STRUCTURED BIOGRAPHICAL BIBLIOTHERAPY AND ITS EFFECTS ON THE CREATIVE CHARACTERISTICS OF GIFTED CHILDREN AS MEASURED BY GIFT

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CHAPTER I

INTRODUCTION TO THE STUDY

A major goal in education today is the development of a student who is able to deal with the present and future world, accepting the worth of self as well as others. Bibliotherapy, a counseling strategy using reading materials to fulfill psychosocial needs and develop fully as a person, is one means of developing a total adjusted self (Adderholdt-Elliot & Eller, 1989; Schrank, 1982). The subjects of biographies are generally individuals representing many interests and talents who made a significant contribution to society. They serve as models of admirable qualities such as "perseverance, ingenuity, courage, or other similar worthy qualities" (Baskin & Harris, 1980, p. 61). Biographical bibliotherapy develops insights into eminent individuals' lives, provides role models, and helps one discover solutions to one's own problems (Adderholdt-Elliot & Eller, 1989; Clark, 1988; Frasier & McCannon, 1981; Schrank, 1982).

Literature for gifted education advocates biographical bibliotherapy studies for gifted students. Bibliotherapy has particular value for gifted students who struggle with setting appropriate goals as it may offer a realistic glimpse into both the struggles and triumphs of those people who have demonstrated exceptional creativity in their lives (Adderholdt-Elliot & Eller, 1989; Rimm, 1987). Biographical bibliotherapy has been

utilized to explore creative interests and traits and to understand creative lifestyles and attitudes that contribute to the development of potential (Betts, 1985).

But beyond the suggestion for implementation of such programs, empirical data about the usefulness of bibliotherapy is scarce (Frasier & McCannon, 1981). Furthermore, studies are almost nonexistent concerning students' perceptions of creative people or the effect of biographical study, within the directed framework of bibliotherapy, upon students' perception of their own creative characteristics.

It is important for gifted students to read about other gifted and talented individuals. Such reading can supply them with the gifted peer group they often lack according to Flack and Lamb (1984). Biographies, in particular, develop insight about the personality traits of creative people--their motivations, interests, attitudes, human behaviors, successes, and failures (Lejeune, 1978/1969; Clark, 1988). Positive creative characteristics--curiosity, independence, flexibility, perseverance and many interests -- can be identified. Biographies of creative people identify the importance of risk taking, revealing that failure should not be feared but can be an opportunity for growth. Failures are shown in their true proportion (Lejeune, 1978/1969). Teachers can then assist students in "determining that sometimes external events cause one to fail rather than internal flaws: thus, developing the concept of internal locus of control" (Adderholdt-Elliot & Eller, 1989, p. 29).

Creative and intellectually gifted students are willing to take creative approaches or risks which contribute to their total creative development but such risk taking also exposes them to criticism and failure (Davis & Rimm, 1985). "More than the average, creative teenagers and adults ponder their role and goals in life and the significance of

their existence" (p. 30). The creative person has a strong desire to understand the world about him or her (Davis, 1983) and a need to understand himself or herself. Biographical studies are said to help students develop this understanding. They allow students to identify with real people and the creative traits or characteristics of creative people. Through vicarious reading experiences students develop insights about their own lives, insights on dealing with creative lifestyles and particularly insights dealing with self imposed pressures toward self-criticism and perfectionism (Rimm, 1987).

Statement of the Problem

The purpose of this study was to investigate the effect of a structured biographical bibliotherapy program on creative characteristics of gifted children. Focus was given to any change in children's perceptions of their creative characteristics as a result of biographical bibliotherapy. Any changes that occurred contribute to the viability of biographical bibliotherapy as a teaching strategy for gifted programs. Treatment involved the studies of biographies which focused on eminent people or those people who had demonstrated exceptional creativity in their lives. Emphasis in the structured readings was given to several specific creative characteristics of curiosity, independence, flexibility, perseverance, imagination, and many interests. The focus of each discussion was to develop understandings of human behavior in terms of motivations, interests, attitudes, successes and failures of creative people. The effect of the program on the specific creative characteristics of independence, imagination, and many interests was measured by the dimensions of the instrument Group Inventory for Finding Creative Talent (GIFT). Curiosity and imagination are summarized by the dimension

imagination; perseverance, flexibility, and independence are summarized by the dimension independence.

Definition of Terms

Eminence. Eminent people are those adults who demonstrate a creative life style to the extent that they make a significant contribution to society (Betts, 1985). Eminent people are believed to be those who stand high in comparison with others (Goertzel & Goertzel, 1962) often demonstrating exceptional creativity in their lives. Authors Goertzel and Goertzel (1962) felt that this "standing high" was a significant accomplishment in light of difficulties experienced by the subjects in their study, particularly in their childhood.

Creative lifestyle. Creative lifestyle involves the total person. It is defined according to Davis (1983) as:

> ...a personality trait, a way of perceiving the world, a way of interacting with other people, and a way of living and growing. Living creatively is developing your talents, tapping your unused potential, and becoming what you are capable of becoming. Being creative is exploring new places and new ideas. Being creative is developing a sensitivity to problems of others and problems of humankind. And being creative is using your imagination to invent lots of new ideas to solve those problems. (p. 2)

Creative characteristics. Creative characteristics are the "psychological, personality, motivational, and biographical traits which usually characterize highly creative people"

(Rimm, Davis, & Bien, 1982, p. 165). The main characteristics addressed and tested in this study are independence, imagination, and many interests.

Creative dimensions. Description of dimensions according to Rimm (1984) are:

1. Many Interests--Indicates an enjoyment of many interests and hobbies including an interest in art, writing, learning about life long ago and in other countries.

2. Independence-- Reflects a preference for challenge, the ability to be different without being afraid, to try new activities, and to persevere.

3. Imagination--Denotes curiosity, the enjoyment of questioning, make believe, and humor.

Bibliotherapy. Bibliotherapy is "guided reading that helps individuals gain understandings of the self and environment, learn from others, or find solutions to problems" (Schrank & Engles, 1981, p. 143). It is a technique engaging the reader's personality and literature in a dynamic interaction. The basis of bibliotherapy is the belief that a person is affected by what he reads.

Process of bibliotherapy. There are three stages for the bibliotherapy process: Identification (the reader identifies with one of the major characters in the book), catharsis (a release of emotion takes place as a result of identification; the reader experiences vicariously the emotions, motivations, conflicts, and experiences of the character), and insight (the reader achieves an awareness of his own motivations and needs as he sees himself in the behavior of the character).

Biographical bibliotherapy. Uses the process of bibliotherapy to study, validate, and understand the creative characteristics of eminent people.

Gifted students. Gifted, as defined in this study, includes students having I.Q. scores ranging from 124 to 138. Scores were obtained from the Otis-Lennon Mental Ability Test or the Wechsler Intelligence Test for Children-Revised. These students are provided with an enriched and accelerated curriculum in self-contained classrooms.

Significance of the Study

Full development of one's capabilities includes becoming a more creative person. Creative consciousness, or becoming more aware of creativity in one's own life and the lives of others is a beginning step in becoming a more creative person (Davis, 1983). Creativity, according to Davis (1983), is a lifestyle "a personality trait, a way of perceiving the world, a way of interacting with other people, and a way of living and growing" (p. 2). Living creatively includes developing talents and interests, becoming the best you can be, being curious and imaginative, exploring new places and ideas, and developing sensitivity to others and their problems (Davis, 1983).

According to Davis and Rimm (1985), "there can be no more important topic in the education of gifted and talented children than creativity" (p. 207). Appropriate education seeks to help children who are gifted realize their potential and develop their gifts and talents as well as develop abilities needed to make creative contributions to society. A primary goal of gifted programs is to stimulate students to high levels of creative awareness and productivity (Rimm, 1984). Many programs identify creative thinking as an important goal.

Creativity, viewed as a lifestyle, involves the total person. If, as endorsed by leaders in the field of gifted education, biographic studies facilitate gifted students' ability to deal

with their unique, personal needs, then it becomes important for students to develop understandings about the personality traits of creative people. Students then internalize creative characteristics within a planned, directed bibliotherapy program.

Bibliotherapy, guided reading that helps individuals gain understanding of the self and environment, engages the reader's personality and literature in a dynamic interaction. The basis of bibliotherapy is the belief that a person is affected by what he reads. "Creativity is such a powerful part of the gifted child, no matter what the specific area of his or her giftedness that it must be brought into the reading experience" (Polette & Hamlin, 1980, p. 5). For the purposes of this study, the biographical bibliotherapy program was developed to focus on gaining understanding or insight about the personality traits and characteristics of creative people.

This study focused on specific personality traits such as interests, attitudes, motivations, human behaviors, successes, and failures of creative people emphasizing necessary creative characteristics of curiosity, imagination, independence, flexibility, perseverance, and many interests. Using the bibliotherapy process (identification, catharsis, and insight) for such focus allowed the reader/listener to identify with the characters, experience vicariously the emotions and release of emotions (catharsis) of the characters, and develop new insights not only about the creative characters but also about one's own creative motivations and needs as the reader/listener relates to the behavior of the character. Attitudes toward self as well as others may be affected by the bibliotherapy process focusing on creative lifestyle and creative characteristics of biography characters. Used constructively, this bibliotherapy process can contribute to

developmental growth and maturity (Adderholdt-Elliot & Eller, 1989; Frasier & McCannon, 1981; Schrank, 1982).

While acknowledging the benefits of bibliotherapy for the student population in general, it should be noted that it may be especially appropriate for gifted students who usually have high levels of reading ability, intelligence, and creative potential in many areas (Schrank, 1982). Bibliotherapy may be utilized to meet many of the intellectual, cognitive, and affective needs of gifted students. It may be implemented as expansion or integrated in the basic curriculum. In addition, the process may be utilized to help develop gifted educational goals: "It may help children associate and interrelate ideas; evaluate situations critically; reason through complex situations; develop new lines of thought through providing alternative solutions to problems; and understand other life situations, times, and people" (Schrank, 1982, p. 224). Biographical bibliotherapy has an established honored place in gifted education. Its relevance, strategies, and techniques need to be substantiated by research. This project is a beginning step in such research.

Research Questions

The purpose of this study was to determine if biographical bibliotherapy affects the self perception of creative characteristics of primary grade children, specifically second grade gifted students. The overall research question asked if there were differences in the self perceptions of creative characteristics for gifted second graders after studying creative people. These differences were examined by the following questions:

1. Will students' perceptions of the creative dimension many interests change after studying creative people?

2. Will students' perceptions of the creative dimension independence change after studying creative people?

3. Will students' perceptions of the creative dimension imagination change after studying creative people?

CHAPTER II

REVIEW OF THE LITERATURE

Overview

The first section of the review of the literature examines the subject of eminence to describe those people who have demonstrated exceptional creativity in their lives. Creativity as a life style was the criteria used to select creative people. Creative characteristics are reviewed under the specific dimensions of many interests, imagination and independence.

