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## A Selected bibliography of methods and materials for teaching creative writing

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## A Selected bibliography of methods and materials for teaching creative writing

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### Abstract

Creative writing can be seen, then, as an integral part of the curriculum, and the need to investigate it is readily apparent. The nature of the material available on creative writing necessitated that the investigation be handled in a somewhat different manner from that of the usual research project. Although a great deal has been written about creative writing, the emphasis has been on techniques, rationalities, and ideas. Few research studies have been conducted on the need for or design of creative writing programs. For this reason, and from comments made by authors such as Ms. Mueller, the author has assumed that a need for the program exists.

A SELECTED BIBLIOGRAPHY  
OF METHODS AND MATERIALS  
FOR TEACHING CREATIVE WRITING

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A Research Paper

Presented to the

Faculty of the Library Science Department

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In Partial Fulfillment  
of the Requirements for the Degree  
Master of Arts

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Linda R. Groen

June 24, 1975

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Date

July 7, 1975

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## INTRODUCTION

The times are changing and the English curriculum must change right along with them to meet the needs and desires of today's young people. Creative writing, usually a highly personalized, highly individualized course, is a logical place to begin this change. By reaching out to their needs, it can help teenagers accept and understand some of the problems today's society presents.

Although less than 5% of the total youth population appears in court in a given year, the number is still significant enough to warrant attention. The problem continues to grow and to become more serious. The number of arrests made for allegedly delinquent behavior increased 105% between the years of 1960 and 1969.<sup>1</sup> In 1969 alone about 16% of the total population was between the ages of ten and seventeen, and persons in this age group accounted for 26% of the arrests made in connection with the entire criminal problem.<sup>2</sup> The seriousness of the problem is indicated by the fact that, according to the FBI, 47% of all serious offenses are committed by persons under eighteen. These offenses include criminal hom-

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<sup>1</sup>Don C. Gibbons, Delinquent Behavior (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1970), p. 3.

<sup>2</sup>Robert G. Caldwell and James A. Black, Juvenile Delinquency (New York: The Ronald Press Company, 1971), p. 38.

icide (8.5% of the total offenses were committed by persons under the age of eighteen); forcible rape (19.1%); robbery (29.9%); aggravated assault (16.4%); burglary, breaking, and entering (51.7%); larceny and theft (53.5%); and auto theft (60.7%).

Other problems are increasing rapidly also. About 60% of all teenagers use alcoholic beverages before they leave high school,<sup>4</sup> and the number of arrests of persons under eighteen for violations of narcotic drug laws in the U.S.A. increased 2453.2% between 1960 and 1969.<sup>5</sup>

Although the statistics concerning the teenager and crime are shocking, they are not the only indications that teenagers are being forced to deal with a different environment from that which their parents faced. Marriage and dating, for example, are both undergoing change. Discussions about illegitimacy, unwed motherhood, abortion, and sex are no longer suppressed. More liberalized attitudes toward premarital sexual experiences and prevention of premarital pregnancy have brought these subjects to nearly everyone's attention. A recent study of sexual experiences and attitudes conducted on college campuses indicated that there seemed to be less emphasis on engagement as a necessary condition for premarital sex. If these findings are accurate, they could indicate the first significant change in premarital sexual behavior since the

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<sup>3</sup>U.S. Bureau of the Census, Pocket Data Book, USA 1969 (Washington, D.C.: U.S. Government Printing Office, 1969), p. 122.

<sup>4</sup>Caldwell, p. 24.

<sup>5</sup>Caldwell, p. 30.

1920's,<sup>6</sup> and today's teenagers are caught in the midst of it.

The identity crisis many students face is also apparent through the attitudes they have toward religion. Many teenagers are caught in the dilemma of "the psychological meaning of God as the basis for reality, value, meaning, and continuity. . .in emotional opposition to the meaning of skepticism, which implies the lack, or the threat of the lack, of all of these."<sup>7</sup> The struggle represents two levels of emotional problems--the effort to maintain a basic set of values concerning the reality, value, and continuity of self and, on a broader level, that of identity in general. These struggles often are manifest in the intellectual extremes of Biblical critic or evangelic believer.<sup>8</sup>

Students have also been forced to deal with the world in crisis in the last few years. Recent events have caused them to question and change their attitudes toward war, national defense, and the infallibility of presidents. The unpopular Viet Nam War and national reaction to it have altered the process of only a decade ago by which change occurred. Not only have today's teenagers been exposed to the campus unrest and student demonstrations of the 1960's but they have also witnessed three assassinations, major race riots in cities across the nation,

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<sup>6</sup>Joyce Sullivan, Selection of Dates and Mates: An Intergenerational Study (Ohio State University Libraries: Office of Educational Studies, 1972), pp. 27-8.

<sup>7</sup>Philip M. Helfaer, The Psychology of Religious Doubt (Boston: Beale Press, 1972), p. 192.

<sup>8</sup>Helfaer, p. 192.

and the presidential campaigns and corruptions of recent years.<sup>9</sup>

In addition to these factors, the media--newspapers as well as television--has brought these events and others, equally shocking, equally perplexing, into the teenagers' homes. They are bombarded from all sides with information, much of it contradictory. Somehow, out of all this noise, they must sort out their own beliefs and hold to them.

As teenagers become more and more involved with identity problems, attitude changes, and, in some cases, criminal tendencies, the need to establish some sort of help or outlet for them becomes more apparent. Because of its contact with a large proportion of teenagers, the school seems to be one of the best sources of help.

Some course in the curriculum must meet the adolescent's needs. Since it is especially flexible and open-ended, the creative writing class can become a place where the student evaluates who he is, what he wants, and where he is going. It is "the one course in our curriculum where the student can turn inward--to examine himself in order to undertake the proper study of mankind, and it is the one place where his voice and vision are made 'real' on paper."<sup>10</sup> Furthermore

Creative writing can help the young person cope with the environment by permitting him to establish

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<sup>9</sup>Howard Tolley, Jr. Children and War; Political Socialization to International Conflict (New York: Teachers College Press, 1973), p. 65.

