body in a puddle of blood. Brian turned around, Patty had fainted. "Oh no!" said Brian. "How do we get her out of here". Just then Patty woke up. They ran down the stairs. Then, the door flung open and a mean looking man faced them. "What are you doing here" he said. "Well we that is well" stuttered Brian. "followed a trail of blood here" said Patty bravely. "Get back there" said the man. "What are you going to do with us" said Bob. "You'll see" said the man. "Lock them in the cellar Meany". "I've got to go home now bye" said Bob. "Oh no you don't" he said. "Can I go away with them Rocky". "In the cellar" he said. Then they were pushed into the cellar. "Hay, there is a window, but it's too small to climb through", said Brian. "Scamp where are you" yelled Patty. "Bob get your note pad out, draw a map to where we are and tell them to bring the police fast". "Here Scamp come on boy' yelled Brian". "Have you got a pin", said Bob. "I have" said Patty. "Now pin it to his collar Brian", said Patty. "Good, now tell him to go home". The door burst open. Rocky said "all upstaris to the K-I-l-i-n-g r-o-o-m".
All of them were tied up in the room where the dean man was. They peeked out the window, there were police cars surrounding the house. A fire net was just below the window. All the children jumped into the net. In the end Rocky and Meany gave up. The reward was $1,000 each. Of course, Scamp got whatever he wanted. They all lived happily ever after except Rocky and Meany.

Katherine

As Soft As

As soft as,
A pillow

As soft as,
A Cat

As soft as,
A baby getting a hat.

As soft as,
A dog

As soft as,
A cat

As soft as,
A bunny getting a mat

Marilyn H.

The Road to Anywhere

Across the places deep and dim,
And places brown and bare,
It reaches the planet's rim
The Road to Anywhere.

Now east is east, and west is west,
But noth lies in between
And he is blest whose feet have prest
The road that's cool and green.

The road of roads for them that dare
The lightest whim obey,
To follow where the moose or bear
Has brushed his headlong way.

The secrets that these tangle house
Are step by step revealed,
While to the sun the grass and boughs
A store of odours yield.

More sweet these odours in the sun
Than swim in chemists jars;
And when the fragrant day is done,
Night - and a shoal of stars.

Oh east is east, and west is west,
But north lies full and fair;
And blest is he who follows free
The road to Anywhere.

Cheryl W.

Q. Why does a humming bird hum?
A. Because it doesn't know the words.

Q. What can't the strongest man hold for an hour?
A. His breath.

Vince

THE ANYTHING MAGAZINE

YOUR

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(For grades three four and five)

(Volume 3)

THE DOLL HOUSE

A pretty little girl named Mary Lou, had so many dolls she didn't know what to do. She had big ones and little ones; short dolls and fat; and one that had the most beautiful hat.
There was a baby doll in a little crib; and another with a pretty bib.
There was Annabelle with curly hair, and Eleanor with the wide-eyed stare.
There was a sailor doll all dressed in blue. And a Chinese doll who had lost one shoe.
There were two toy soldiers straight and tall, and a rubber doll, wee and small.
A cute little brown doll known as Poppy, and a big rag doll whose name was Floppy.

Lisa

WAY DOWN SOUTH

Way down south where the bananas grow
A grasshopper stepped on an elephant's toe.
The elephant said with tears in His eyes
"Pick on somebody your own size!"

Nancy R.

NIGHT RANGE

Prairie goes to mountain
Mountain goes so high
Sweeps across the dizzy hills
Until it may reach the sky.

Hills crowd aroud me
I can almost feel
While my dizzy eyes
Are seeing
Things almost real.

Faith H.

THE OVER-CROWDED PARK

One day as my mother was knitting, my father reading, my sister gabbing and my brother was smoking, I said to them that we should go camping. They suggested that we should. We hurried and got packed. As soon as we got packed we set off for wild goose park.

When we got to goose park we went in line to get a permit. When we got up first in line the man said it was full because the park was over-crowded. So we went on. Finally we came to another park. They weren't filled-up so we went in. When we got settled in, my mother was knitting, my father was reading, my sister was gabbing to friends, and my brother was smoking. And I had nothing to do, just like at home.

Carol H.

Q. What kind of shoes are made from banana skins?
A. Slippers.

Jane. My brother ran four blocks in five minutes.
Tim. Sounds like he broke a record.
Jane. He did; that's why he was running.

Shirley. My friend's father is a diamond cutter.
Chris. You mean he is a jeweler.
Shirley. No he mows the grass on the baseball field.

Chris P.

THE MAD SCIENTIST!