The bibliotherapy literature is reviewed as it was the means utilized for curriculum development in studying creative people and vicariously internalizing creative characteristics. The literature was searched for both definitional terms and historical background to gain an understanding of the wide field called bibliotherapy. Particular attention is given to bibliotherapy in the educational setting and its relevance for gifted students in meeting their cognitive, intellectual, and affective needs. Educational writings have largely dealt with hypotheses about the bibliotherapy process. In analyzing the historical development of studies and research in bibliotherapy pertinent to school settings, one finds a cluster of studies in areas of attitude change, self-concept, self-development, therapeutic gain, behavioral changes, fear reduction, and academic achievement. Attitude change, self-concept, and self-development are related to the characteristics of creativity in present study and will comprise the latter section of that

review. Three studies, utilizing novels and/or biographies within a bibliotherapy context, will be closely examined because of their relevance to this present research study.

Eminence

Goertzel & Goertzel (1962) in Cradles of Eminence use the term eminent to describe men and women who became important enough to their contemporaries to have books written about them. Subjects were eminent in a variety of occupations. The authors studied biographies and autobiographies of men and women they categorized as eminent or standing high in comparison with others. Many, but not all, of them would probably have tested high on intelligence tests. They displayed a creative lifestyle, were intellectual, curious, had a broad range of interests, worked independently, and were original thinkers.

Areas contributing to creative eminence were found to be: homes which respected learning and achievement; parents; failure-prone fathers; dominating mothers, but few dominating fathers; smothering mothers; troubled homes; not-so-troubled homes; children who had handicaps; early agonies; and dislike of school and school teachers. The authors identified over 400 subjects and compiled a list with the following biographical information about each subject: field of eminence, birthplace, father's occupation, mother's occupation, and educational level achieved.

In an early publication of the famous Terman studies, The Early Mental Traits of Three Hundred Geniuses Volume II: Genetic Studies of Genius, Catherine Cox (1926) examined biographical and personal records of 282 eminent adults for clues about their

personality and intellectual traits. She concluded that they were significantly characterized by traits such as persistence, confidence, and strength of character.

Cox and Daniel (1984) studied the MacArthur Fellows to provide understanding of the lives of eminent individuals who were outstanding in creative, innovative, and productive accomplishments. This study supports the importance of good role models, and assists in the development of a biographical bibliotherapy program by providing background for biographical subjects.

The John D. and Catherine T. MacArthur Foundation of Chicago selects artists and scholars, MacArthur Fellows, to receive awards ranging from $24,000 to $60,000 annually for a period of five years. The Foundation has identified over one hundred persons who exhibit extraordinary promise, thus funding persons doing unusual, creative, and exploratory work. Participants in the MacArthur Fellows Program qualified for the awards by demonstrating uncommon abilities. They possessed traits of curiosity, creativity, perseverance, and self-direction. Their lives demonstrated traits normally associated with able learners, particularly the gifted and talented. The Cox and Daniel (1984) study explored the educational background, both at home and at school, of adults in the MacArthur Fellows Program. Their purpose was to discover conditions that encourage an abundance of curiosity and creativity. Their look at the MacArthur Fellows supports the belief:

> ...that the best of educational worlds should bring together supportive parents, imaginative teachers, and other good role models, wherever they can be found--at home, at school, or in the community. If these personalities come together in a system that combines freedom with structure and rewards original

> thinking, even as it demands the best that every student can produce, then perhaps we will increase our chances of nurturing the inquiring, self-directed learners we all cherish. (p. 11)

This study provides understandings of the lives of eminent individuals and can assist in guiding direction of a biographical bibliotherapy program.

Biographical characteristics of creative people reveal a high frequency in the following traits: self-confidence, multiple interests, independence, risk taking, energy, enthusiasm, adventurousness, curiosity, imagination, playfulness, humor, idealism, and reflectiveness (Davis & Rimm, 1985). Many of these traits were recognized in the classic Berkeley studies of creative architects, writers, and mathematicians by Barron, (1969) and MacKinnon (1978) and likewise appear in studies by Goertzel and Goertzel (1962), Cox (1926), and Cox and Daniel (1984).

Creative Characteristics

Many Interests

Many interests includes broad interests as an outgrowth of the curiosity and questioning found in the dimension of imagination. This diversity of interests is often observable in creative activities such as art, creative writing, hobbies or collections that reflect the unusual, the invention of gadgets and games, and photography (Davis, 1986). Creative people are open to fantastic possibilities and are often interested or attracted to the mysterious (Davis, 1986). They are inclined to have artistic and aesthetic interests--concerts, plays, antique shows, educational T.V., theatre, art galleries, scenic views, nature, and so on.

Imagination

The creative characteristic imagination includes curiosity, questioning, make believe and humor. Vervalin (1978) reports that although there is no definite stereotype of the creative person, certain characteristics are common. One similarity which all creative people exhibit is great intellectual curiosity. There is a concern for more than mere facts. There is an interest in the meanings and implications of facts, a questioning of the facts. A need exists to take things apart to see how they work, to explore, to understand the world about him or her. Curiosity combined with the powers of observation and mental organization make the mind active and inquisitive. Creative people ask questions and want to know why or how (Value Engineering Department, 1978). Often the results of questioning or inquiry lead to new and more productive questions (Clark, 1986). The creative solution is the response for the creative question (Getzels, 1987). The creative act begins with questions (Hallman, 1978).

The capacity to wonder, see gaps in knowledge, and to be puzzled is a major requirement for creative behavior. It impels asking questions and seeking answers or more specifically, sensing problems and forming and testing hypotheses (Torrance, 1978). The creative idea may actually be unrelated ideas combined in a new way. A large number of mental associations (verbal and nonverbal) may be recombined into creative ideas. Related to this reflectiveness is often a need to be alone to think, reflect, solve problems, and create.

A play attitude is necessary. One that allows freedom to explore fantasy and make believe, to pretend. Davis (1986) lists two biographical traits, having an imaginary

playmate and/or participation in theatre activities, as predictors of creativeness. This play attitude permits playing with ideas, dealing with irrelevancies, and being imaginative. It allows ideas and materials to be rearranged and fused. Creativity is actually fun (Hallman, 1978). Creative thinking involves metaphorical thinking, such as transferring, borrowing, modifying problem solutions and ideas (Davis, 1986). There is a change in perception, including seeing new meanings, combinations, or relationships. Davis (1986) cites examples of the "spin-off" or modification of an idea or ideas in the lives of creative personalities such as Einstein, Picasso, Degas, da Vinci, and Lucas. Einstein used what he called "mental experiments" to stimulate new ideas and views. He once imagined himself riding through space on a ray of light. This "mental experiment" led him to his general theory of relativity. Picasso purposely disassembled and rearranged faces and other elements for his unique art. He also used particular themes for paintings in periods (Harlequin, African, blue, and pink periods). Degas' painting style borrowed from the beauty and grace of ballerinas and occasionally thoroughbred horses. Leonardo da Vinci is reported to have wandered through Italian streets sketching interesting faces for his painting The Last Supper. George Lucas' Star Wars Series, the most successful Hollywood motion pictures thus far, are based partly upon the writer's borrowing from epic themes found in mythology. Creative accomplishments provide an exhausting list of metaphorical thinking.

Humor is basically creative (Torrance, 1978). It includes unusual combinations, surprises, and incongruities. Playfulness is related to humor. Humor can produce new and original remarks, stories, jokes, riddles, plays, and the like. People who possess a sense of humor can laugh at themselves and events in life yet remain in touch with others

and events in a positive way. To many people humor is a healing and survival technique. Cultivation of humor can result in rewarding careers as cartoonists, satirists, story tellers, and comedians. Many solutions in creative problem solving are frequently triggered by humor.

Independence

Creative behavior requires sensitivity and independent thinking (Torrance, 1978). Every creative act is unique and novel. For this reason alone creative people tend to be individualistic and nonconforming (Hallman, 1978). This does not mean that all off-beat personalities are creative. Divergent attitudes can be a rigid defense mechanism and it is necessary to discriminate between a sham and a genuinely inventive personality. Creative people are not conformists in their ideas. On the other hand, they are not nonconformists. Rather, they are genuinely independent (Vervalin, 1978).

Flexibility marks creative people (Hallman, 1978). They avoid fixing upon a single track, are able to adapt to new ideas, situations and opportunities, to be independent of the status quo, to persevere under different circumstances. Creative persons learn to live with uncertainties and ambiguities. They develop a tolerance for ambiguity and display empathy for divergent ideas and people (Vervalin, 1978). They are receptive to new ideas and thus attracted to new interests and experiences. In seeking solutions, little attempt is made to repress troublesome problems. Creative people are flexible with respect to means and goals and can adjust quickly to situations that change and to new developments. They are flexible in thought and nature and independent in thought and action. They are not afraid to be different in matters that make a difference to them and

rely heavily on their own experience (Comella, 1978). They are risk takers. Risk takers are willing to make a guess, take a chance, function under situations that are devoid of structure. They are willing to learn from mistakes or failures, to expose themselves to criticisms. Feeling, as well as doing, is involved. "Risk-taking is the willingness to try difficult things" (Williams, 1986, p. 468).

Creative imagination requires divergent thinking and operational transforming (Khatena, 1984). A self-confident independence and willingness to make one's own judgments as well as accept responsibility for failures and successes is often described as internal locus of control. Highly creative people are aware of their creative thinking. They like being creative and are in the habit of acting creatively (Davis, 1986). The development of self-confidence and independence are frequently accompanied by increases in creativity (Parnes, 1978). Involvement in creative activities increases one's creative consciousness, strengthens creative abilities, and increases creative productivity (Davis, 1986). Davis goes on to state that the most important components for creative growth are creative consciousness and creative attitudes. There is a continuous interaction between awareness and involvement in creative activities and self-confidence and independence. Davis (1986) refers to this as a chicken-egg problem as to which causes which. Creative attitudes and activities as well as risk taking instill perseverance, a willingness to follow through on one's hunches, interests, and actions.

Bibliotherapy

Definition

The term "bibliotherapy" is derived from the Greek biblion (book) plus oepatteid (healing) (Rubin, 1978b).

Webster's Third New International Dictionary includes a definition officially recognized by the American Library Association: "The use of selected reading materials as therapeutic adjuvants in medicine and psychiatry; also, guidance in the solution of personal problems through directed reading" (cited in Rubin, 1978b, p. 1).

The definition adopted almost universally in the literature is one expressed by Caroline Shrodes (Russell & Shrodes, 1978/1950): "A process of dynamic interaction between the personality of the reader and literature which may be utilized for personality assessment and growth" (p. 336).

Cornett and Cornett (1980) list the following definitions for bibliotherapy:

> . . .helping a pupil find a book that might help the pupil solve a personal problem, develop skills needed for living, and/or bolster self-image. (p. 6)
>
> . . .getting the right book to the right child at the right time about the right problem. (p. 7)
>
> . . .therapeutic reading in which children find duplications of their own problems and observe how children similar to themselves face their difficulties. (p. 7)

Cornett and Cornett (1980) note that casually recommending a book to a friend is not bibliotherapy. They further define bibliotherapy as "a deliberate intervention with

definite goals that are identified at the outset" (p. 8). A need must be identified, book(s) must be selected for the identified need and the person(s) with that need, and a presentation with a follow up plan must be worked out and put into practice.

History

Bibliotherapy has progressed from medical, mental, and penal settings with much of the emphasis on deep-seated psychological problems requiring a specialist's therapeutic intervention to a guidance, developmental, preventive focus. The developmental strategy of bibliotherapy is the approach most frequently utilized in schools (Moses & Zaccaria, 1978/1969).