<sup>10</sup>Lavonne Mueller, "Stealing Apples: Creative Writing for All Students," English Journal, October 1972, p. 1024.



his own perceptual field as reality; that is, the life space, or the phenomenal field of the student becomes reality itself. By creating stories, poems and plays about his own experiences and perceptions of outside experiences, the adolescent goes deeply into the essential nature of himself and ultimately man in general.<sup>11</sup>

Creative writing, therefore, can provide an outlet for the student's frustrations where he can express himself in an atmosphere that accepts what he says and his need to say it. Denied this, he may seek other, more violent ways of releasing his frustration to meet his emotional needs.<sup>12</sup>

Creative writing can be seen, then, as an integral part of the curriculum, and the need to investigate (is it) readily apparent. The nature of the material available on creative writing necessitated that the investigation be handled in a somewhat different manner from that of the usual research project. Although a great deal has been written about creative writing, the emphasis has been on techniques, rationalities, and ideas. Few research studies have been conducted on the need for or design of creative writing programs. For this reason, and from comments made by authors such as Ms. Mueller, the author has assumed that a need for the program exists.

On account of the kinds of literature available, the literature review has been integrated into the introductory remarks. In this particular area, the literature used supports the author's philosophy of teaching creative writing and its place in the curriculum. The remainder of the intro-

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<sup>11</sup>Mueller, p. 1023.

<sup>12</sup>Mueller, p. 1024.

duction, therefore, will be spent describing the teacher's role in the creative writing program, and, finally, the course itself. These ideas and arguments have evolved over a period of time and will be supported, when possible, with specific comments from the literature.

### The Teacher's Role in Creative Writing

Assuming that a creative writing course is vital to the student, creative writing must be defined. The first distinction to be made is that between functional writing and creative writing. Functional writing, as most writing is, simply communicates information. The purpose is to tell the reader what he needs to know as simply and clearly as possible. Creative writing, however, rises above this. It communicates not only information, but also "makes the reader care about that information, it makes him feel, it makes him experience, it gets under his skin."<sup>13</sup> Creative writing, therefore, conveys the emotions the writer was feeling and attempts to recreate them in the reader.

Creative writing, in its true sense, cannot be taught. It is impossible to teach someone how to be creative by conventional teaching methods. The very nature of creative writing demands that the creative writing teacher have a different kind of philosophy.

The teacher whose students produce creative writing understands the creative process and in a way that is

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<sup>13</sup>Donald Murray, "Why Creative Writing Isn't--Or Is," Elementary English, April 1973, p. 523.

consistent (honest) with his own personality, training, and subject matter, establishes a climate in which his students can find their own way through the (seven) stages of creativity at their own pace.<sup>14</sup>

The teacher is the key to the success of the program--he can help students become creative only if he can be open enough to encourage his students to discover him as a human being, and in return, be responsible enough to accept, without judgement what his students share with him about themselves. "If writing is going to be the trip that it can be for students, teachers first have to rid themselves of their own hang-ups so they can make their own trips and explore their own lives."<sup>15</sup>

The students need to see that the teacher, too, is involved in the process of writing. By seeing him as another writer first and then as a teacher, knowing he is experiencing firsthand the joys and frustrations of writing, the students will be able to relate more easily to him than if he were to set himself apart as the authority on writing.

This shared writing experience is one more personal contact the teacher can have with the children's world of the classroom. In this personal contact, the teacher shows by writing with the children, even more than by just encouraging the children to write, his or her own enjoyment of language, and this enjoyment is highly contagious.<sup>16</sup>

Given the right classroom environment, there is no limit to the possibilities of creativity; what limits appear will be more usually a result of the teacher's

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<sup>14</sup>Murray, p. 524.

<sup>15</sup>Art Berger, "Poet as Teacher, Teacher as Poet," English Journal, December 1973, p. 1239.

<sup>16</sup>Eileen Tway, "The 'Writing' Teacher," Through a Glass Darkly, Classroom Practices in Teaching English, 1971-1972, eds. Edward R. Fagan and Jean Vandell (Urbana, Illinois: NCTE, 1971), p. 70.

conception of the acceptable than any failing on the part of the student.<sup>17</sup>

This "right" environment is a direct result of the teacher. He creates it by being honest and open with his students; he controls it by demanding the same of them.

What, then, is this "right" environment? An atmosphere conducive to creative writing demands, first of all, that the student trust not only the teacher and other students but also himself. The first step in establishing this trust is learning about each other, exchanging selves. This sharing leads to mutual respect, confidence, and friendship.<sup>18</sup>

The second step is letting the student know that anything he writes will be accepted not so much for what he says but how he says it. The teacher cannot have an honest and open classroom relationship with students and yet refuse to accept poetry or stories about those things that are real to them--drugs, religion, love, sex, or abortion. For those students who are at first afraid of exposing their emotions to other students, guaranteeing their anonymity on discussion questions will help. When they are more sure of themselves and their writing, they will claim their work if only to defend it against undue criticism.

The third step in establishing the "right" environment is implementing a program that provides for freedom to create

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<sup>17</sup>Antony Christie, "Making with Words: A Practical Approach to Creativity," English Journal, February 1972, p. 251.

<sup>18</sup>Phyllis Thompson, "Haku-Mele: A Poetry Workshop Program," English Journal, February 1971, p. 219.

while still presenting necessary skills and challenging old ways of thinking.