As I was walking along I met a man with dark-rimmed glasses on. Then before I could say boo,he grabbed me and pushed me into his car. He tied me up and drove me to an old deserted farm east of Thunder Bay.
When he got me into the barn(which was his laboratory) there was a strange kind of creature there. The creature looked like a big snake with three sets of wings on it. It was a dull grey colour and its wings were bright red.
The man said that he was a scientist and was going to put my brain inti the creature. The man went away and locked me in his lab. I was looking around and I knew I was doomed. But something caught my eye and I said to myself maybe I'm not so doomed after all.
What I had seen was a walkie-talkie. I had already loosened the rope that fastened me to the chair. I got free and picked up the walkie-talkie. I knew that if I could get the right frequency I could call the police. I called the police and told them where I was and what had happened. Then I heard footsteps. I got back in the chair and pretended to be tied. when he came in he said he was going to make more monsters and conquer the earth. I said you'll never made it and rushed him. He easily overtook me and tied me to a bed. He was just about to operate when the police came in. "You're under arrest,Mad Scientist!"

Austin T.

Q. What goes up and never comes down? A. Your age.

Q. What is orange and grows in a garden and barks? A: A pupkin.

Doug D.

Q: What is the best think to put in a pie? A: Your teeth.

Krista W.

Q: What is the best way to get something out from under an elephant? A: Wait for it to go away.

Richard G.

If I could wish upon a star
I'd wish I could become a
Hockey star;
And play with all my hockey
Fans.

Rob R.

WINTER

Fall snow,fall said the children
in the park
Fall snow,fall said Mom and Pop
Fall snow,fall said the birds
in the air
Fall snow,fall said the earth.

Sherry M.

THE COOK THAT COULDN'T COOK

Once upon a time there was a cook that couldn't cook. She kept trying but just couldn't. The man she worked for got very mad. The man was having company. He told the cook she better get something ready before eight o'clock pm. What shall I do? She got so upset she fainted in the kitchen. She had to do something. She sat down and watched T.V. She saw a commercial on

(next page)

T.V. And then she sent out for some food and lived happily ever after.

Debbie A.

H a i k u

Strawberry icecream
Soft cold and smoothy tasting
In a crunchy cone.

Adele U.

Q: What is taller than the Empire State building?
A: A library. It has the most stories.

P E O P L E

Some people are fat
Some people wear hats
Some people hate rats
Some people like bats
Some people like to scratch.
Some people like cats
But I like them all
And we have a ball.

Terry s.

P E O P L E

Some people are fat
Some people are skinny
Some people big
Some people mini

Some people don't drink
Some people won't drink
Some people smoke
But of course,I don't

David S.

DONKEYS IN SPAIN

The best donkey I've ever known was Monty. He had boards and logs tied on his sides. He sometimes pulls dirt in a big,big wagon. Another donkey was Ralph. He pulled a music-box organ. His music-box organ kept playing all the time! His master was collecting money from all the people in the square! Another donkey was Harold. He pulled dirt carts and buggys. These are all the kinds of donkeys in Spain!

James H.

GARRY OUTCH AND THE GOLD BOX !

Once upon a time there was a skeleton by the name of Garry OUTCH. He had a bone missing from his rib. Two feet two was his size.

He had a big box of silver in the basement and he played like Tiny Tim.

Garry had a pet,a skeleton cat named Drumcat.When Garry went to the basement to go to bed he saw someone at his silver. He said "Touch the silver! Touch the silver! Please! I'll turn back into a human,and my cat and house will become real."

The big,tall,skinny lady touched the silver and Garry OUTCH became real. He married the lady,and she buried the silver so that Garry could not touch it.

Mark and Donald

Q: What is all green,can kill, and is small? A: I don't know either but there's one climbing on your sholder.

Wade

What shuts up when its licked? --an envelope!
What is served but never eaten? --a tennisball!
What has two faces,no hands,and plays with needles?-- a phonograph record!
When is seven even? When you leave off the s !
Why do you whip a rope? -- because it's knotty!
Shelly D.

Where do little ears of corn come from? The stalk brings them.
Angela
What has holes but holds water? A sponge!
Lorie
When it is bad luck when you have a black cat follow you?
When you are a mouse!!

Why are fish so smart? Because they go aroud in schools!
Bruce

FLATMAN AND RIBBON!

It was quite a night with Flatman and Ribbon returning home from the Flat cave, when all of a sudden Ribbon saw Fat-woman Jump from an apartment building. She jumped right on to Flatman's Flat-mobile. Then all of a sudden Fat-woman's men jumped out of the door.
The fight was on. The tape crusaders hit Fat-woman - POW! SMASH! CRACK! BOOM! - went the hands. At last it was settled Flatman and ribbon had now beaten Fat-woman and her men. Flatman and Ribbon returned home leaving Fat-woman at the police station.

What happened to Batman and Robbin when they were run over by a steam engine? Answer: They became Flatman and Ribbon!
Joe St.L.

THE DAY I BROUGHT MY TEETH.