History records early associations of books with mental health (Rubin, 1978b). The Greeks referred to their libraries as "medicine for the soul". The Romans read orations to patients for mental health improvement. During the Middle Ages The Koran was used in the Al Mansur Hospital in Cairo as part of a patient's medical treatment (Rubin, 1978b). History shows a recurring pattern of libraries in institutions. Until the middle of the nineteenth century, religious fervor was the impetus for providing books in mental hospitals and prisons. In Europe in the late eighteenth century humanitarians sought to improve conditions in mental hospitals--reading as recreation was one avenue of improvement. These reforms spread to America by the beginning of the nineteenth century. Reading was advocated for the sick as well as mentally ill--both fiction as well as religious materials were utilized.

E. Katherine Jones was the first trained and qualified librarian to use books in the treatment of the mentally ill. In 1904, she administered libraries at the McLean Hospital

in Waverly, Massachusetts. Bibliotherapy received its first recognition as a domain of librarianship as a result of her work (Rubin, 1978b).

Bibliotherapy received more importance during World War I. Libraries were built in Army hospitals by lay people, librarians, and the Red Cross. At the end of the war veteran hospitals and the Veterans Administration included libraries as part of their facilities.

In 1921, the Institute of Character Research at the University of Iowa was established. The Iowa Plan set forth a method in which children would learn morals from art, music, and literature. Edwin Staebuck edited a Guide to Children's Literature for Character Training in 1928. This guide was used to help teachers in the plan. It included a book list by grade level of fairy tales, myths, and legends. A second volume was later added to cover other forms of fiction. The guide included a situations list arranged by the moral situations and character attitudes which were to be reinforced. This was the first major bibliotherapy program which categorized texts by character needs (Rubin, 1978b).

The term "bibliotherapy" was first coined during World War I. As a result most researchers only date bibliotherapy literature back to this period. Although World War I was a major impetus for bibliotherapy, it was not until the 1930's that the concept actually came into its own (Rubin, 1978a).

In the 1930's the concept of bibliotherapy began to blossom. Contributors to this growth were Dr. Karl Menninger, Dr. William Menninger, and Dr. Julius Griffin. Many significant articles were published with an interest in mental hygiene and human relations by both doctors and librarians. Again, publications dealt with hospitalized patients as

they had in the 1920's. Work by Dr. Karl Menninger prompted an overwhelming response by readers who claimed it had a therapeutic effect. Reacting to this response, Dr. Karl Menninger published additional books for librarians to use (Rubin, 1978b).

Dr. William C. Menninger believes the purpose of bibliotherapy to be three-fold (Menninger, 1978/1937). They are as follows: (1) education--to be a source of information, to encourage interest outside oneself, to maintain contact with external reality, and to gain insight into the nature of a problem; (2) form of recreation; and (3) identification with a social group which is set up through the focus of a book study. Dr. Karl Menninger has used the term bibliotherapy to designate the use of carefully selected books on mental health for therapeutic purposes (Bryan, 1978/1939).

Alice I. Bryan (1978/1939) describes specific types of reading that have beneficial results upon certain people in re-educating attitudes, overcoming feelings of guilt, fear, and insecurity, and providing insight for personal problems. She suggests extending bibliotherapy as a technique of guidance to include types of literature other than those specifically relating to mental hygiene. Expert guidance in book selection, the right book at just the right moment, may help readers face their problems more effectively and gain greater success in their personal adjustments.

The Hospital Division of the American Library Association established the first committee on bibliotherapy in 1939. This committee has been responsible for a variety of progress in the field including surveys, bibliographies, books, and research proposals (Rubin, 1978b).

More publications and research were produced in the 1940's, 1950's, and 1960's (Rubin, 1978b). An important contribution to this period was a doctoral dissertation by

Caroline Shrodes (Russell & Schrodes, 1978/1950) about theoretical and clinical studies in bibliotherapy. Shrodes' work laid the ground work for much of the current theory of bibliotherapy. The Veterans' Administration, American Library Association, and the National Institutes of Mental Health singularly and in combinations contributed to this growth of bibliotherapy. An excellent guide, Facilitating Human Development Through Reading: The Use of Bibliotherapy in Teaching and Counseling by Joseph S. Zaccaria and Harold A. Moses (1968) continues to be useful in an educational setting. Publications and conferences continued through the 70's, largely through library associations. To understand bibliotherapy in its common current form--directed reading and group discussion--one must recognize its roots in both library science and psychology (Rubin, 1978b).

Literature concerning bibliotherapy in educational settings is scarce. Studies of limited research and diverse constructs emerge in the 60's and 70's. Only a few sporadic articles appear in the 80's.

Bibliotherapy in the Educational Setting

Parallel to the use of reading materials for instructional-cognitive learnings has been a trend to use such materials for guidance facets in the educational process (Moses & Zaccaria, 1978/1969). Guidance, according to Lejeune (1978/1969), "enables each individual to understand his abilities and interests, to develop them as well as possible, to relate them to life goals. . ." (p. 201). Such guidance is significantly important in the United States with its emphasis on the individual, his needs and desires. This emphasis penetrates the school system and becomes operational within its setting. Guidance is

delivered through the counseling services. "Counseling, then, must be focused upon the individual problems and needs of students in the school" (Lejeune, 1978/1969, p. 202). Duenas (1982) points out that group guidance sessions are among the best ways to initiate bibliotherapy. Group and individual sessions need to be combined in a bibliotherapy session.

"Bibliocounseling is viewed as the clinical use of books in guidance and counseling situations that involve personal-social needs and/or problems of individuals -- or groups for that matter. . .Bibliocounseling is synonymous with bibliotherapy in this context which, essentially, is the vehicle or means by which the former is effected" (Lejeune, 1978/1969, p. 205). The guidance aspect emphasizes the use of reading material for developmental or mental health growth. The practitioner, teacher or counselor, can utilize instructional and imaginative literature as media for attaining developmental growth.

Books have long been recognized as having an impact upon the reader (Spache, 1978/1950). School readers historically show an emphasis on character development and a fostering of groups and international understanding. Modern educators recognize the impact of books. Although they are willing to recognize the dynamic interactive process between reader and literature, they are hesitant to credit books with the ability to "mold" individuals.

Bibliotherapy is valued as an opportunity to ". . .know one's self better, to understand human behavior and to find interest outside the self. . ." (Spache, 1978/1950, p. 241). On a personal level the reader realizes that he is not the first to have and/or solve certain problems and discovers solutions that allow him to meet life confidently

(Spache, 1978/1950). Reading may give social insights and promote empathy thus increasing the ability to understand not only one's self, but also others.

Schools are displaying a new interest in the process of bibliotherapy. Books are increasingly being used to impact total development and are no longer isolated to the mere practice of reading skills. In this context, bibliotherapy may be utilized for adjustment and growth by employing the dynamic interaction between the reader's personality and literature. This theory does not suppose that the student is critically maladjusted or that the teacher must be a proficient therapist. It recognizes that teachers must be aware of the effects of reading upon students and know that students can be assisted to solve developmental problems of adjustment through literature (Russell & Shrodes, 1978/1950).

Zaccaria and Moses (1968) list three philosophies of education: (a) education for life--gives skills and attitudes to enable one to cope with daily life, (b) education for psychological maturity--forms attitudes of self-understanding and self-acceptance, and (c) education for moral character development--stresses the right thing to do with emphasis on honestly, truthfulness, and industry. Gornicki (1981) stresses that these three philosophies can be utilized as subcategories of developmental bibliotherapy.

Relevance for Students Who are Gifted

References to bibliotherapy appear in gifted educational literature (Adderholdt-Elliott, 1987; Clark, 1988; Van Tassel-Baska, 1990). Walters (1981) points out that bibliotherapy is helpful as a preventive or guidance measure, especially when applied to the needs of slow or gifted students. Gifted children not only face the same

problems as other children, but they also have unique psychosocial needs. General problems of growing up, as well as problems, needs, and development associated with giftedness can be addressed. Bibliotherapy offers a means of addressing the characteristic needs of the gifted reader (Halsted, 1990) and gifted child's cognitive and intellectual development (Clark, 1988) as well as their affective needs (Van Tassel-Baska, 1990; Colangelo & Zaffran, 1979; Culross, 1982; Safter & Bruch, 1981; Jordan & Keith, 1965).

Gifted children usually have high reading level abilities and are skillful at understanding the subtle meanings and values often conveyed through literature (Schrank & Engles, 1981). The gifted reader as noted by Halsted (1990), reads earlier, often in preschool. He or she is an independent reader with a variety of reading interests and often chooses to spend enormous amounts of time pursuing reading interests. Bibliotherapy provides a means of pursuing this interest and challenging the gifted reader.

Intellectual and cognitive needs (Clark, 1988) such as exposure to challenging information and a variety of subjects, pursuing ideas of interest, encountering increasingly difficult vocabulary and concepts, exposure to ideas at an individual pace of learning, sharing ideas without forced closure, building productive thinking skills, and drawing generalizations to test may all be met through bibliotherapy.

Affective needs can be met through bibliotherapy (Van Tassel-Baska, 1990; Colangelo & Zaffran, 1979; Culross, 1982; Safter & Bruch, 1981; Jordan & Keith, 1965). These needs include development of skills related to social adaptation, assessment of self behavior, recognizing needs other than intellectual, developing

tolerance towards others, feeling different or inferior, being highly sensitive and intense, coping with the sense of being misunderstood or not understood, self-criticism, and dealing with perfectionism and fear of failure.

Process

Russell and Shrodes (1978/1950) define the three stages for the bibliotherapy process as follows:

1. Identification--the reader identifies with one of the major characters in the book. Identification may increase self-esteem if the character is admired or boost feelings of belonging by lessening a sense of being different from others. It may increase understanding of others, generate a more realistic view of personal strengths and weaknesses, and lessen guilt associated with earlier problems or conflicts.

2. Catharsis--a release of emotion takes place as a result of identification. The reader experiences vicariously the emotions, motivations, conflicts, and experiences of the character.

3. Insight--a new insight is reached because of the release of emotion or tension. The reader achieves an awareness of his own motivations and needs as he sees himself in the behavior of the character. It may help in breaking particular habits and working out solutions to certain problems.

Use of Bibliotherapy

Schools are an ideal place to develop closer ties between reading and counseling/guidance through the school counselor, classroom teacher, and/or librarian. At least two persons are necessary, the counselor and the reader (or listener). A

counseling or instructional relationship (as in the case of classroom guidance) needs to be set. The focus of communication is prescribed reading (Schrank, 1982). Children communicate feelings and impressions about the literature following reading. The counselor or teacher leads the process by assisting students to identify key points of what was read and asking them to reflect about how these pertain to self. Identification, catharsis, and insight are experienced during communication.

It is important to be aware of possible difficulties or limitations of bibliotherapy (Schrank, 1982). Attention should be given to rapport and trust being established beforehand, to the fact that it is a tool not a panacea, and to choosing literature wisely with consideration given to several questions.