The main emphasis in this sort of creative writing course must be to get the student to write. Marion Sheridan says it best: "Learning to write comes from writing. We can't teach students to write unless we have them write, write, write."<sup>19</sup> They need to know they are writers-- people who have something valid to say. Getting them to care about what they say necessitates publication. "Give 'em ditto masters and have them type up their own works and run it off in great quantities," suggests X.J. Kennedy. "Have them read it out loud. Then invite reactions from others."<sup>20</sup> Above all the student must write about what he knows--he must go within himself not outside himself for material. He

must begin by telling his own deepest emotions, when he has not yet mastered the techniques of writing that it takes years to learn. He must begin at home where he lives and reflect the world he works, eats, plays and loves in. He must write in his own voice and in his own language using his own vocabulary, tell the truth about himself and what he writes. This, I found, is perhaps where the seed of the teaching of writing is hidden.<sup>21</sup>

After he has written and become used to the idea of writing will be time enough to worry about mechanics (spelling, punctuation, grammar, style, etc.), rewriting, and other stylistic aspects. He should not be perfecting one work but rather

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<sup>19</sup>Marion C. Sheridan, "Can We Teach Our Students to Write?" English Journal, June 1951, p. 323.

<sup>20</sup>Josephine Harris, "What Writers Advise on the Teaching of Creative Writing," English Journal, March 1971, p. 346.

<sup>21</sup>John H. Bennet, "Writing and 'My Own Little Postage Stamp of Native Soil,'" English Journal, April 1973, p. 586.

learning how his mind and thought processes work with relation to his writing.<sup>22</sup>

### Creative Writing Course

The research conducted here supports a creative writing curriculum that emphasizes these ideas. The research centered on four main areas: 1) Introductory - Pre-writing Ideas, 2) Poetry, 3) Short Plays, and 4) Short Stories. A good basic textbook for a course such as this would be Writing Incredibly Short Plays, Poems and Stories by James H. Norton and Francis Gretton.<sup>23</sup> The text emphasizes the development of the latter three skills although the pre-writing unit as well as these skills will need to be augmented by supplementary materials. The creative writing course, therefore, that would benefit most from these ideas is one that deals with these four units.

Although a great deal has been written about methods that are valuable in implementing this sort of creative writing program, an effort to compile any number of these techniques has not been made. The teacher who wishes to teach or guide a program such as this must rely on those materials and methods with which she is familiar or those she can create to meet the needs of her class. She is forced to waste time searching out and recreating methods to help awaken her students' creativity. The purpose of this study, therefore, was to gather materials

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<sup>22</sup>Harris, p. 350.

<sup>23</sup>Published by Harcourt, Brace, Jovanovich, Inc., 1972.

and methods useful to the creative writing teacher who is interested in implementing the four-faceted writing program described above. By annotating methods and materials, this bibliography provides the teacher with a ready reference of journal articles for more in-depth study of the subject.

The bibliography has been limited to those materials and methods specifically designed for the high school student or easily adapted to fit his needs. They have been selected to supplement a four-unit semester course. Several ideas designed for the elementary school child have been included, however, because they try to free the child from conventional ideas of writing and creativity. As a child grows older, he loses the freshness and spontaneity evident in younger children. Part of the initial task of the writing teacher is to help the student recapture this ability to see things in a new way. Materials designed for younger children can help reawaken this ability.

The search for methods and materials was limited to those published in journals rather than those used by creative writing teachers in their teaching. Because so many journal articles on creative writing were found in the literature search, including all aspects (books, handbooks, and teachers' ideas as well) would have resulted in a superficial covering of all areas. Journal articles were emphasized because they are more current and more easily accessible to most creative writing teachers.

The content of the study was limited to the four units already mentioned. Because the projected course is designed

for only one semester, trying to cover more than these areas would not permit in-depth study in any of them. The course could easily be expanded to a full year by spending more time on each unit and incorporating more of the activities.

The remainder of the introduction will expand these four units. Their content will be detailed, and the criteria for selection of the articles will be explained.

### The Four-unit Semester Course

Before beginning the different kinds of writing, pre-writing activities are necessary. They help to create the trusting environment necessary to enable the student to concentrate on expressing himself. In order for him to express himself so vividly that the reader can easily grasp his feelings, the student must be able to become "so intensely aware that he becomes a part of the object."<sup>24</sup> He needs to learn again how to look at things so he can see those integral parts that non-writers overlook and describe them so the reader can look at an old object in a new and different way. Pre-writing activities help him achieve these goals. They can include the group rather than just involving one person. Brainstorming (each student contributes his ideas, however vague, and the entire group then works with the total output), for example, eases them over their fear of writing. They are not faced with the overwhelming task of producing an entire

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<sup>24</sup>Ruth Kearney Carlson, "The Creative Thrust of Poetry Writing," Elementary English, December 1971, p. 1178.



poem; they simply produce random images--the essence of good writing and watch it fall into place as a poem.<sup>25</sup> Seeing films, working in small groups, participating in sensitivity activities, writing fragments of poems and short stories, and discussing basic writing techniques such as metaphors, similes, personification, and onomatopoeia are all valid ways of easing students into the process of writing even while requiring them to try writing longer works.

The second unit of this course consists of an in-depth look at poetry. Poetry, because it is condensed, because words are weighed more carefully, used with more precision, and used for their sounds as well as for their meaning, and because it favors a greater use of imagery,<sup>26</sup> is the best place for a student to start learning about language and its impact. If a student can learn to make every word vivid and important in a poem, he can transfer that ability to other kinds of writing. The same sorts of techniques used in pre-writing to help students observe and evaluate what they write about must be continued into the poetry unit. Convincing students that they, too, can write poetry necessitates creating experiences that will free them from too much adult supervision and help them "find their own feelings, spontaneity, sensitivity, and inventiveness."<sup>27</sup> To be most successful, the pro-

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<sup>25</sup>Dorothy Hennings, "Pre-Poetry Play: Building Impression Blocks," Elementary English, December 1972, pp. 1149-51.

<sup>26</sup>Denis Rodgers, "A Process for Poetry Writing," Elementary School Journal, March 1972, p. 297.

<sup>27</sup>Carlson, p. 1185.

gram should prevent students from attempting to write in rhyme. Students get hung-up too easily in rhyming and the result is stilted--lacking the freshness that occurs in free verse. Saturating students "with words, thoughts and images such as they had never heard before"<sup>28</sup> and bombarding them with words as well as visual stimulation<sup>29</sup> will help them to recognize and then to achieve true creativity by putting "isolated experiences . . . into new combinations or patterns."<sup>30</sup> The materials and methods that will be selected for the poetry unit will reflect, therefore, these philosophies of free verse and awareness.