Brrrrrrrrr It was time to go home for lunch now. Boy was I glad. I was hungry. I ate my lunch. A couple of minutes before 12:30 I got my coat and headed for the door.

"Just a minute,"my mother said,stopping me.

"Yes,"I answered.

"Where are you going?"she asked me.

"I'm going riding on my bike,"I answered.

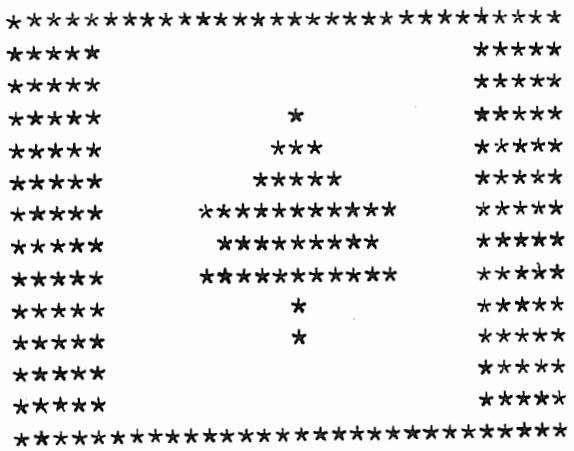
"Well what about your teeth?" she asked me.

"Oh,don't worry,I'll take them with me."
Tracy

THE TRAVELLING SUITCASE

Hi there ! My name is Suity Suitcase. I'm going on a trip. I'm in Thunder Bay now. I'm going to Cuba. Now It's time to go. I am on a DC 9. It is quiet;everyone looks scared. I better take a peek. Oh no! It can't be! But it is! We're being hijacked! Here he comes. He's coming to see what's in me. I will check this one first he said. Oh no! No me! One of the ladies got hurt. Suity Suitcase to the rescue! I will do something. Punch! Crash! Ouch! YOU! You stupid suitcase! Ouch that hurt! How could you do that? The owner came. You broke my best suitcase! I'm going to the Cuba Hospital! No!No! I don't want to go. I notice something different. We are back in Thunder Bay. I am glad. I am never ever,never ever going on a trip again.

Joyce O.



THE ANYTHING MAGAZINE

YOUR

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Volume 4

Buffalo Bill

It was a hot day in August,1971. There was a Rodeo being held at the recreation yard out in the country. The Brend's were going. Barb and Bill,who were twins in the family,were having much fun. They were only five. Bill got up as high as he could to see the show, for many tall people were ahead of him. A very beautiful horse came out and did many tricks. Just then Mother came in with a pop for the twins. Bill jumped up and ran out,climbing the fence, jumped over,just as a buffalo came out. Mother and Father ran down yelling,"Get out of there,Bill!" "Mommy! Daddy!" The people laughed,for they thought it was part of the act. Just then Father jumped over the fence and grabbed Bill. There was a long sigh of relief after Bill was safe. Moments later the owner of the show came out and said to the audience,"Let's have a big hand for Buffalo Bill." -Bruce M.

Do you know how to spell house with two letters? - T.P. -Michael

School

Some people like school,some people don't
On the first day of school some people say
They won't they won't go at all they won't
But on my first day of school I wanted to go
And everyone says is that SO! -Eleanor H.

Mary and Old McDonald

When Mary had a little lamb the doctors were surprised. But when Old McDonald had a farm they couldn't believe their eyes. -Colleen.

Why is a candle like a boxer? Because one good blow will put him out. - Richard

What is brown and lives in a shell? A nut! - Susan

Nobody Knows

Nobody knows where I've been
Where I am
And nobody knows where I'm going

I've to St. Louie
I'm in Thunder Bay
And I'm going to San Francisco

Everybody knows where I've been
Where I am
And everybody knows where I'm going

My secret is out
I'm going to pout
Cause everybody knows my secret

Everybody knows where I've been
Where I am
And everybody knows where I'm going.

-Shelly D. -

When is a door not a door? When it's a jar (ajar).

When was Adam created? A little before Eve. - No name -

Lines for a Bookmark

You who read
May you seek
As you look
May you keep
What you need
May you care
What you choose
And know here
In this magazine
Something strange
Something sure
That will change you
And be yours

Shelly D.

The Boy Who Sneaks Cookies

I know a boy who sneaks cookies after four
Nobody really likes him because he is a
big bore.
Soon his mother hears him and she comes
crashing through the door,
And the poor little boy doesn't even
exist any more.

Alison N.

People

Some people are nice
Some people like rice
Some people are mean
Some people are green
Some people sew seams
But my friend and
I are on baseball teams. Leslie McF.

Tricky Nicky

Once upon a time there was a boy named Nicky. Nicky was poor and his father and mother told him to get money. Nick was smart but he couldn't show it. He couldn't think of any place to go. So he went to the hills. He saw a cave. He went to ask the king what lived in the cave. It was some giant cave men. The king offered 500 dollars so he made a sling shot and they were coming out he shot them. Nichy's family were rich now.