Questions to consider in selection of materials, according to Schrank (1982), are:

> Are the problems or situations presented in the literature of interest or relevance to children? Are the characters developed enough to allow for sufficient identification? Does the story deepen and enrich the meaning of life? Is the situation presented in the story of appropriate complexity for the developmental level of the intended audience? Is the reading level appropriate? Can underlying principles of life be abstracted from the story? Is it well written? Are there opportunities for the children to offer alternative solutions to the problems presented in the story? Is it free of sexist language? Is it racially unbiased? (p. 225)

Specific values identified by Bryan (1978/1939) are giving a reader the feeling that he is not alone nor the first to encounter a specific problem. This awareness permits the reader to see that there are choices in seeking a solution, to discover value in human

experiences, to identify facts critical to solving problems, and to be encouraged to develop his own plan of action.

Russell and Shrodes (1978/1950) cite certain resources the teacher must possess when practicing bibliotherapy even at the developmental level. These resources include knowing a wide range of books by reading and utilizing bibliography publications and knowing the student--his age level characteristics and individual interests, abilities, and needs.

Activities after story reading and listening can develop and extend the story theme. They could include small groups role-playing the story and then discussing their feelings with the class, a group mural depicting story events or individual illustrations both of which would provide time to ponder the story, interviews, and rewriting story endings to examine alternative actions and consequences.

Students in groups learn and receive emotional support from one another (Negin, 1979). Groups can create a feeling of belonging and provide a feeling of security for students who might feel uncomfortable being individually singled out. It is comforting to know that one's problems are not unique or unnatural. Sharing of common experiences by students lessens anxieties. A successful group openly shares feelings and insights.

The teacher acts as the group leader but does not dominate or preach. Negin (1979) states that "a good group leader is prepared to accept a variety of responses, foster interaction among group members, diagnose the group's needs, encourage quiet students to express themselves, keep discussions from deteriorating, and provide factual information when necessary" (p. 15).

Russell and Shrodes (1978/1950) suggest that influencing will take place only if the students are able readers, a variety of materials are available, a permissive reading atmosphere exists, and experiences of community and school reinforce the reading. Reading levels need to be appropriately challenging. Not only should books be made available, but students need to be given time to read and enjoy them. Students need opportunities to discuss characters, dispute a solution, or act out their own solutions. Discussions need to be peer-centered rather than teacher-centered.

Language-arts teachers must know about books and students. This knowledge and understanding should already exist. Now it is simply a case of directing this knowledge and understanding in a direction that leads to developmental growth through literature.

Basic procedures in conducting bibliotherapy according to Cornett and Cornett (1980) are:

1. motivate the student(s) with introductory activities
2. provide the reading/viewing/listening experience
3. allow incubation time
4. provide follow-up discussion time, using questions that will lead students from literal recall of information through interpretation, application, analysis, synthesis, and evaluation of that information, and
5. conduct evaluation and direct the student(s) toward closure. (p. 18)

Evaluation involves not only the teacher but also self-evaluation by the students (Cornett & Cornett, 1980). Whether conferences take place individually or in groups the following discussion format is suggested by Negin (1979):

1. a student briefly reviews the plot

2. questions are asked which probe the key character's thoughts and actions
3. students compare and contrast incidents in their lives to events involving the key character
4. the students explore the consequences of certain behaviors, and
5. a student summarizes and concludes. (p. 15)

Schrank (1982) notes that bibliotherapy requires some special strategies and suggests questions that might be useful in developing such strategies. The following is an example of questions useful in developing bibliotherapy strategies:

Summarizing the Story: What was the story about? What else happened? Then what? Tell me more about that.

Discussing the Character's Feelings: How do you think the character feels? Why?

Identifying with the Character: How are you like the character? How are you different? Have you ever felt like the character did? How would you feel if you were in the character's situation? What would you say to the character if you were a friend?

Exploring Consequences: Could the character have done something else? What might have happened then? What would you do? What difference would that make? What were some good things about the way the character tried to solve the problem?

Drawing Conclusions: What do you think this story is trying to show? Do you agree? How would you say it? How could you use this idea someplace else? (p. 222)

The potential for broadening students attitudes and for promoting positive mental health in the elementary school seems encouraging (Schrank, 1982). Bibliotherapy research in these two areas suggests guided reading to help children gain insight of self and the environment, learn from others, or discover solutions to problems.

Development of Studies and Research in Bibliotherapy

Bibliotherapy has been effectively used with individuals such as criminals, delinquents, neurotics, and psychotics as well as groups of normal and disturbed individuals (Spache, 1978/1950). It has been used in medical, clinical, mental, penitentiary, and reformatory institutions as well as offices, libraries, and schools. It has been utilized with the intentions of reforming, stabilizing, influencing attitudes, developing self understanding, understanding others, solving personal problems, and becoming more self accepting as well as accepting of others.

Literature describing bibliotherapy use for educational settings is sparse and sporadic. Interest appears in 60's and 70's literature with studies of random constructs and limited research. Warner (1980) reviewed the Dissertation Abstract International since 1969 and reported findings on 28 doctoral theses. Only a few scattered articles on bibliotherapy appear in the 80's.

Schrank and Engels (1981) reviewed sixty-two studies relevant to educational settings. They analyzed results reported on the effectiveness of bibliotherapy for the various categories of therapeutic gain, behavioral change, fear reduction, academic achievement, attitude change, self-concept, and self development. Their conclusions regarding effectiveness in each category are summarized in the paragraphs that follow.

Research is overwhelmingly positive in noting the influence of bibliotherapy for therapeutic gains. Schrank and Engels (1981) cite five separate studies supporting these positive findings: literature could work as a projective medium to explain the psychological field of subjects; a bibliotherapy program in a reformatory classroom setting assisted inmates to become significantly less hypomanic, retain fewer irrational concepts, and display more regard for the well-being of others; an overall improvement in health status as indicated by the lessening of psychiatric and psychosomatic symptoms and improved ego strength; effected changes toward adjustment for severe attitudinal problems; and a combination of reading and group therapy produced greater involvement, problem-solving, and insight than group therapy alone, however, the adjustment and neuroticism scores of the hospitalized psychiatric patients were not affected.

Research findings in the category of behavioral change is mixed. One study reported that reading short stories significantly increased expression of aggressive behavior but did not decrease selfish behavior among sixth graders. Another study discovered that students could report ways their behaviors had changed due to books, poems, or articles. A third study did not note changes in truancy and disciplinary code violations of adolescents and a fourth study showed behavioral gains for emotionally disturbed patients.

Fear reduction with first-grade children was positive in one study but ineffective in a similar program study for reducing fears of kindergarten children. Another study reported that scores used to measure anxiety were not closer to optimal for students who participated in a bibliotherapy program in conjunction with remedial reading.

Research related to academic achievement shows mixed results. One study found a statistically significant mean difference in biological science achievement with a supporting bibliotherapy program. Another study in those reviewed showed significantly greater gains in immediate posttesting on reading comprehension and vocabulary measures for fourth-grade underachieving boys who received group bibliotherapy in addition to their regular language art classes only. A six month follow up period showed that the reading comprehension gain was maintained. Yet another study observed an increase in communication skills of an elementary school boy participating in bibliotherapy. However, five separate studies suggested no significant effects of bibliotherapy on academic achievement: reading skills of sixth-grade students did not increase with a bibliotherapy program; reading achievement scores did not increase for poverty-level students exposed to bibliotherapy in the form of stories and discussions about economically disadvantaged children; significantly greater reading achievement did not occur for fifth and sixth-grade classes that received bibliotherapy and guidance; a bibliotherapy program did not effect achievement gains for a group of high school students; and accompanying remedial reading instruction with a bibliotherapy program for a group of fifth and sixth-grade children did not demonstrate significantly higher reading achievement. The greater part of studies reviewed by Schrank and Engles (1981) in this category imply that bibliotherapy may not be effective for increasing academic achievement.

Research in the category of attitude was reported as immensely positive. Many studies indicated constructive effects on attitudes of majority group members toward minorities. Eight reports of programs positively affecting attitudes towards Blacks were

cited as well as one study on the modification of attitudes toward Eskimos, and one study on modifications of attitudes toward American Indians.

Positive effects of bibliotherapy for attitude change are reported for modifying attitudes of school children; noting a positive change in children's attitudes toward slow-learning children; modifying attitudes toward reading by fourth-grade underachieving boys; and showing that the changing of attitudes as a result of reading could be reported by students. A bibliotherapy program was used to successfully modify high school students' attitudes toward scientists; and effective results have been reported for correcting severe attitudinal problems. Only a few research studies were found by Schrank and Engels (1981) that indicated the ineffectiveness of bibliotherapy in modifying attitudes: one study did not find significant improvement in a variety of attitudes held by inmates in a correctional institution; another study reported that folk tales were ineffective as a medium for attitude modification; and another study found that absolute mean gains in attitude for emotionally disturbed patients were not effected.

Research in the area of self-concept shows mixed results with most studies indicating that bibliotherapy is ineffective for influencing self-concepts. Seven studies with elementary, middle, and high school students reveal that bibliotherapy is ineffectual as a technique for enhancing self-concept. Some value for influencing self-concepts is indicated by the findings as follows of four separate studies: a tutorial and classroom discussions approach to bibliotherapy was effective for fostering adolescent ego identity; the self-concepts of low self-concept peer isolates in a fifth grade were significantly improved with a bibliotherapy program; group bibliocounseling positively affected children's view of their own reading ability on an immediate and 6-month follow-up

posttesting measure; and bibliotherapy was more effective than reading a travelogue for increasing reported self-concept.

Despite mixed results from the Schrank and Engels (1981) review in the category of self-development, most studies lend sustenance to deductions that bibliotherapy may be effective for self-development. Findings of six separate studies leading to such inferences are: the conclusion that reading books helped solve everyday problems for children; the finding that university students faced and solved problems, developed insights and understandings necessary for maturity, and resolved stress with the help of a bibliotherapy program; the observation that an increase in the mastery of communication for an elementary school boy was helped by bibliotherapy; the discovery of a significant increase in the expression of aggressive feelings and decreased selfish and nurturant feelings with the reading of selected stories; noting that desirable personal and social adjustments among middle school children were produced by reading; and a report that the mental health of a group of third-grade children improved with the positive influence of a bibliotherapy program. Findings that did not suggest bibliotherapy was effective for self-development were concluded by the following results of five separate studies: an increase in self-reliance was not found for sixth-grade students; a report of ineffective results on measures of social distance and peer ratings; a finding that democratic practices in a sixth-grade classroom were not augmented by a bibliotherapy program; a conclusion that bibliotherapy did not effect personality changes in high school students; and the realization that reading did not play a major role in the development of the concept of "The Person I Would Like To Be Like".

Schrank and Engels (1981) conclude in their research review that bibliotherapy may be an effective practice to modify attitudes (noting that evidence is broad based concerning people and topics) and develop self-development and therapeutic gains. But they conclude that bibliotherapy has not demonstrated effectiveness for facilitating academic achievement or enhancement of the self-concept.

Two studies (Lodge, 1956; Tatara, 1964) noted in the review by Schrank and Engels (1981) and an additional study (Engels, Sanborn, & Schrank, 1979) will be closely examined as they utilize novels and/or biographies within a bibliotherapy context. Engels, Sanborn, and Schrank (1979) conducted a project which sought to facilitate vocational exploration through reading experiences that permitted the reader to identify with persons in novels and biographies. The purpose of such readings was to give attention to the affective domain of students exploring careers. Faculty and librarians participated in the project for the purpose of compiling an annotated bibliotherapy, Vocations in Literature: A Book List.