The units of short plays and short stories will continue to build upon the skills begun in the introductory and poetry units. Writing short plays helps students

consider the limitations of setting, the significance of stage properties, the kind and scope of physical action; they must find smooth means for conveying exposition to the audience; they must have their ears to dialogue as it sounds, not as it appears on the page.<sup>31</sup>

When the student has mastered the art of writing good dialogue, he will be ready to move on to incorporating it with narrative in a short story. Because less material on these two areas is available, the material designed for poetry may need to be adapted to fit this need.

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<sup>28</sup>Lee Bennett Hopkins, "Report of a Poet-in-Residence," English Journal, February 1973, p. 243.

<sup>29</sup>Shirley Averbach, "The Shape's the Thing," English Journal, April 1973, pp. 608-09.

<sup>30</sup>Walter T. Pelty, Slithery Snakes and Other Aids to Children's Writing (New York: Appleton-Century-Crofts, 1967), p. 2.

<sup>31</sup>William Carpenter, "Every Student a Playwright," Exercise Exchange, Spring 1974, p. 9.

Because so much of the basic writing is common to all areas, less material has been written specifically about short stories and short plays than about poetry. A creative writing program is cumulative--the farther a student advances, the fewer totally new techniques he needs to learn and the more previously-introduced techniques he needs to practice. If students can apply these principles of word choice, imagery, and vividness learned in pre-writing exercises and writing poetry to short stories and short plays, they only need to learn those techniques unique to these sorts of writing. These unique techniques are primarily those covered in this bibliography.

Throughout the course, the emphasis must be on the creative aspect rather than the mechanical aspect. Although instruction in mechanical skills is necessary to produce clarity, unity, and effective organization, it is best given when the need arises on a one-to-one basis with that student. "The teacher who insists upon giving the mechanics of writing priority over the content and spontaneity of what the child has written is doomed to failure in his long-range goal of helping the student to become a better writer."<sup>32</sup> For this reason, few materials, if any, on mechanics have been included in the selected bibliography.

### The Search for Materials

The sources used to find these supportive materials

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<sup>32</sup>Pelty, p. 9.

were, (for the most part), education journals. Sources for information were an ERIC search through Current Index to Education on the topic of creativity/creative writing at the secondary school level, a manual search through volumes of Reader's Guide, Education Index, and issues of CIJE that were published after the initial ERIC search. Materials and methods found by accident were also included. The most recent journal articles (going back to about 1970) were used in hopes that they would be more available to the writing teacher in the field. Older materials have been included, but a concerted effort to find them was not made.

The bibliography has been organized into four sections according to the general units being taught. Each main section has a general heading for those articles that were general or cover more than one topic in the areas. Each section has then been subdivided into more specific categories when needed (e.g., Poetry subdivisions include methods and materials for haiku, cinquains, list poems, and color poems.) where only these methods are treated.

The compilation of these materials and methods will provide the creative writing teacher with a ready reference to several methods as well as to direct her to the article for in-depth treatment. This research study will meet the needs of the teacher who realizes that the textbook approach alone is not enough to release and develop the creative potential of her students.

ANNOTATED BIBLIOGRAPHY

A. PRE-WRITING ACTIVITIES - GENERAL

## I. Overview and Specific Activities

Barachs, Sarah. "Creative Writing," Instructor, November 1974, p. 61.

Elementary librarian provides a variety of ideas suitable for short writing assignments. Includes short story ideas, sentence starters ("Take off on Charles Schulz's 'Happiness is. . .'"), color, variant endings, etc.

Barney, Leroy. "Writing about the Out-of-Doors," Grade Teacher, April 1971, pp. 104-05.

Middle school instructor describes activities he used to help students observe carefully and then write good descriptions of what they saw. Suggests ways of using nature to help arouse interest and ability.

Bednarz, Barbara. "Project Sound Makes It," Elementary English, January 1971, pp. 86-89.

On using music to stimulate writing. Seton Hall University professor gives annotated list of musical selections and how they can be used to stimulate creative writing.

Bennett, John. "Writing and 'My Own Little Postage Stamp of Native Soil,'" English Journal, April 1973, pp. 579-586.

High school English teacher gets fresh essays by having students write about anything with no regard for mechanics for 12 minute intervals. Also discusses evaluation.

Corey, Chet. "The Obituary as an Exercise in Living," College Composition and Communication, May 1972, pp. 198-99.

Junior college instructor describes use of obituary in teaching writing. Includes directions for assignment he used, handout he gave students and discussion of assignment outcome.

"Creative Writing," Instructor, October 1973, pp. 104-110.

Many teachers contributed to several lists of suggestions for fostering writing empathy situations (e.g., "You are a dollar bill in the hands of a beggar"), sympathy situations (e.g., "You have just lost the Olympic breast-stroke competition by one stroke"), observation activities, and special workshops.

Dauterman, Philip and Robert Stahl. "Film Stimuli - An Approach to Creative Writing," English Journal, November 1971, pp. 1120-22.

On use of films by college instructors to help students progress from descriptive to affective to creative responses. Gives rationale and suggests several short films that can be used.

Engle, Jr., John D. "Giftedness and Writing: Creativity in the School," Gifted Child Quarterly, Winter 1970, pp. 220-229.

Coordinator of creative writing at a Cincinnati high school gives several ideas he used to stimulate creative writing (e.g., session starters). Suggests ways to rid students of inhibitions about writing and shares some teaching philosophies.

Evans, Virginia Robinson. "Writing Is Groovy!" Instructor, August 1971, pp. 109-10.

Lists 15-20 short writing exercises to stimulate delight in writing. Deals in such areas as point of view, character sketches, story plots, and sensory awareness.

Furner, Beatrice A. "Creative Writing Through Creative Dramatics," Elementary English, March 1973, pp. 405-08+.