- Johnny B. -

A Letter to the Great Pumpkin.

Dear Great Pumpkin:
I have been waiting to write you. I do hope you will come to my pumpkin patch. I am a good girl this year so far! I know some people make fun of you,but I believe in you. They probably say it because your not as popular as Santa Claus. If you come to my pumpkin patch I will be waiting for you. Oh No! I didn't mean if! - I didn't honest. Oh I'm doomed for sure!

- Marilyn -

Winter

Winter is coming
Winter is coming
Birds leave their nests
We together
Straw and feather
Doing each our best.

Colleen

The Girl That Ate A Fly

One day there was a girl that was looking for something to eat. A lady asked what are you looking for? She said something to eat. All of a sodden the girl saw a fly. THEN! in surprise she ate it. The lady fainted. The girl went to the doctor,he took it out. But OW! did that hurt.

-Sharon -

If I was A Gun

If I were a gun I would shot a rabbit. And I have a site. But I hate the bang! Also I have a man to hold me. Sometimes I don't get shot off. I get held in a gun case. It is fun to be a gun. Sometimes an armyman uses me. I go kerpow. I smell just after someone shoots me off.

- Robby L.-

What building has the most stories? A library.
Why didn't the alligator eat the lady that was on his back? It was a man eating alligator.

Why does a stork stand on one leg? If it lifts the other leg it will fall.

What kind of room can you not go in? A mushroom.

Which Island sings the best? The Canary Island.

Which Island tastes the best? Sandwich Island.

I went to town on Tuesday. I slept over one night and came back on Tuesday. How did I do it? My horse's name is Tuesday.

Shelly D.

The Little Pig

Once there was a little pig
When I saw him he did a jig
Then he was still and took a pill
And that was the end of the pig on the hill.

- Carolyn -

When does a window taste best? When it's jammed. - faith h. -

What do girl ghosts put in their hair? Boo-boo pins. - Karen -

Snow

I like snow
It is lots of fun
I like in the winter time

Cheryl A.

Dogs

Dogs are little
Dogs are fat
Dogs are chubby
That's a fact.

- Rebecca -

Pollution

Pollution is like dirt
And will hurt
If everyone would help to clean
It would be keen.

- Debbie A. -

Rescue

One day Mr. McDuke went to the top of the Empire State Building. He leaned over the railing so far that he fell off. He fell about twenty feet because he fell on a ledge. Nobody could figure out a way to save him. They tried to send a rope down so that he could tie it to himself,but unfortunately he didn't know how to tie a knot. They tried everything. If they did not rescue him before the next day(Monday) he would miss an important meeting. Later on a little boy who's parents were poor came along and said "Why don't you send him a parachute?" Everybody thought that it was a good idea. They sent a parachute down on a rope and Mr. McDuke parachuted down safely.
Mr. McDuke rewarded the boy and his parents weren't poor any more. Mr. McDuke also made it to the meeting the following day.

Austin T.

The Traveling Suitcase

Once there was a sad suitcase whose name was Freddy. Freddy got tired of being in a store's store room. Then one day a fashion model with blond hair,she asked the salesman have you got a suitcase because I am going to Toronto for a fashion show tomorrow. The salesman said sure in the store roor. The lady went near him and said "How much?" The salesman said fifteen dollars. She carried him out. When he got to her apartment a lot of clothed were piled in Freddy. The next day they went to the airport and he was placed beside her in the plane because he was not too big. Suddenly a Scream awakened Miss Blake. (the lady who bought Freddy) What's the matter she asked. The plane's being hijaked,oh help. Freddy fell off on the hijackers foot. Nobody knows if he ment to do it but he saved the plane anyway.

Kay I.

The Scientist From Transylvania

Long long ago in Transylvania there lived a mad Scientist. He created a monster. He called it Frankinstein. He trained it to eat crackerjacks. All the monster succeeded in doing was putting them in his ears. So he tried again and he found out what was wrong. There were too many crackerjacks in his ears. So he called an assistant. Frankenstein saw his assistant and ran away never to be seen in Transyvania again.

Steve P.

The Cat That Wouldn't Walk

There was a little cat
That wore a little hat
That cat wouldn't walk
And of course she couldn't talk
When the cat was resting
The big dog came pesting
The cat heard him coming
So she got up and started running
And that is how she became to walk
But of course she couldn't talk.

Kathy P.

Tonight

Tonight is the night
When the family fights
Over Batman and Bozo
And all the other shows.
Tonight is the night when
I go to bed early, everyone in
the family but my mother Shirly.

No Name

The Horse That Don't Run

Once upon a time there was a horse. It had gotten old. (From working) One day,his master said:GIT! so he went to great brittain ! Then he finnaly came to the dock. Someone asked if he could ride. He just said Nah! So he rode him under big,big lorry's! (Real Fast) So his master said: S'all right! So then he worked hard and hard! So they lived in great brittain: (Happy!) THE END

James H.