Lodge (1956) conducted a study to assess whether the eighth grade level adolescent's view of moral character would be influenced by intensive discussion and reading of biography. She observed the influence on the adolescent's image of the self he would like to become and his notion of what constitutes personal worth. An experimental design of two and one-half weeks, ninety minutes a day, was conducted with a teaching unit on American historical biography. The chief measuring unit consisted of a composition "The Person I Would Like To Be Like" which was administered three times to participating groups. Interviews of a random sample of participating students were also evaluated to assist interpretation of results. Results of

the study, with 160 eighth-graders in six classes, indicated that there was a slight influence on the value systems of these adolescents. Lodge suggests that further research be conducted with older students and with children who have had more experiences with the bibliotherapy approach to literature. She also suggests that more interviewing might assist the process of identification.

Tatara (1964) wanted to find out what effect a novel reading program, which presented a positive image of the scientist, would have on students' ideas about the scientist. High school seniors (120) for one semester read four prescribed books. There was no class discussion of these four books. Additionally, students were given a list of twenty books for supplemental but not required readings. Results generally showed a successful modification of attitudes toward scientists but not in all areas of image for the scientist. Results also showed that students differed, some with opposite reactions, in interpretations of the same book. Consequently, Tatara suggests that the teacher assist students in their understanding of the author's dominant conception.

It is proposed (Schrank & Engles, 1981) that bibliotherapy be an adjunct (because it complements the traditional pattern of counseling with a minimum of counseling time) to counseling strategies as supported by research findings of Russell and Shrodes (1978/1950), Tsimpoukis (1968), and Zaccaria and Moses (1968). These research findings suggest that literature can play a important part in an individual's development. "By identifying with a character or a situation in a story or biography, a reader may experience another's feelings, thoughts, activities, and problems" (Schrank & Engels, 1981, p. 145). Perhaps through this reading experience the readers will develop insights about their own lives. Potential exists to help students through guided reading gain

understandings of self, especially perceptions of creative characteristics. In an educational setting, the possibilities of bibliotherapy seem important for helping students develop and widen interests and attitudes.

CHAPTER III

METHODOLOGY

Purpose

The purpose of this study was to investigate the effect of a structured biographical bibliotherapy program on children's self perception of creative characteristics. This researcher believed that it was essential to begin a biographical, bibliotherapy program at an early age to assist developmental growth and maturity. Therefore, the study was conducted at the elementary level.

Subjects

The subjects for this study were students placed in gifted second grade self-contained classrooms in an upper middle class suburban school district. Consent was given by parents for students to participate in the study. The children at the beginning of the study ranged in age from 7 years, 6 months to 9 years, 5 months. Subjects in these classrooms have I.Q. scores ranging from 124 to 138. These scores were obtained from either the Otis-Lennon Mental Ability Test or the Wechsler Intelligence Test for Children-Revised. For the purpose of this study all students in these classrooms are referred to as gifted. Four self-contained gifted classrooms participated in the study. Experimental groups consisted of two classrooms, N = 37 (18 students - 8 boys, 10 girls

and 19 students - 14 boys, 5 girls). Control groups consisted of two classrooms, N = 38 (18 students - 9 boys, 9 girls and 20 students - 12 boys, 8 girls).

Subjects were predominantly Caucasian, similar in age due to selection of second grade level, and share the commonality of mainstream culture with no significant differences due to race, culture, or religion. Subjects have similar socioeconomic background.

Instrument

Instrument for evaluation, GIFT Group Inventory for Finding (Creative) Talent, was developed by Sylvia B. Rimm, Ph.D. in 1976 and revised in 1980. "The purpose of GIFT is to identify students with attitudes and values usually associated with creativity. These attitudes include independence, curiosity, perseverance, flexibility and breadth of interests" (Rimm, 1980, p. 5). This 32 item inventory was used to identify and measure the effect of the biographical bibliotherapy program upon children's perception of their creative characteristics.

The three levels of GIFT are: primary for grades K-2, elementary for grades 3-4, and upper elementary for grades 5-6. The instrument was originally develop in 1976. It included 36 items at each grade level. The 1980 revision includes 25 items common to all three levels with 32, 34, and 33 items on each scale respectively. This study used the primary level of GIFT.

GIFT was normed with a population of over 8,000 children. This population was stratified according to grade. Included in the population were rural, urban, and suburban

children with white and minority representation from five geographical areas (south, central, northeast, southeast and western states).

Research studies (Rimm, 1984; Rimm, Davis, & Bien, 1982) and the manual for the administration of GIFT (Rimm, 1980) provided information for the research background of GIFT. The background described by the developer of GIFT (Rimm, 1980) is summarized in the following paragraphs.

The Spearman-Brown formula was used to calculate split-half reliability on the revised GIFT (Rimm, 1980). Reliability coefficients for primary, elementary, and upper elementary levels of GIFT were .80, .86, and .88. Test-retest reliability based on 126 students over a six-month interval for 30 items common to the pilot and the first edition of GIFT was moderate (.56). A reliability figure for teacher nominations for creativeness of student ideas was calculated for comparison purposes. This reliability coefficient was based on the same six month interval but with different teachers for the first and second nominations. That correlation was .18 (n.s.), indicating, according to Rimm, that GIFT is significantly more reliable over a six month period than are different teachers' nominations of the same students.

Construct validity was established by including items which describe the accompanying personality characteristics of creative persons as assessed by other creativity instruments. Researched instruments were: Starkweather Preschool Tests (1973), Getzels and Jackson (1962) creativity tests, Torrance Tests of Creativity (1966), Pennsylvania Assessment of Creative Tendency (Rookey, 1974), The Creativity Scale of the Adjective Checklist (Smith & Schaefer, 1969; Domino, 1970), Children's Reactive Curiosity Scale (Penney & McCann, 1964), and How Do You Think? (Davis, 1975).

Main characteristics included in GIFT are curiosity, independence, flexibility, perseverance, and breadth of interests. These characteristics were common to the assessments of creativity that were examined.

Criterion-related validity was established by correlating inventory scores with outside measures of creativity. A composite score consisting of teacher ratings of creativeness and experimenter ratings of short stories and pictures has been the main validity criteria. Interrater reliability ranged between .75 and .96 for stories and between .78 and .94 for pictures.

Criterion-related validity studies were conducted among special populations. Statistically significant correlations were found for rural, urban, and suburban groups; for white, black, and Hispanic populations; and for students in gifted and learning disabilities. Correlations to assess validity revealed ranges between .25 and .54 with correlations somewhat higher for older children than first and second graders. Correlations were found to be statistically significant with different populations of students. Correlations found in the studies by Rimm (1980) were as follows: for rural, urban, and suburban groups $\underline{r} = .25, .43, \underline{p} < .01$; for White, Black, and Hispanic populations $\underline{r} = .28, .43, \underline{p} < .01$; and for gifted and learning disability populations $\underline{r} = .41, .54, \underline{p} < .05$. Comparisons of mean scores of normal students in three different schools with mean scores of students in three gifted programs showed a statistically significant difference between the normal and gifted populations ($\underline{t} = 5.375, \underline{p} < .001$).

GIFT was the instrument of choice for this study because validity is high and the instrument measures dimensions (imagination, independence, many interests) of creative characteristics that will be studied in the curriculum program. Eleven items from GIFT

instrument (primary level) referring to imagination, eleven items referring to independence, and ten items referring to many interests are in Appendix A.

Design and Analysis

The research design was experimental in nature with the collection of self report data to determine if differences existed in children's self perception of creative characteristics between control and experimental groups of gifted second grade students after biographical bibliotherapy. Norming data established on the instrument used has demonstrated that children can and do give accurate data about themselves.

Data was pooled across ethnicity for analysis because the nonwhite population was extremely low. Grouping consisted of two classes in the control group, N = 38, and two classes in the experimental group, N = 37.

The independent variable was the treatment, the biographical bibliotherapy program. The dependent variable was the GIFT scores. If the pretest had shown significant predifferences the pretest would have served as a covariant and posttest scores would have been adjusted.

Data was analyzed using a two sample t-test on each of the three subscales comparing GIFT scores pre treatment and GIFT scores post treatment of control and experimental groups.

Educational Assessment Service, Inc. completed GIFT scoring. Percentile scores were provided for each student as well as Normal Curve Equivalent scores (NCEs). Dimension scores, based on earlier factor analysis, on the normative group included

imagination, independence, and many interests. Pre-posttest comparisons were given. Upon completion of data analysis, the researcher interpreted the results.

Procedure

Before collecting any data, protection for human subjects necessitated obtaining a district permission letter (Appendix B) granting permission to conduct research in the school district. After receiving district permission, consent forms were signed by parents giving permission for students to participate in the study (Appendix C).

Both experimental and control groups took the pretest inventory under the same circumstances of time and place prior to the beginning of the experiment. Classroom teachers read standardized instructions from the GIFT manual (Rimm, 1980) to participating students. The 32 item inventory was administered in groups. Children were told that there were no right or wrong answers. For each of 32 questions the children were instructed to mark yes or no.

The treatment, consisting of program implementation, began with the two classes in the experimental group at the same time. Treatment was given to the experimental group for a period of four weeks. The control group was not administered the treatment. A treatment time line with reference list (Appendix E) was developed to show treatment and intervals of execution for the curriculum development plan found in Appendix D. The curriculum development plan lists objectives of the curriculum preparation steps for the researcher, implementation steps for bibliotherapy, introduction of curriculum unit and activities (includes terms, creative characteristics, and subject choices), discussion format and questions, evaluation and record keeping procedures, and the curriculum plan

reference list. Record keeping and activity forms can be found in Appendix F and were used for documenting student progress.

Following is a summary of the treatment for this study. The biographical bibliotherapy program centered on books read. Biography readings consisted of the following: the teacher reading to the class, individual readings (primarily library books) by students, booklet readings from a center, and readings in a reading text with accompanying comprehension workbook pages. Students enjoyed all the readings. The number of library books read by a student could not be adequately averaged because some students read short books (four to six a session) and others chose to read lengthy books (two hundred pages) or a combination of short and lengthy books. Often students would choose to read several books about the same character and they seemed to prefer lengthy books with more details. Students, with the teacher, set goals of understanding the biography characters and discovering the characters' creative characteristics. Although a goal of the program was to have an effect upon the students' self perception of creative characteristics, this goal was not stated to the students. Activities included character maps of the biography subjects' creative characteristics, biography journals, oral and illustrated TV scripts, collages of the students' many interests, a center about inventors, creation of wise sayings, character maps of the students, stories about the students as creative adults, and character maps of the students as creative adults.

Evaluation occurred in a variety of ways. Products and individual portfolios of students' work were evaluated. Continuous interaction and discussion (factual and open-ended, individual and group) occurred between teacher and students(s) regarding readings, projects, and products. Anecdotal records were kept by teachers throughout the

program. Achievement of the stages of the bibliotherapy process (identification and insight) were recorded with tally checks on a class chart entitled Bibliotherapy Class Record and individual records, with comments about skills and attitudes, were maintained on Bibliotherapy-Reading Record sheets for both the reading and bibliotherapy processes.

Immediately following treatment the post test inventory was given. Pre and post scores were then compared to each other.

Hypotheses

1. There exists no difference in overall creative characteristics (as measured by scores on the GIFT: Group Inventory for Finding Creative Talent) between control groups and experimental groups of gifted second grade students after biographical bibliotherapy.