Describes techniques used in starting creative writing and creative dramatics activities. Discusses how the two can be used together to complement each other.

Gattis, Murrah and Eugene Randsepp. "How Creative Are you?" Writer's Digest, March 1969, pp. 61-5, 85.

Composite of ideas from Randsepp's Creating and Selling Ideas that test creativity. Answers and comments about them are also provided.

Glass, Malcolm. "Lying Helps Them Tell the Truth More Vividly," College Composition and Communication, February 1975, pp. 36-8.

Tennessee college professor believes that students become more expressive when they have complete freedom to be imaginative or "crazy" than when they are expected to regurgitate facts. Includes examples to illustrate his point.

Hahn, Lenore G. "Inspire with Hats," Instructor, April 1972, pp. 30-31.

On getting kids "under someone else's skin" through use of a variety of hats. Elementary teacher describes how she uses hats to help students express and develop creativity.

Kaufman, Betty, ed. "EJ Workshop," English Journal, April 1974, pp. 84-87.

Potpurri of ideas to use inside and outside the classroom. "The Blob", one short activity, and "Photography as a Stimulus for Creative Writing", a longer unit, apply to creative writing.

\_\_\_\_\_. "EJ Workshop," English Journal, October 1974, pp. 66-69.

Presents a variety of ideas to use with soft-or hardware. Examples include using magazine photos to stimulate writing, defining lists of words commonly found in newspapers by making metaphors of them.

Marando, Frances M. "Creative Writing," English Journal, January 1975, p. 60.

High school English teacher describes 18-week English elective in creative writing. Includes objectives, course sequence, materials, and the availability of her writing exercises.

McCafferty, Betty. "Do It with Shoes," Instructor, April 1972, p. 32.

On use of directive "walk a mile in his shoes" to get students to write about shoes. Discusses ways to get reluctant writers started.

McKean, Willie Mae. "Freedom to Write," School and Community, February 1972, pp. 19-20.

High school English teacher discusses successful writing program used at her school in which students design their own nine-week program. Discusses student-teacher roles in the program, motivation, and evaluation.

McReynolds, Grace M. "Rx for Creative Writing," School and Community, January 1972, p. 40.

Professor of education discusses the need to teach creative writing. Also includes suggestions to make the program more successful such as the need for oral discussions before writing, the disposal of the finished product, and the teaching of communicative skills.

\_\_\_\_\_. "Tell It Like It Isn't," School and Community, May 1973, p. 35.

On the fostering of creativity by encouraging students to develop their ability to "make-believe". Suggests use of tall tales and ways to help students write them.

Meehan, Elizabeth H. "Tiniest Sound," Elementary English, April 1973, pp. 575+.

Examples of a writing assignment to "write about the tiniest sound in the world". Inspired by Mel Evan's book, The Tiniest Sound, illustrated by Ed Young.

Metzger, Deena. "Silence as Experience," College Composition and Communication, October 1973, pp. 247-50.

College professor invited class to her home one Saturday to provide a quiet place free from distractions that would drive students inward to reflect. No noise, music, or non-verbal communication.



Mueller, Lavonne. "Stealing Apples: Creative Writing for All Students," English Journal, October 1972, pp. 1020-25.

Various activities (e.g., this high school English teacher covered a room with butcher paper and invited the students to write graffiti) to get students to begin opening up and writing. Includes a great deal of philosophy on teaching creative writing.

Murray, Donald. "Why Creative Writing Isn't--Or Is," Elementary English, April 1973, pp. 523-25, 556.

Deals with seven stages of creative writing (awareness, caring, incubation, discovery, commitment, detachment, and effectiveness) and how to incorporate them into the teaching of writing.

Pastva, Agness Ann. "Teaching for Success: Writing Lessons That Work," English Journal, December 1973, pp. 1276-80.

High school English teacher describes several successful techniques (e.g., a spring walk and a psychedelic experience) she used in her classroom to stimulate creative writing. Also includes comments about teaching writing, very specific assignments, and some interest starters.

Thompson, Phyllis. "Like a Poet," Elementary English, December 1972, pp. 1145-47+.

The Poet's Humanities Program devised by associate professor of English calls for a consciousness of tangible things throughout the formal education process. Claims, for example, that the student must learn to feel the texture of things before he can effectively put that feeling into his writing. Suggests several activities to help child learn to see, hear, and feel the world about him.

Truett, Mary Rumelle. "Hike with Students," Instructor, June 1970, p. 40.

English teacher suggests hikes outside the classroom to get students going. Describes assignments that can be given before leaving school as well as activities to do on the hike.

Webber, Mary B. and Betty M. Tuttle. "Student Writing Worth Reading," English Journal, February 1972, pp. 257-259.

Describes experimental program in Illinois to stimulate creative writing. Includes several very specific writing techniques used in this university-sponsored teacher trainee program.

Windward, Shirley. "Ideas for Developing Writing," Elementary English, May 1974, pp. 663-67.

Suggests several activities (for example, use a record and picture together--El Greco's Toledo with Night on Bare Mountain to stimulate creative writing) that encourage student writing. Describes factors in writing (drama, selectivity, and logic) and how to achieve them.

Wright, Evelyn. "Wishes, Lies, and Dreams: Pedagogical Prescription," Elementary English, April 1974, pp. 549-56.

English professor at a Washington college describes an assortment of activities from Kenneth Koch's book used to get students writing. Also contains quite a bit of his philosophy of teaching the writing of poetry.

## II. Creating the Right Atmosphere

Bruner, Ruth Anne. "Where Fools Rush in: Teaching Creative Writing," Media and Methods, February 1975, pp. 48-49.

Creative writing instructor gives a variety of exercises to loosen students up in order to promote creative writing. For example, one calls for each student to contribute a sound and motion to a machine, and another sends students on neighborhood walks to observe.

Dakelman, Beth C. "Think Tank and Mind Transportation: Teaching Creative Writing," English Journal, December 1973, pp. 1272-73.

Creative writing teacher discusses how to create the right mood for good writing to take place. Describes her think tank, its function, and how to set it up.