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Volume 5

My Pet Monkey

Oh! Look a monkey for sale in the newspaper. Oh,I wish we could buy him. Well just for fun let's see how much he costs. He cost about $ 36.95. We scraped up money from everywhere in the house and asked my father if he would let us get him. He said alright. We went down to the house with our neighbour. When we got to the house my father Joe and Dale went in to get him. When they came out they had a cage and the monkey in cloth. When we got home we let him run around the house. We called him sammy. My mother gave him an orange. He rubbed it on his tail then ate it. We kept him downstairs the first night. Before I went to school I let him out of the cage. He was afraid of the ground. We sold him. When he was going I could hear him crying. I really miss him.

Marilyn H.

What do you get when you plant a gun? A lot of little shoots.

What is easy to get into and hard to get out of? Trouble.

Anita

The First Snowfall

It was a big snowfall and I had to go on a mission. My mission was to get a man called Ross Raker and I used my snow-mobile named Go-man-go.
It was hard at first but I waited at room 31 in the gold Motel.
I made it. It was hard but I made it.

Mark S.

What do monsters eat? Fish and ships. - Richard G. -

Why do birds fly south? Because it's too far to walk. - Tracy *

The EVIL Men !

Three days ago I was walking down Shuniah Street when all of a sudden one of the sidewalk-blocks started to move! I jumped in some deep grass. Then I heard some men talking. They said they would plant a bomb in the school. As soon as I heard that I ran to the police station! They would not believe me. What could I do? Then I had an Idea,so I rounded up my friends Tommy,Sammy, Terry. I said to my friends,this is what we will do. Sammy you guard the sidewalk block. O.K. said Sam. Tom you keep a lookout on the school. O.K. said Tom. Then Tom ran round the school looking at it. Not that way you nuthead said I. Terry laughed. Come on terry said I. We went to the school. We saw the bomb in the boilerroom. We took the bomb and ran to the police station! Like there was T.N.T. tied to our hair. As soon as they saw it they destroyed it. And there was a $100 dollar reward all of us split it. And boy all of us had a tummyache. And the crooks were caught in their hideout under the sidewalk block.
The moral of this story is crime does not pay.

Timo S.

Christmas Eve

On Christmas Eve I'll go to town
And wear my trousers upside down,
And wear a wig of sauerkrout
Christmas Eve is so much fun
When I eat I eat so much.
Vera

What do you need to make a cake? A recipe. - Vera -

What do you do when your toe falls off? Call a tow truck.

Bobby Orr is in for murder. Why? Because he shot the puck.
Jason C.

HOUSES

I have a house where I go
When there's too many people
I have a house where I go
Where no one can be;
I have a house where I go
Where nobody ever says"No";
Where no one says anything -so
There is no one but me.
Kenny Q.

Patsy: Who are you writing to?
Cindy: Myself.
Patsy: What does your letter say?
Cindy: I do not know. I haven't received it yet.
Nancy

Elevator. I think I'm going down with something.
Janice S.

Why does a good golfer take two pairs of pants when he goes golfing? Because he might make a hole in one.
Janice S.

A peanut on a railroad track
His heart was all a flutter.
A train came speeding down the track
Toot! Toot! Peanut butter.
Vernon

Show me a cow husband asleep under a tree,and I'll tell you about a bull-dozer.
Laurie K.

The Room Hunt

One day when Kelly,Kay and I were going to these bushes by our house. And we saw these men lifting up a stray door in the ground and when they went in we kept on jumping on it. We wanted to get them out of it,and Kelly remembered if we kept jumping they wouldn't come out,because they might think it was the cops. So we hide behind a bush and they came out and left. We went in the room and we found lots and lots of money,we didn't know what to do. So we went and looked all over and took pictures. We showed the police the pictures and the hideout. They caught the men and we finished our nature project.

Susanne S.

The Flying Elephant 88

Once upon a time I was walking along when I saw a flying object. It was flying along with long nose,a fat body,and long ears. Then I noticed that it was a flying elephant. I reported it to the police but they thought I imagined it. But afterwards a police saw it,he kept on following the flying elephant but after he lost it. He reported it too but the other police didn't believe it. Then I was thinking of setting a trap. I put a cute little pond where nobody could come and where it was peaceful and lots of grass. Then I waited,and in a few minutes it was there enjoying the water and grass. I came out and said "Where did you come from?" And he said he lost his mother and wanted to find other elephants to play with. "Well",I said,"There is one place there is elephants." And he said "Where is this place?" I said it was at the zoo. So I took him there and he lived happily ever after.

Franco G.

What misleads hunters who are following the hounds? The bark of the trees.

Bruce M.