2. There exists no difference in the creative dimension many interests (as measured by scores on the GIFT: Group Inventory for Finding Creative Talent) between control groups and experimental groups of gifted second grade students after biographical bibliotherapy.

3. There exists no difference in the creative dimension independence (as measured by scores of the GIFT: Group Inventory for Finding Creative Talent) between control groups and experimental groups of gifted second grade students after biographical bibliotherapy.

4. There exists no difference in the creative dimension imagination (as measured by scores of the GIFT: Group Inventory for Finding Creative Talent) between control

groups and experimental groups of gifted second grade students after biographical bibliotherapy.

CHAPTER IV

RESULTS

The purpose of this study was to examine the effect of a structured biographical bibliotherapy program on children's self perception of creative characteristics, specifically to determine if a difference existed in creative characteristics between the control group and experimental group of gifted second grade students after biographical bibliotherapy. Overall creative characteristics were examined as well as the following dimensions: many interests, independence, and imagination. There were 75 students divided into two groups; 37 in the experimental group and 38 in the control group. The hypotheses stated that there exists no difference in overall creative characteristics between control groups and experimental groups of gifted second grade students after biographical bibliotherapy; there exists no difference in the creative dimension many interests; there exists no difference in the creative dimension independence; and there exists no difference in the creative dimension imagination. The data were analyzed using t-tests.

Descriptive Statistics

There were no differences between experimental and control group pre-test scores so analysis of covariance was not necessary and was not conducted. Statistical comparisons were made for each measure, pre and post, between experimental and control groups.

Two approaches were used to analyze the data. The first, traditional approach compared each of the four variables (overall creative characteristics, dimension many interests, dimension independence, and the dimension imagination) pre-post to see if differences existed. Because of ceiling effects, a second set of analyses were conducted excluding students who received scores of 90% or higher on the pre-test. This allows us to see, with the reduced sample, the types of changes which may exist based upon the treatment. The removal of high scoring subjects was suggested by Rimm (1992, personal communication) as a way of showing differences when there are students who reached a ceiling score on the pre-test. According to Rimm (1980) NCE scores should be compared to a mean of 50 with a standard deviation of 21.06 as set by the normative groups.

Summative data for all of the samples, on the instrument GIFT group inventory for finding creative talent are reported in Table I. Pre-post means are reported as raw scores for many interests, independence, and imagination. Normal curve equivalents for experimental and control groups were 69.75 pre and 75.32 for post experimental group, and 65.89 pre and 70.86 post for control group.

Summative data, removing samples > 90% on the instrument GIFT group inventory for finding creative talent are reported in Table II. Pre-post means are reported as raw scores for many interests, independence, and imagination. Normal curve equivalents for experimental and control groups were 65.57 pre and 73.15 for post experimental group, and 60.45 pre and 67.33 post for control group.

TABLE I

TABLE OF MEANS FOR ALL SAMPLES

	Measure							
	Many Interests		Independence		Imagination		NCE	
Group	Pre	Post	Pre	Post	Pre	Post	Pre	Post
Experimental	6.486	6.676	6.757	7.405	6.649	6.919	69.75	75.32
Control	6.263	6.447	6.237	7.237	6.658	6.579	65.89	70.86

TABLE II

TABLE OF ADJUSTED MEANS*

	Measure							
	Many Interest		Independence		Imagination		NCE	
Group	Pre	Post	Pre	Post	Pre	Post	Pre	Post
Experimental	5.56	6.19	5.93	6.96	6.36	6.70	65.57	73.15
Control	5.75	6.19	5.91	7.06	6.22	6.28	60.45	67.33

*Exclude > 90% in Pre-test

Table I shows the means for the four comparisons (many interests, independence, imagination, and overall). Each of these sets of means was tested, using t-tests, to determine if differences were significant. Three of the eight comparisons were significant: for the experimental group independence t_{72} 2.175, $p < .05$, and overall t_{72} 2.291, $p < .05$; for the control group, independence t_{74} 3.867, $p < .05$. Comparisons between many interests and imagination for experimental and control groups and overall for control group were not statistically significant.

Table II shows the means for the four comparisons (many interests, independence, imagination, and overall). Each of these sets of means was tested, using t-tests, to determine if differences were significant. High scoring subjects were excluded separately at each dimension as well as overall. This accounts for the differences in degrees of freedom with counts changing across the table. Five of the eight comparisons were significant: for the experimental group many interests t_{52} 2.628, $p < .05$, independence t_{52} 2.735, $p < .05$; and overall t_{62} 2.917, $p < .05$; for the control group, independence t_{66} 4.137, $p < .05$, and overall t_{62} 2.542, $p < .05$. Comparisons between many interests pre and post for the control group and imagination for both groups were not statistically significant.

Hypotheses

1. There exists no difference in overall creative characteristics between control group and experimental group of gifted second grade students after biographical bibliotherapy. This original hypothesis is not rejected.

2. There exists no difference in the creative dimension many interests between control group and experimental group of gifted second grade students after biographical bibliotherapy. This original hypotheses is not rejected.

3. There exists no difference in the creative dimension independence between control group and experimental group after biographical bibliotherapy. This original hypothesis is not rejected.

4. There exists no difference in the creative dimension imagination between control group and experimental group of gifted second grade students after biographical bibliotherapy. This original hypothesis is not rejected.

CHAPTER V

CONCLUSIONS

Discussion

Results of the effect of biographical biblilotherapy upon children's perception of their creative characteristics for gifted second grade children were not significantly different between control and experimental groups although within groups both experimental and control groups showed significant differences in pre-post tests.

Although bibliotherapy showed training effect, the same effect was found in the control group. Biographical bibliotherapy did show a statistically significant growth from pre-post tests for the experimental group. However, the growth was not significantly different from the growth demonstrated by the control group's pre-post tests.

Table I shows that for independence, control and experimental groups, and overall, experimental group, the pre-test means was smaller than the post test displaying a gain. The mean differences were significant and the direction of difference was in the direction it was expected to be. It increased. Many interests and imagination for control and experimental groups and overall for control group were not statistically significant.

Table II shows that for independence control and experimental groups, overall control and experimental groups, and many interests experimental group, the pre-test mean was smaller than the post test displaying a gain. The mean differences were

significant and the direction of difference was in the direction it was expected to be. It increased. Imagination control and experimental groups and many interests control group were not statistically significant.

Basically both tables report the same findings. Both Tables I and II show significance for independence control and experimental groups and no significance for imagination control and experimental groups. Differences between Tables I and II show that many interests was significant for experimental group in Table II but not significant for control group in that table or for either group in Table I; overall was not significant for control group in Table I but it was significant for experimental group in that table and for both groups in Table II.

Many interests in Table I does not show statistical significance but Table II shows that the experimental group for the dimension many interests started lower and gained significantly. The control group gained a little but the gain was not statistically significant. Both groups showed a post means of 6.19. The researcher interprets that five out of the ten items are not subject to short term change. These five items are numbers 3, 10, 16, 24, and 30 (Appendix A Dimension Items). Thus, there were five items on the scale that could change and a change of one occurred. The limitation of items that could change was a contributing factor to the results obtained. The statistically significant growth for the experimental group might be due to the relatively new acknowledgment that having many interests is a valuable trait. Although interests of students are pursued in the classrooms, a great deal of emphasis has not been given to the face value of many interests. Rather more emphasis has been given to recognizing strengths or talents in oneself and one another. Additionally, often gifted students are

perceived as scattered because they have a variety of interests and appear to flip from one interest to another. Such circumstances might have falsely led students to value focused interests or interests reflecting strengths rather than valuing interests at face value. The value of many interests was a relatively new perspective offered through the bibliotherapy program.

Independence for Table I and Table II was significant for control and experimental groups. The researcher interprets that five out of the eleven items are not subject to short term change. These five items are numbers 2, 6, 11, 14, and 15. The significance shown for both control and experimental groups, with six items that could change, might be due to the fact that gifted subjects are characteristically very independent. Students in this age bracket are rapidly growing in their independence as they develop more awareness and conviction concerning their likes and dislikes. Students in both groups are encouraged to develop their independence, to take risks, and feel comfortable with their own uniqueness. The students in the experimental group needed assistance in comprehending what the term independence meant in their lives, perhaps because they conceived of independence as a grown-up trait. Additional time was spent in discussing and understanding this concept in terms of feeling free to do what one believes in, not being afraid to think or act differently, being a risk taker, and feeling that it's okay to sometimes work or play alone. It is difficult to signal out the unique contribution of the bibliotherapy program to independence other than its function to clarify independence at the students' level and to reinforce the already emphasized trait of independence.

Imagination in Table I and Table II was non-significant. Non-significance of this dimension is likely due to the fact that there were very few items that could have

changed, thus no differences were found. The researcher interprets that eight out of eleven items are not subject to short term change. These eight items are numbers 4, 8, 13, 21, 25, 26, 28, and 31. The researcher cannot account for the decline of mean in imagination for the control group in Table I. Table II shows a growth for both control and experimental groups with a stronger increase for the experimental group. It was discovered that the term imagination needed additional clarification for the students to understand it in their lives. It was noted in the experimental group that students seemed to conceive of imagination primarily as make believe and needed assistance in applying the term to themselves in other ways (making mental images; being good at fantasy; having good ideas; pretending; enjoying funny things, jokes, and riddles). It might be that emphasis given to curiosity and to understanding the term imagination in the bibliotherapy program accounts for the slight gain of experimental group over control group in this dimension.

In analyzing these data, the researcher concludes that biographical bibliotherapy works well as a technique for developing self perception of creative characteristics, but it does not work significantly better than those educational strategies regularly employed in a self-contained class for students who are gifted. Both control and experimental groups are in self-contained gifted classrooms. Creativity is stressed as an important component for gifted programs and teachers in the program value, emphasize, and encourage creativity. The control group was not exposed to biography readings. Readings in the control group consisted of basal reading groups three times a week. In addition, one class in the control group read about animals while the other class read books by Chris

Van Allberg. Therefore, although the control group was not subject to biographical bibliotherapy it was exposed to a creative environment.

The second stage of the bibliotherapy process, catharsis (releasing of emotion takes place as a result of identification; vicariously experiencing the emotions, motivations, conflicts, and experiences of the character) could not be adequately observed in this program but insight, the outcome of catharsis was observed and evaluated. Students completed the stages of bibliotherapy through readings, discussions, and activities. All students developed insight, the third and final stage of the bibliotherapy process. Goals of the treatment to (1) develop insight into the motivations, behaviors, and personality traits (independence, curiosity, imagination, perseverance, flexibility, and many interests) of creative people, and (2) to internalize creative characteristics were achieved. Additionally, students seemed to value creativity more highly as they became more aware of its many facets, recognized creative characteristics in characters studied, and identified creative characteristics in situations encountered.

With a larger number of subjects the study might have been able to show significant differences because there was a post difference of 5 points for the experimental group. This leads to the conclusion that the bibliotherapy program was moving in the right direction. With a longer treatment or larger number of subjects, statistical significant differences might be found.

Recommendations

Studies calling for a larger number of subjects would be an obvious recommendation for further research. Comparing an experimental group with a control group that did not receive ongoing exposure to creativity would permit a tighter focus on the impact of biographical bibliotherapy. Although the researcher acknowledges that observing the effect of biographical bibliotherapy in comparisons with other approaches to creativity is important.