Ellis, Laura S. "Creating a Climate for Writing," Elementary English, October 1972, pp. 901-02.

Supervisor of early childhood education emphasizes the importance of creating a classroom atmosphere of mutual confidence and trust. Gives examples of how to create this atmosphere.

Granowsky, Alvin and Morton Botel. "Creative Thinking, Reading, and Writing in the Classroom," Elementary English, May 1974, pp. 653-54.

Authors of Heath's reading program suggest ways for making classroom a non-threatening environment conducive to creativity by encouraging the child to deal with alternate solutions in life, by providing a secure environment, by offering the needed experiences and skills in subject areas, and by rewarding the creative act.

Strout, Beverly. "Writing Workshop: What Is It?" English Journal, November 1970, pp. 1128-30.

High school English teacher describes a class period of writing workshop with a non-threatening atmosphere. Gives insight on the purpose of such a workshop and how to establish it.

Terwilliger, Paul N. and Thomas N. Turner. "I Hate You, Dr. T.: A Creative Writing Approach That Knocks the Sails Out of Your Wind!" Elementary English, February 1975, pp. 170-72, 186.

Elementary education professors suggest using pressure to spur creative writing. Challenge them with a test or quiz, then invite them to write a hate letter directed at anyone in the room. Later, love letters can also be used. Claims that it serves as a safety valve for venting hostility.

### III. Brainstorming

Bordan, Sylvia D. "Poetry Project," Grade Teacher, September 1970, pp. 98-99+.

Elementary teacher presents techniques she used to brainstorm images for vivid theme poems (e.g., rain, fall, snow). Gives examples of how to lead a brainstorming session.

Lewis, Jr., Richard W. "Brainstorming into Poetry Reading," English Journal, September 1972, pp. 843-6.

English professor at New York university suggests using the opaque or overhead to project a picture while the group brainstorms as a means to get students writing.

Wood, Robert W. "Brainstorming: A Creative Way to Learn," Education, November 1970, pp. 160-62, 165.

University of South Dakota professor describes the process of brainstorming. Includes principles of brainstorming, steps to successful brainstorming in the elementary classroom, and comments on its use.

### III. Developing Awareness

Goodard, Janet. "Sense of Being," Media and Methods, February 1974, p. 66.

English teacher uses the senses of smell, taste, and feeling to help students write descriptive passages. Details the process she uses to introduce the activity and to carry it through.

Lasser, Michael. "Sound Activities," Media and Methods, December 1973, pp. 20-21.

Seventh grade teacher describes several activities to get students to really listen before trying to write. Suggests use of specific pieces of music, "Jabberwocky", and others. Activities help heighten awareness.

Shyman, R. Baird. "Teasing Writing Out of High School Students," English Journal, December 1973, pp. 1267-69.

Duke University professor describes techniques he used as a visiting poet in North Carolina schools. Includes his hopes for creative writing as well as several activities he used in the high schools to develop awareness. Also gives many examples of student work.

White, James P. "A Word in Creative Writing," Iowa English Bulletin, Fall 1972, pp. 27-28.

College instructor describes teaching word meanings--that they change due to juxtaposition with each other. Provides exercises to help students understand that words don't fit just one or two things, but rather that they reveal personal meaning.

#### V. Information Especially for Teachers

Bogener, Adelaide. "Creative Compliments," School and Community, November 1972, p. 75.

On the need for creative compliments from teachers. Fifth grade teacher discusses ways to reinforce positive elements when evaluating writing and ways to suggest needed improvement.

Burton, Albert, Patricia McCarthy, and Linda D. Stone. "101 Ways to Teach Through Writing Workshops," Elementary English, April 1974, pp. 565-70.

Editors of the Reader's Digest educational program suggest 101 comments and pointers for teachers to be aware of as they conduct workshops. (e.g., be suspicious of papers with no misspellings, etc., as they may be "teacher-pleasers"; remember that writing is an act of communication--the writer needs a reader; swallow your red pencil)

Carlson, Ruth Kearney. "Seventeen Qualities of Creative Writing," Elementary English, December 1961, pp. 576-79.

Seventeen criteria (e.g., novelty or freshness, dynamic vitality, coherent unity) by which to judge original student writing. Contains examples of each point.

Carroll, Joyce. "Journal-making: The Written Word Is Not Dead," Media and Methods, November 1972, pp. 61-63.

Suggests do's and don't's when asking students to write journals. Suggestions include "Do set a creative, stimulating classroom environment," with ideas on how to do it; "Don't fail to individualize your written remarks", "Don't attempt the journal unless you intend to spend a great deal of time reading it."

Dietrich, Daniel J. "Creative Writing: On Teaching That Fine Madness," Elementary English, April 1973, pp. 550-6.  
Reviews of several professional books that may help teachers involved in teaching creative writing.

Jackson, Susan. "Creative Cycle; Script of a Mock Television Performance," Elementary English, April 1973, pp. 557-62.  
Script for flannel board presentation of the process of creative writing - how ideas are evolved and carried through.

McCann, Patricia G. "Po-art-ry; Collages and Poems," Arts and Activities, June 1971, p. 18.  
Elementary teacher describes a multi-media response to experiencing sun - describes light show, poetry recitation, art work, and student poetry used in the demonstration.

B. POETRY

## I. Overview - Unusual Forms

Averbach, Shirley. "The Shape's the Thing," English Journal, April 1973, pp. 607-12.

On getting eighth graders to appreciate poetry and to do some basic writing. Touches on recognition of poetry, writing metaphors, shape poems that this junior high English teacher used in her classroom.

Bridgman, Betty. "Poetry Is Reporting," Elementary English, March 1974, pp. 361-67+.

Compares writing poetry to reporting a news story and gives pointers on techniques to use to help a child who has decided to become a writer. (e.g., Make them cross out all adjectives and adverbs; refuse to read dull stories)

Carlson, Ruth Kearney. "Creative Thrust of Poetry Writing," Elementary English, December 1972, pp. 1177-86.