What kind of dress do you have but never wear? Your Address.

What is the worst kind of fish? Selfish.

What can you eat which has no taste? An icecube.

Kay I.

What did the hand say to the glove? Stick 'em up I've got you covered.

Kevin J.

What land is the best land for infants? Lapland.
What is the fruit of history? Dates.
Who are the fastest people on earth? Russians.
Where were the first donuts fried? In Greece.
Why id Asia like the meat department of a supermarket? Because there is Turkey in it.

Alison N.

A True Story

My grandpa has some beehives. He had honey on bread for breakfast every morning. I once brought it to school and told how to get honey from the bees and how to get honey out of the wacks.
On day a bear saw the honey and knockedthe beehives over and my dad went out and tried to keep the bear at it but not knock it over. While my dad was doing that my grandpa shot the bear and hit him right inthe forehead and killed him. And now my grandpa has a bear rug in front of the fireplace. And he has bees working for him now. The end.

Kenny O.

Christmas day

Have a very happy day
On a jolly Christmas day
We like to dance
And like to play,
On a happy,happy
Christmas day.
Vera.

What is sawdust? The past tense of see dust.
Why is the letter D like a sailor? Because it follows the C.
What cannot run but has three feet? A Yard.

The Bad Cat

Once upon a time there was a cat. It was not an ordinary one. It wore a hat and stood on two feet like we do. He did not chase mice and did not chase birds. He chased people and then ate then all up,and then there were no people left.

Kerri-anne

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THE ANYTHING MAGAZINE

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(For grades three four and five)

(Volume 6)

L e a v e s

Some leaves are red, some are brown.
Some leaves are burnt, and some are green and brown.
But most leaves are dead right now. But do not feel sorry or worry.
Because it is almost Christmas time. And that means present . . . .
And wishing time too.

-Timo S.-

What has no legs but gets somewhere? A River.

-Kay I.-

The Snow Monster

Once upon a time, there was a snow monster who lived in a far away cave in a mountain. He was so mean he ate little children in the village below his cave. So one day a hunter came to the village. His name was Mr. Happy. He said he was going to kill the snow monster. So the next day, he sat out to kill the snow monster. The snow monster was in his cave sleeping. All of a sudden the snow monster woke up. And Mr. Happy was right in the doorway. Mr. Happy wasn't scared. Mr. Happy knew this snow monster ever since he was four years old. The snow monster was Mr. Happy's friend. And they all lived happily after.

Judy K.

The Cookie Monster

Once there was a cookie monster who lived in a garbage can. All he ate was cookies. All he got at Christmas was cookies. He was very nice to me. Everytime I went to see him he would ask me: "do you want a cookie?

-Judy-

Humpty Dumpty

Humpy dumpty
sat on a wall.
Humpty dumpty
had a great fall

All the king's horses
and all the king's men
Couldn't put Humpty
together again.

But a clever young doctor
with patience and glue,
Put Humpty together
better than new.

And now he is healthy
and back on the scene,
Busily editing
this magazine.

- Terri K -

Brad - My brother ate a pin.
Jo Anne - What happened?
Brad - The next day he felt like pins and needles.

Brad M.

The Forgetful Teacher

92

I'll tell you a story of a teacher I had once. Everyone called her "Miss Forgetful". One day, she came to school she forgot her books at home. She went to find her car keys and forgot where she put them. She then forgot to give us some work. One good thing about this was if you got time tables for talking she'd forget all about them. The first day of school she said: "As you all know my name is . . . . . ., what is my name?" Susie put up her hand and said: "Miss Forgetful". Jimmy put up his hand and said "Miss Bagie" which was her name. Well I'd better go, or I could go on about things she forgot. Oh yes, one day she came in her p.j's. because she forgot to change.

- Susan P. -

Strange Things

On a dark night when people aren't around strange little things come out of the ground. I ask my friends if they know. One replied: "is it snow?" Nobody will know what it is. But I know, do you? It's a worm.

-Carol H.-

Summer Trees

Winter trees
stand straight and tall,
They never notice
me at all.

But summer trees
Bend down to say,
We hope you'll stay
and play today.

-Terri K.-

A Good Fight!

One day I was walking down Shuniah Street along the sidewalk. Then all of a sudden a man grabbed me and put me in the headlock. I got out of that and pounced him in the bread basket and knocked the air out of him. Then another man came out behind the bushes and pounced on me like a tiger with a knife pointing at my heart. I fought and fought for that knife and I got it away from him and plugged it in in his back and stood up. Just as I looked up I saw another man race for me. He looked about 280 pounds and quite tall so I ducked and saw him go flying over top of me. When I finally heard thump I looked up and saw five or six men came running at me. I thought I can't outrun them but I stood up and faced them. I saw that the man who had pounced me was alright and so was the man that had tried to jump at me, so they had two extra men and they were chasing me like wild bulls, all of them about 250 pounds or under. Then all of a sudden Batman and Robin came to the rescue and I was safe. But what a fight Bom! Bam! Bang! Bom! Of course Batman and Robin won and it was a good fight!