This research was conducted for a period of four weeks. A longer period of study would be valuable. It should be noted that because the treatment was conducted in self-contained classrooms, it was possible to devote a larger portion of the school day to the biographical bibliotherapy program than would be possible in a class structure that had multiple teachers requiring students to travel from class to class throughout the day.

Flexibility of time proved to be very valuable as the students needed more than one class period a day for reading, discussing, working on projects, and incubating. It was noted that projects could become a distraction and more time was required for concentrating on reading, discussing, and incubating than was originally scheduled. Projects needed to be selectively chosen to enhance understandings of creative characteristics of the biographical characters and the students themselves. Adjusting the program on a daily basis became very important and it was necessary to have a good working rapport as well as daily contact with all teachers working with the experimental group. This was not foreseen but became crucial to the successful implementation and interpretation of the biographical bibliotherapy program.

Grade level differences did not exist for this study. It is recommended that similar data be collected for higher grade levels. Further research should be conducted with other ethnic groups as the sample of this study was, by design, virtually all white.

Because some students reached a ceiling on the pre-test, future research might consider testing more categories and having more items in each category. Some items in the instrument consisted of trait differences not subject to change, particularly over a four week period. It is recommended that items which are more state, subject to change, be used and a longer time period be followed.

In replicating this study, the researcher suggests that additional measures be combined with the GIFT or other combination of measures be used. Students might complete personal character maps pre-post as measures for the effect of biographical bibliotherapy. Or a measure might be designed asking questions that would indicate more directly if students felt they had more of a specified creative characteristic resulting from biographies read.

Future researchers should hypothesize a moderate or small effect size rather than a larger effect size for bibliotherapy on the basis of this study. This will influence the statistical test selection, number of subjects, and length of treatment time.

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APPENDIXES

APPENDIX A

DIMENSION ITEMS

ITEMS FOR DIMENSION: MANY INTERESTS

1. I like to make up my own songs.
3. My mom or dad likes to play with me.
5. Making up stories is a waste of time.
7. I like to hear stories about life in other countries.
10. I like to paint pictures.
16. Sometimes my mom or dad and I make things together.
17. I like to learn about animals.
20. I like stories of long ago.
24. I like to collect a lot of things.
30. I like to build things.

ITEMS FOR DIMENSION: INDEPENDENCE

2. I like to take walks alone.
6. I like to have only one or two friends.
9. I have some really good ideas.
11. I like things that are hard to do.
14. I'd rather color or paint in a coloring book than make my own pictures.
15. Easy puzzles are the most fun.
19. It's hard to find things to do when I'm alone.
22. When something I want to do gets hard I give up and try something else.
23. I always like to play with friends but never alone.
27. Even if my friends are playing a game I don't like, I always play with them anyway.
29. I like to try new things even if I'm a little afraid.

ITEMS FOR DIMENSION: IMAGINATION

4. I ask a lot of questions.
8. It's all right to sometimes change the rules of a game.
12. A picture of the sun should always be colored yellow.
13. I like to take things apart to see how they work.
18. I wish other children wouldn't ask so many questions.
21. I would rather play old games than new ones.
25. Make believe games are the most fun.
26. My mom or dad says things that are funny.
28. I like to play outside on a rainy day.
31. I like to make jokes.
32. Real life stories are better than make believe ones.

APPENDIX B

DISTRICT PERMISSION LETTER

Jenks Public Schools

205 East B Street • Jenks, Oklahoma 74037-3900 • (918) 299-4411 • Fax. (918) 299-9197

To: Nancy Anderson

From: Cathy Burden, Ph.D. CB

Date: January 2, 1992

Your research proposal has been reviewed and permission has been granted for you to conduct the research in Jenks Public Schools. It will be necessary for you to obtain parent permission for those students who are involved in the project. Feel free to contact the principals and the teachers involved to elicit their participation in getting the parents notified.

Remember that research that is done in Jenks should be as unobtrusive to the curriculum as possible and should take as little of the teacher's time as possible. Therefore, if you can take a professional day or use your own time to collect this data, that is much preferred.

Contact me if you have any specific questions, otherwise I will anticipate that you will be collecting this research in the early part of January. Let me know how it turns out. I will be anxious to read your conclusions.

CB:gle

APPENDIX C

PARENT CONSENT FORMS

January 8, 1992

Dear Parents,

I am working on a Masters thesis and have permission from Jenks District to give the GIFT: Group Inventory for Finding Creative Talent. The inventory will be given as a pretest, students will then participate in a four week study of biographical literature on creativity. Upon completion of the study GIFT will be given as a posttest. My goal is to begin the study in the middle of January. Permission is needed for your child to participate. Please return the permission section of this letter to your child's classroom teacher if your child has permission to participate in the study.

Thank you,

Nancy Anderson

Nancy Anderson

PLEASE RETURN NO LATER THAN JANUARY 10, 1992

My child, _____, has permission to participate in the Biographical Literature on Creativity Study.

Signature_____ Date_____

Classroom teacher_____ Campus_____

January 8, 1992

Dear Parents,

I am working on a Masters thesis and have permission from Jenks District to give the GIFT: Group Inventory for Finding Creative Talent. I would like to administer the inventory to your child to use as a control group meaning they will receive no treatment. My goal is to begin the study in the middle of January. Permission is needed for your child to participate. Please return the permission section of this letter to your child's classroom teacher if your child has permission to participate in the study.

Thank you,

Nancy Anderson

Nancy Anderson

PLEASE RETURN NO LATER THAN JANUARY 10, 1992

My child, _____, has permission to participate in the Biographical Literature on Creativity Study.

Signature_____ Date_____

Classroom teacher_____ Campus_____

APPENDIX D

CURRICULUM PLAN

CURRICULUM PLAN

Objectives

The objectives of this curriculum plan were (1) to develop insight into the motivations, behaviors, and personality traits (independence, curiosity, imagination, perseverance, flexibility, and many interests) of creative people by exposing children to creative adults through a biographical bibliotherapy program, and (2) to internalize creative characteristics through the bibliotherapy process.

Preparation

For purposes of this study all preparation steps (Cornett & Cornett, 1980) were executed by the researcher in cooperation with teachers participating in the study.

1. Identify biography choices which provide description of lives of eminent people. These biographies should begin in childhood and progress through adult life.

2. Match student(s) with appropriate reading level and interest materials. Utilize media sources and have as many books as possible available in the classroom.

3. Decide the setting, time, and introductory and follow-up activities to be used.

4. Prepare materials. Introductory activities should take only a few minutes. Time for a child to complete a book/story should be kept flexible. Some children need 15-20 minute periods. Others become so involved that the intensity will be lost if reading time is broken up. A child should not be forced to complete a book.

5. Choose activities which meet the objectives of the curriculum plan to extend students' understandings and skills through application, analysis, synthesis, and evaluation of material. The teacher(s) implementing the plan evaluated the extent to

which objective #1 has been met according to # 5 and #6 of implementation steps. Objective #2 was evaluated by the GIFT instrument and subjectively by #5 and #6 of the implementation steps.

Implementation Steps for Bibliotherapy (Cornett & Cornett, 1980)

1. Provide student(s) with introductory activities.
2. Provide time for reading the literature.
3. Allow adequate incubation time for the student to reflect on the readings. This occurred during activities and discussions.
4. Provide follow-up discussion time, using suggested questions that lead student(s) from literal recall of information through interpretation. Follow-up discussion is student centered.
5. Conduct evaluation and direct student(s) toward closure. The teacher should evaluate what has been achieved through analysis of responses to group and individual discussions and products of activities as they reflect an understanding of the personality traits of creative people, their motivations, human behaviors, interests, attitudes, successes, and failures.
6. Provide opportunity for individual discussion between student and teacher. Open-ended questioning allowed the student(s) to reflect and share conclusions and permitted the teacher to further evaluate the extent to which objectives of the curriculum plan have been met.

Introduction of Curriculum Unit and Activities

Bulletin Board

Display train with headings "All Aboard" - "Tickets to Creativity". Each car of the train is labeled with a creative characteristic ticket (independence, curiosity, imagination, perseverance, flexibility, and many interests). This bulletin board will be a point of reference throughout the study.

Subject Choices

Subjects of books to be read to the class: Benjamin Franklin, Christopher Columbus, Helen Keller, Leonardo da Venci, Marie Currie, Thomas Edison, Hans Christian Andersen, and Walt Disney. Subjects of center on inventors: Wright Brothers, Thomas Edison, Alexander Graham Bell, Henry Ford, and Samuel Morse. Subjects of stories for reading assignments in Open Court series, Headway Program, Sea to Sea (Carus, 1985): Benjamin Franklin, Christopher Columbus, and Thomas Jefferson. Library books based on a variety of biographical subjects will be available for students for individualized and free reading.

Background material providing biographical sketches for teachers can be found in Inventors: A Source Guide for Self-Directed Units (Patton, 1989), Creative Encounters With Creative People (Gudeman, 1984), and Learning From the Lives of Amazing People (Gudeman, 1988).

Introduce Terms and Creative Characteristics

Intermediate Dictionary (Used the intermediate dictionary available in the classroom)

( ) - comments

_____ - emphasize underlined sections with students

Terms

famous - very well known; much talked about or written about

biography - an account of a person's life

Greek bio meaning "life" and graph meaning "writing". So this "writing" is the "life story" of a person.

creative:

having the power (talent or ability) to create; inventive

create - make a thing which has not been made before; be the cause of; cause

inventive - good at inventing; quick to invent things

invent - make up for the first time; think out something new; make up, think up

(not always a totally new idea, sometimes it is the reapplication of an idea - "piggy back") (stress ideas or way of thinking, evidence of creativity is not limited to a product or invention. It is a way of thinking, a life style.)

Emphasize that the biographical study will focus on famous people who are creative. Attention will be given to the creativity in the characters' lives and the unique, yet shared, creative characteristics of the biographical subjects.

Creative Characteristics

independence, curiosity, imagination, perseverance, flexibility, and many interests

independence - independent
not influenced by others; thinking or acting for oneself

curiosity - curious
eager to know

imagination -
power of forming pictures or images in the mind of things not present to the senses. A poet, artist, or inventor must have imagination to create new things or ideas or to combine old ones in new forms.

imagine - picture in one's mind; form an image or idea of

imagination - full of imagination, showing imagination

perseverance -
sticking to a purpose or an aim; never giving up what one has set out to do

persevere - continue steadily in doing something hard; persist

persist - continue firmly; refuse to stop or be changed

persistent -not giving up, especially in the face of dislike, disapproval, or difficulties; (in difficult times or situations)

flexibility - flexible
easily adapted to fit various conditions
adapt - adjust; change so as to make suitable for a different use
suitable - right for the occasion; fitting (explanation for class: change to fit the use or occasion)

many interests
wanting to know, see, or do, share in, or take part in; curious
curious - eager to know

Creative people are independent, curious, imaginative, persistent, flexible, and have many interests.

Discussion

Format for Bibliotherapy Discussion (Negin, 1979)

1. A student briefly reviews the plot.
2. Questions are asked which probe the key character's thoughts and actions.
3. Students compare and contrast incidents in their lives to events involving the key character.
4. Students explore the consequences of certain behaviors.
5. Student summarizes and concludes. (p. 15)

Questions to Develop Bibliotherapy Strategies (Schrank, 1982)

Summarizing the Story: What was the story about? What else happened? Then what? Tell me more about that.