Education professor briefly defines haiku, tanka, lanterne, cinquain, American Indian poetry, Eskimo poetry, and concrete poetry. Provides a few examples of each and cites books and journals containing more examples and information.

Christie, Antony. "Making with Words: A Practical Approach to Creativity," English Journal, pp. 246-51.

English department head gives suggestions for introducing a number of poetic forms including concrete poetry and haiku as well as discussing using words in new ways, developing awareness, and getting inside animals and people.

Clare, Francis. "Poetry Teach-ins: An "In" Thing," Elementary English, April 1972, pp. 625-28.

High school English teacher describes poetry happenings - student-evolved presentations of original and familiar poetry using multi-media to help convey the mood. Could be useful as a final project of some sort.

Coffin, LaVerne W. "Writing Song Lyrics," English Journal, October 1970, pp. 954-5.

As an alternative approach to writing poetry, this high school English teacher suggests that students write additional verses to well-known folk songs. Details the process she and student teacher used with activity.

Courtney, Norma. "Poetry: A Creative Experience," English Journal, April 1973, pp. 604-06.

High school English teacher suggests looking at poetry as a personal creative ability and a way of communicating about deeply felt emotions. Discusses presentation of multi-media project and an evaluation form to use for judging student efforts.

Dworsky, Nancy. "Disaster Workshop," College English, November 1973, pp. 194-95.

College instructor describes a way to utilize disasters - poems students couldn't make work. Students expect criticism since the poem isn't good in their eyes. Discusses ways to conduct this workshop.

Geeting, Baxter M. and Corrine Geeting. "Creative Motivation of Poetry (You Must Be Kidding!)," Elementary English, November 1973, pp. 1205-08.

Discusses five natural steps to the creation of poetry and ways to get students interested and excited about poetry (e.g., let them dance to poetry, learn to read poetry, and ultimately let them write poetry) that this author-poet team suggests when teaching teachers at the university level.

Hennings, Dorothy. "Pre-poetry Play: Building Impression Blocks," Elementary English, December 1972, pp. 1149-51.

On using brainstorming, blocks (pre-determined forms or designs for poetry), and the chalkboard as a means of stimulating poetry writing. Education professor says this makes the process less threatening to students.

Hopkins, Lee Bennett. "Report of a Poet-in-Residence," English Journal, February 1973, pp. 239-43.

Describes poet-in-residence program. Deals primarily with exposing a variety of poets and poetry to a class although it does have a writing assignment.

Katz, Bobbi. "This Year Give Them Magic; Creating Poetry," Teacher, December 1974, pp. 19-20.

Creative writing consultant and author discusses ways of getting students involved in writing. Includes a sample lead-in discussion she uses on poetry. Suggests various activities such as "Things to do if you are the rain" and list poems.

Olson, Barbara. "Poetry That Really Works," Media and Methods, March 1972, pp. 56-58.

Junior high English teacher describes the use of mood films to inspire students to write haiku, tanka, word and syllable cinquains, and sijo. Defines and gives examples of each.

Potter, Carolyn L. "Doing Poetry," Media and Methods, December 1971, p. 46.

Student teacher describes use of Mexican music to extract poetry from students without their being aware of it. The music helps students form pictures of a place and brainstorming on the blackboard creates a poem.



Rodgers, Denis. "A Process for Poetry-Writing," Elementary School Journal, March 1972, pp. 294-303.

A step-by-step process to introduce writing poetry to children. Suggests a five-session plan to help them write freely and imaginatively. For example, this university professor used canned goods in lesson one to elicit how paired cans were alike or different. This led to a listing of differences between prose and poetry.

Stein, Debra. "Thousands of Classroom Poets; New Jersey's Poet-in-Residence Program," Today's Education, February 1972, pp. 18-20.

Coordinator of creative writing for New Jersey Council on the Arts describes program used in New Jersey. Discusses some of the techniques used by poets in residence to stimulate poetic thinking.

Tiedt, Iris M. "Exploring Poetry Patterns," Elementary English, December 1970, pp. 1082-84.

Defines and describes use of free verse, haiku, and cinquain in the classroom. Also defines and describes four new poetry patterns (diamante, septolet, quinzaine, and quintain) invented by the author who is at the University of Santa Clara. Bibliography.

Vinluan, Alicia S. "Poetry in Music," School and Community, November 1971, pp. 40-41.

Suggests six ways to motivate students to write short poetry by using music combined with smells, colors, and sensations as stimulants. Includes suggestions made in a college workshop for specific musical compositions and activities to follow along.

Webb, Rosalie. "Heaven Is Under Our Feet," Elementary English, December 1970, pp. 1106-08.

Junior high teacher emphasizes the use of the senses in writing vivid poetry. Suggests ways of studying nature closely in order to write good descriptions. Gives examples of student work.

## II. Cinquains

Marcus, Marie. "Cinquain as a Diagnostic and Instructional Technique," Elementary English, April 1974, pp. 561-2+.

Language arts consultant and education professor describes how to lead a group in the construction of a cinquain. Includes techniques that help students understand language such as the use of a picture story to assess vocabulary development and level of comprehension. Gives demonstration lesson on teaching cinquains.

### III. Color Poems

Applebee, Bernice L. "Color Cinquains Seven Year Olds Create," Elementary English, January 1975, pp. 79-80.

Elementary education professor advocates using a color as the first word and then using cinquain form to describe it. Describes cinquain form as it applies to colors in very basic terms.

Goller, Gayla N. "Creative Writing for Valentine's Day," Elementary English, January 1975, pp. 117-18.

On using repetition of color in each line rather than rhyme to tie the poem together. Creative writing teacher found this form to work especially well for holidays.

### IV. Haiku

Butcher, Janet. "Poetry and 14-year-olds; How to Mesh the Two," Media and Methods, April 1972, p. 48.

Brief description of haiku and the process this high school teacher used in teaching it. Also describes the illustration of haiku.

Krogness, Mary Mercer. "Imagery and Image-making," Elementary English, April 1974, pp. 488-90.