-Michael C.-

Q. Why did silly billy push his bed in the fireplace?
A. Because he wanted to sleep like a log.

-Jason-

The Enchanted Garden

Once in a little town called Popper Ville, there was an old lady. She was over a hundred years old people would say. She was a fairy, people would say. But one day I went up to her big gate, it opened! As soon as I went in my old jeans turned into the most beautiful shirt you have ever seen, then my old sweat shirt turned into a beautiful blouse with diamond buttons, my jacket turned into a beautiful mink evening jacket, then my hair was up. Suddenly the fairy appeared. She touched me with her wand. Then I woke up, everything was over.

Eleanor H.

Q. What side of the hen has the most feathers.
A. The outside.

Shirley H.

Q. Who is black and white and red all over.
A. Santa Claus. Carolyn M.

Q. What is the same about a girdle and an airplane?
A. They are both hard to take off.

-Cheree Ann-

The Mysterious Woman with Creaking Legs

One day I went for a walk, and met this woman with bandages on her legs. I asked her what she had them on for and she said, I have legs of tin and they creak too much. So the doctor put bandages on them and some cream. The cream is to stop the creaking she said. I asked her when they are coming off. She said, I don't really know yet, but I wish they would come off soon. Why I said. I am a woman who haunts peoples' houses and I told the doctor I didn't want the cream because I like to haunt. I ran home as fast as I could to tell everybody. They didn't believe me. But one day I heard the creaking legs and I wasn't scared.

-Andrea G.-

Show me a cat that fell into a pickle barrel, and I'll tell you about a sour puss.

-No Name-

Q. What kind of bite can you get when the thing that bites you doesn't have any teeth.
A. A Frost bite.

The Sad Tree

In a certain little forest lived a little tree. Although he had lots of friends, he was sad. His friends were: Jack-Pine, White-Pine, Red-Pine and Wee-Wee-Pine. He was sad because he wanted to be a Christmas tree. But he did not know how to be one. He asked all his friends to tell him but they did not know either. One day a family came. There was a little baby and a little boy about three and a mother and father. The father said which of the trees should we choose. The little boy (whose name was Paul) pointed to the sad little tree. So they dug him up and put him on their car and drove away. He now stands waiting for Christmas day and he is not sad anymore.
P.S. After Christmas he will go to his friends in the forest.

-Kay I.-

Seeds

Some seeds look like beads
Some look funny shaped like a bunny.

-Sherrie-

The Cat That Doesn't Meow

One day a little boy named John went to buy a cat. When his car pulled up in the Kennel's driveway, all John could see were cats, big cats, little cats, spotted cats and all other kinds of cats. John went and picked the cat he wanted. When he got home he was so surprised he picked the one that didn't meow but it roared like a lion. That night a burglar broke in, but the cat scared him away. Johnny was proud of his cat.

-Patti F-

Christmas

Christmas is a time for joy for every little girl and boy.
Christmas trees all around and they chop them off right from the ground.

-Rebecca N.-

The King

The king is a thing that sits in a chair and eats a pair of hair.
If the hair is gray he would rather eat hay.

-Robbie M.-

Sweet Dreams!

One day I was watching the T.V. It was late at night when it ended. Then I went to bed. "Sweet dreams!" said Mom. Then she turned out the light. I heard a thumping noise at my door! Lucky for me the

light switch was near me. Quickly I turned on the light. The thumping noise was gone. I turned out the light. It was there again. I turned on my light again. I thought it would stop again, but, I I was wrong. It was still there. Now I was scared. I opened the door a bit and jumped under the bed. Nothing happened. I got out and opened it more. This time I didn't go under my bed. Then it happened. Something jumped on me, and I screamed. Everyone rushed to my room and woke me up. I was having a nightmare!

-Nadine-

C h r i s t m a s

Baby Jesus quiet and asleep
In his little manger bed
Angels all around him sing,
As the stars bow down to him.

-Rebecca-

---E n d---

APPENDIX B

YAMAMOTO'S TOPICS FOR CREATIVE WRITING

Form A

1. The dog that doesn't bark.
2. The man who cries.
3. The woman who can but won't talk.
4. The cat that doesn't scratch.
5. Miss Jones stopped teaching.
6. The doctor who became a carpenter.
7. The rooster that doesn't crow.
8. The horse that won't run.
9. The duck that doesn't quack.
10. The lion that doesn't roar.

Form B

1. The teacher who doesn't talk.
2. The hen that crows.
3. The dog that won't fight.
4. The flying monkey.
5. The boy who wants to be a nurse.
6. The girl who wants to be an engineer.
7. The cat that likes to swim.
8. The woman who swears like a sailor.