Fourth grade teacher describes process she used to stimulate the imagination by questioning. For example, she might ask a student why "mudbrown" was better than "brown" in a given line.

Shay, D'Arcy C. "Creativity in the Classroom; Haiku," Elementary English, December 1971, p. 1000.

This fifth grade teacher's children were stimulated to write haiku by looking at mounted pictures on nature. Gives brief description of haiku and suggestions for use of finished poems.

Tatara, Walter T. "Haiku: East Meets West," Clearing House, March 1972, pp. 445-46.

Professor of English defines haiku and variant forms of it. Provides suggestions for using haiku in the classroom.

Wyvell, Mary L. "American Haiku: A Classroom Experiment," Improving College and University Teaching, Spring 1973, pp. 135-36.

Professor of literature and writing very clearly defines the difference between Japanese and American haiku. Suggests ways (e.g., Japanese floral arranging) to generate interest in writing haiku.

## V. Listing Poems

Sherwood, Irene. "Poet and the Laundry List," English Journal, September 1970, pp. 824-25.

High school English teacher describes listing poem. Gives techniques and ideas that can be used to teach it.

## VI. Miscellaneous Forms

Diggins, Elsie. "Diamante: The Divergent Dimension," Elementary English, January 1975, pp. 126-27.

Student teacher discusses and describes the use of the diamante form of poetry. Includes definition and suggestions for using it in the classroom. Many examples of student writing are given.

Hagerman, William. "Dada Lives," Media and Methods, December 1971, p. 46.

Wayne State professor tells how to create a Dadist poem by cutting up newspaper articles and drawing the words out of a bag. The order in which they are drawn becomes the poem.

C. SHORT STORIES

## I. Overview

Goller, Gayla North. "Mystery Writing for the Middle Grades," Elementary English, February 1975, pp. 192-93.

Students are given a list of questions and a title as suggestions to help write a short story. Creative writing specialist advocates breaking the story down into small segments so students could more easily think through ideas.

Jackman, Norma F. "Writing First Novels," Teacher, December 1972, pp. 46, 49-50.

Sixth grade teacher suggests a way for students to write novels over the course of a semester. Discusses ways of arousing interest and presents several ideas for maintaining continued interest that have worked for her.

Russell, Bob and Jim Craig. "Mystery Write-in," Media and Methods, September 1971, p. 85.

High school teachers describe contest to find the best mystery writer. They collect picture, create clues, and tape music. Describes the process they use to interest students.

## II. Characterization

Engelsman, Alan D. "A Piece of the Action," English Journal, February 1972, pp. 252-56.

Students create characters together for short stories. Then using these characters and a situation given them by the teacher, they write a short story. Includes specific assignment this high school teacher used for this activity.

Miller, Doris F. "Nuts and Bolts: Quickie Dialogues," Media and Methods, February 1972, pp. 52-53.

Junior high teacher describes process she uses to help students learn to write realistic dialogue and speeches that characterize. Utilizes pictures from magazines and student dialogue.

Siegel, Sally Dewald, "Beginning with Character," College Composition and Communication, May 1974, pp. 200-03.

Focus on character development in writing fiction. Provides seven exercises in which the writer gets to know his character. The final outcome results in a short story featuring that character and one other.

### III. Point of View

Coriaty, Linda S. "Who's Writing? Unit on Point of View," Grade Teacher, September 1971, pp. 9-10.

Fourth grade teacher presents unit on point of view. Includes discussion, recognition, and practice in using point of view. Also includes brief lesson plan for unit.

Nixon, Joan. "Pattern of Common Mistakes," Writer, September 1972, pp. 25-26.

Although written for those trying to sell manuscripts, Nixon, a children's author, does a good job of covering the treatment of point of view. Discusses who to have as the main character, how to make him/her interesting, and how to handle his/her problems.

### IV. Plot

Hafernick, Jean. "Fiction, Nonfiction, Poetry," Instructor, April 1972, pp. 30+.

Primary teacher maintains that the key to good writing is the plot. Discusses how characters contribute to plot and how to handle their problems as they get worse and worse (the essence of plot).

D. SHORT PLAYS

## I. Overview

DeRoo, Edward. "Teaching the Procedures for Writing a Play," Speech Teacher, November 1970, pp. 256-61.

Associate professor of speech writes basically for the teacher. Gives insight into how to teach students to write a play. Includes several suggestions for activities.

Heimbürger, Barbara. "Literary Games - Tear Jerker/Soap Opera," English Journal, October 1973, p. 1026.

English professor suggests using soap operas to foster creative writing. After observing soaps for several days, students are asked to make one out of a short story. Describes techniques used in writing soaps.

Miller, Doris. "Puppet Theatres for Teenagers," Media and Methods, September 1972, pp. 72-73.

Students write and produce short plays for puppet theatres. Junior high English teacher suggests characters and topics as well as things to remember when writing and producing a play.

Sposet, Ray and Tom Asad. "The Playmaker, or The Dramatic Side of Life," English Journal, March 1974, pp. 80-81.

These high school teachers describe seven steps plus role playing used to write a play. Includes discussion of these seven steps and examples of each. Also describes some techniques used in writing drama.

## II. Short Plays from Short Stories

Carpenter, William C. "Every Student a Playwright," Exercise Exchange, Spring 1974, pp. 28-32.

Each student is asked to dramatize a short story. Article describes things students must consider (e.g., limitations of setting, physical action, and stage properties).

Donlan, Dan. "Ray Bradbury Dramatic Workshop," Elementary English, January 1974, pp. 29-32.

On going from short story to play--the process to follow is illustrated by example of class dramatizing Bradbury's "Fever Dream". Brings out difference between the two forms and how education professor believes the best way is to help children understand them.

Nold, Ellen W. "Short Scripts and the Short Story," English Journal, March 1972, pp. 377-380.

English professor suggests adapting short stories into plays. Includes plans and instructions she used when teaching this exercise. Gives examples and suggestions for further work.



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