9. The man who wears lipstick.

10. The cow that brays like a donkey.

APPENDIX C

YAMAMOTO'S CRITERIA FOR A COMPOSITE CREATIVE WRITING SCORE (1965)

Organization

a) Balance ... Is the production well balanced or integrated?

b) Arrangement ... Is the production skillfully arranged in terms of its temporal and/or special sequence?

c) Consistency ... Is the production consistent in its effect to give a story about the topic?

d) Conciseness ... Is the production wordy or parsimonious?

e) Clarity ... Is the communication good?

Sensitivity

a) Stimulation perception ... Is the subject sensitive to the original stimulus?

b) Association ... Did the subject react adequately to the stimuli which came up in his own production?

c) Relevancy of ideas ... Are the ideas essential to the overall production?

d) Specificity ... Is the production specific in its important details?

e) Empathy ... Does the subject show some empathy with the principal character in the production?

Originality

a) Choice of topic ... Scoring on this item is entirely dependent upon the frequencies of each topic being chosen out of the ten possible choices.

b) Ideas ... Is the main idea presented novel or unusual?

c) Organization ... Is his way of organizing governed by traditional story-telling form?

d) Style of writing ... Does the subject show any sign of original style of writing?

e) Sense of humor ... Is the production humorous or surprising?

Imagination

a) Imagination ... Does the subject show rich imagination, or is his imaginative ability scarce and limited?

b) Fantasy ... Is the production strictly on the factual basis, or rich in fantasy?

c) Abstraction ... Is the production high on the abstraction ladder?

d) Identification ... Did the subject identify the principal character(s) in his story with proper name(s)?

e) Reasoning ... Did the subject give any reason for the phenomenon described.

Psychological Insight

a) Causal explanation ... Did the subject give a physical cause to explain the phenomenon described?

b) Perspective ... Did the subject show any perspective in terms of how and when?

c) Meaningless ... Is the production meaningful as a whole?

d) Ego-Involvement ... Is there any self-reference?

e) Understanding ... Does the production show deep understanding of the life situation described?

Richness

a) Expression ... Literally speaking, is the production rich in its expression?

b) Ideas ... Is the subject rich in ideas?

c) Emotion ... Is the production rich in its expression of emotion?

d) Curiosity ... Does the production show keen curiosity?

e) Fluency ... Is the subject fluent in his production?

APPENDIX D

TABLE 2

PRETEST AND POSTTEST CREATIVE WRITING SCORES FOR MALES AND FEMALES IN GRADES THREE, FOUR, AND FIVE,IN OPEN AREA AND TRADITIONAL CLASSROOMS.

SCHOOL, GRADE, SEX.	PRETEST	POSTTEST
Open area grade 3 males	8.667	6.333
Traditional grade 3 males	8.500	7.250
Open area grade 3 females	9.708	9.542
Traditional grade 3 females	12.208	8.250
Open area grade 4 males	8.583	8.792
Traditional grade 4 males	9.375	6.958
Open area grade 4 females	14.917	13.917
Traditional grade 4 females	12.292	10.958
Open area grade 5 males	9.208	11.958
Traditional grade 5 males	11.875	8.042
Open area grade 5 females	13.833	12.750
Traditional grade 5 females	11.625	13.208

APPENDIX E

TABLE 3

ANALYSIS OF VARIANCE COMPARING QUANTITY OF CREATIVE WRITING IN GRADES THREE, FOUR, AND FIVE, IN OPEN-AREA AND TRADITIONAL SCHOOLS FOR MALES AND FEMALES OVER SIX WEEKS.

SOURCE	df	M.S.	F
Schools (A)	1	2978.000	0.574
Grades (B)	2	38772.500	7.476**
Sex (C)	1	35394.000	6.825*
A x B	2	10780.000	2.079
A x C	1	8079.000	1.558
B x C	2	11864.500	2.288
A x B x C	2	956.500	0.184
Error Between	132	5186.121	
Six Weeks (D)	5	75916.750	26.536**
A x D	5	7572.398	2.647*
B x D	10	3806.300	1.300*
C x D	5	2748.200	0.961
A x B x D	10	2864.900	1.001
A x C x D	5	758.000	0.265
B x C x D	10	2571.700	0.899
A x B x C x D	10	2352.400	0.822
Error Within	660	2860.889	

* p - .05
**p .01

APPENDIX F

TABLE 3

THE NUMBER OF CHILDREN CONTRIBUTING WEEKLY IN EACH GRADE

GRADES	WEEKS					
OPEN AREA	1	2	3	4	5	6
3	24	10	10	4	4	3
4	24	13	13	8	11	14
5	23	14	12	6	8	12
TRADITIONAL						
3	24	9	6	7	9	2
4	24	12	17	13	5	5
5	24	13	10	2	2	3