Discussing the Character's Feelings: How do you think the character feels? Why?

Identifying with the Character: How are you like the character? How are you different? Have you ever felt like the character did? How would you feel if you were in the character's situation? What would you say to the character if you were a friend?

Exploring Consequences: Could the character have done something else? What might have happened then? What would you do? What difference would that make? What were some good things about the way the character tried to solve the problem?

Drawing Conclusions: What do you think this story is trying to show? Do you

agree? How would you say it? How could you use this idea someplace else? (p. 222)

Discussion and Sequence Questions for Bibliotherapy (adapted from Gerleman, 1991).

1. Begin by asking for a retelling of the story. "What was this story about?" or "What happens to (character) in this story?"
2. What do you think (character) felt like in the story when he/she...?
3. How did (character) feel when...happened to him/her?
4. What was the reason (character) acted the way he/she did when...?
5. What do you think (character) should have done? Or what would you have done?
6. How do you think (character) felt?
7. Was there a reason for (character) to act that way?
8. Would you do it?
9. Has anything like that happened to you? Or do you know anybody who did something like that?
10. Have you ever felt like (character)?
11. What would you have done if you had been the character? How would you have handled the dilemma?
12. What do you think you would have done?
13. Do you think (character) learned anything important when...?
14. What difference could a story like this make to the person who reads it?
15. How could you use this idea to help yourself or help others?

Biography Discussion

General Format:

Who is the main character of the biography? What sort of person is s/he? Is s/he the author?
Where, and in what period of time, is the novel set?
Which part of the main character's life is the novel about?
What were some of the main events in the life of the main character?
In what way did the main events affect him or her?
Try to place yourself in the character's position.
Would you have reacted in the same way to particular events, or would you do things differently? Why?

Specific Format:

1. What kind of childhood did the person have?
2. What goals did he set for himself?
3. What obstacles to success did he face?
4. How did he overcome them?

Evaluation

Reading process and bibliotherapy process.

1. Observe the reading process
   (following Hornsby, Sukarna, and Parry, 1986).
   (a) literal comprehension (specific recognition and recall from memory)
   (b) re-organization (ability to re-organize ideas and information)
   (c) inferential comprehension (ability to form hypotheses based on ideas stated and on personal experiences)
   (d) evaluation (ability to make judgments)
   (e) appreciation (ability to make personal responses)

2. Observe two of three steps in the bibliotherapy process
   (a) identification (observe)
   (b) catharsis (omit)
   (c) insight (observe)

Record keeping (see Appendix F)

1. Bibliotherapy Class Record - a class record keeping chart for steps of identification and insight. (List individual titles of books under each step. Record, with individual achievements of steps under the appropriate biography title.)

2. Bibliotherapy - Reading Record - Individual records for the teacher to record students' progress for the reading process and bibliotherapy steps of identification and insight. List book titles under each bibliotherapy step. Check 'u' (unsatisfactory), 's' (satisfactory), or 'e' (excellent) in the appropriate column for reading and bibliotherapy processes. Comment section is included. Products and discussions are recorded on the second page of the student's reading record with a comment secton for anecdotical and evaluation notes. A third page of miscellaneous notes may be added to the student's reading record if needed. (Students keep a log of books read).

Product evaluation (see Appendix F)

1. Character Maps
2. Biography Journals
3. Book report - T.V. script and oral presentation
4. Creative writing projects
5. Activities and products
6. Individual projects

Discussions - factual and open-ended, individual and group

Analysis of response to open ended sentences.

Curriculum Plan References

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APPENDIX E

TREATMENT TIME LINE

TREATMENT TIME LINE

Note that discussion occurs in both group (large and small) and individual sessions. During free biography reading discussions or conferences takes place individually and in small groups. There is continuous interaction and discussion between teacher and student(s) regarding readings, projects, and products.

See Appendix F for record keeping and activity sheet forms.

Curriculum treatment consisted of four weeks or twenty classrooms days. Sequence of instruction was as follows:

WEEK 1

1. Brainstorm definitions for the term famous. Discuss terms (famous, biography, creative) and six creative characteristics (independence, curiosity, imagination, perseverance, flexibility, and many interests). Present bulletin board, to be used throughout the study, as a reference for characteristics and definitions. See Introduction of Curriculum Unit and Activities in Curriculum Plan Appendix D .

Free biography reading (20 minutes)

2. Read story (#1) about Benjamin Franklin to the class. With class discussion make a character map of six creative characteristics about Benjamin Franklin. (This will be a modeling activity for students who will make additional character maps, both individually and in groups.)

Each characteristic is written in an oval. Examples depicting the characteristic are recorded in web cirles. Character map is 8 1/2" by 14".

(activity sheet - character map).

Free biography reading (30 minutes).

3. Read and discuss story (#2) (Aliki, 1977) about Benjamin Franklin to the class. Discuss wise sayings of Benjamin Franklin. Students creatively complete sayings.

(activity sheet - "Wise Sayings" adapted from Stark, 1985)

Free biography reading (40 minutes)

4. Read and discuss story (#3) about Benjamin Franklin to the class. Use completed character map as a cover for a booklet about the creative characteristics of Benjamin Franklin. Each page of booklet lists a separate creative characteristic. Students work in groups to add to the booklet additional examples of creative characteristics. Groups may

have access to all books in the room about Benjamin Franklin. (Booklet consists of the cover plus six pages. Each page of the booklet consists of a separate creative characteristic or single oval. Children may add unlimited web circles to each oval.)

Free biography reading (50 minutes).

Math - work Benjamin Franklin's magic squares (activity sheet - magic square adapted from Fritz, 1976)

5. Students read independently story from chosen reader, Sea to Sea (Carus, 1985), about Benjamin Franklin. They work the accompanying comprehension work pages. Starting with Benjamin Franklin, begin a chart and mural listing the many interests of the characters who will be studied.

Free biography reading (1 hour).

Beginning with this session students will make a character map for each biography they read during the free reading sessions.

WEEK 2

1. Read and discuss story (#1) about Christopher Columbus. Begin class character map and booklet to which students may add more information as they wish to do so.

Free biography reading (1 hour). Each student makes at least one character map (more than one map may be made if the student so chooses). Students will be required to produce at least one character map for each free biography reading session until the end of the biography study.

2. Read and discuss story (#2) about Christopher Columbus. Continue adding to character map.

Students read independently story from chosen reader, Sea to Sea (Carus, 1985), about Christopher Columbus. They work the accompanying comprehension work pages.

Free biography reading (1 hour). Students studying the same character may choose to work in groups for their character maps or work individually. This option will be available until the end of the study.

3. Read and discuss story (#1) about Helen Keller. Make class character map. Discuss biography journal for Helen Keller. Students begin Helen Keller journal with teacher assistance as needed.

Format for biography journal:

Cover: Biography Journal by _____

 <----- illustration

Character _____

Page headings are as follows:

p. 2, Character Map; p. 3, Childhood; p. 4, Interests; p. 5, Obstacles or Difficulties; p. 6, Influential Characters and Events; p. 7, Achievements; p. 8, Summary; p. 9, Time Line; p.10, Vocabulary; p. 11, Personal Glimpes - In what ways are you like the character? Describe or illustrate situations when you have felt like the character. What ideas or situations in the story could be helpful to you in your life? Describe in what ways they could be helpful.

Journal are printed in booklet form (8 1/2" by 11"). Students may illustrate, write, or illustrate and write in journals.

Free biography reading (1hour)

4. Read and discuss story (#2) about Helen Keller. Students continue to work on biography journal. They may use references (World Book) to supplement information for journal.

Free biography reading (1 hour)

5. Read and discuss story (#3) about Helen Keller. Students continue to work on biography journal.

Free biography reading (1 hour)

WEEK 3

1. Read and discuss story (#1) about Leonardo da Vinci. Make character map and booklet.

Free biography reading (1 hour)

2. Read and discuss story (#2) about Leonardo da Vinci. Continue character map and booklet.

Free biography reading (1 hour)

Students begin individual biography journals for biography of their choice.

3. Read and discuss story (#1) about Marie Curie. Make character map.

Free biography reading (1 hour)

Students continue biography journals.

Students read independently story from chosen reader, Sea to Sea (Carus, 1985), about Thomas Jefferson. They work the accompanying comprehension work pages.

4. Read and discuss story (#2) about Marie Curie.

Introduce Inventor Center for independent work. Small booklet story is read. Then student makes an answer key and game about each inventor. When students complete the entire center they may take home the books, answer key folder, and games. Center is available until completion of the biography study. (Inventors' Famous Friends by Jeri A. Carroll and Candace B. Wells (1987). Subjects are: (a) Samuel Morse, (b) Charles Goodyear, (c) Alexander Graham Bell, (d) Thomas Edison, (e) Henry Ford, (f) Wilbur and Orville Wright, and (g) Robert Goddard. Small booklet stories, suggested questions and activities, and worksheets to make games are provided.)

Free biography reading (1 hour)

Students complete biography journals.

Begin Inventor Center with Thomas Edison selection.

5. Read and discuss story (#1) about Thomas Edison.

Make character map and booklet.

Students select inventor and work from the Inventor Center (30 minutes).

Free biography reading (1 hour)

Class discussion with teacher about many interests chart. Students then begin making individual collages (using pictures from magazines) to represent their many interests.

WEEK 4

1. Read and discuss story (#1) about Hans Christian Andersen. Make character map.

After conferencing individually with teacher about biography journal, students begin filmstrip to accompany their journal. (Limit of 5-6 scenes forces child to choose main events which depict development and examples of creative characteristics).

Free biography reading (1 hour)

2. Students read independently, a story about Hans Christian Anderson. (Have several copies of the same book available.)

Class discussion and additions are made to character map.

Students continue working on filmstrips.

Free biography reading (1 hour)

3. Students dress as biography characters from their journals and filmstrips. Character paper dolls are displayed. Each filmstrips is individually presented. The class attempts to identify each character, based on information given, and select the appropriate paper doll. T.V.'s and filmstrips are then displayed.

TV screen and filmstrip (McIntire & Spencer, 1983). Screen outline is glued to a school milk carton which is squared off and covered in paper. The filmstrip may then be attached to the screen.

(Activity sheet - character paper dolls, TV, filmstrip)

Free biography reading (1 hour)

4. Read and discuss story #1 about Walt Disney. (Discuss creative characteristics.)

Students make individual character maps about themselves as creative people. Discuss areas of strength and areas of difficulty both in individual and group sessions.

Free biography reading (1 hour)

5. A guided session takes place with students imagining themselves as creative adults. Each student makes a character map about (her)himself as the creative adult (s)he imagined.

The outline for guided imagery is then given to students in activity sheet form. Students complete personal outlines.

(Activity sheet - creative adult outline)

Students write, from their outlines, their projected life stories as creative adults. Each student assembles a creative adult booklet consisting of the character map, story, and adult self portrait. Booklets are displayed for free reading.

Timeline References

Aliki. (1877). The many lives of Benjaminj Franklin. New York: Simon & Schuster.

Carroll, J. & Wells, C. (1987). Famous friend's: A child's first encounter with famous Americans. Carthage, IL: Good Apple.

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McIntire, B., & Spencer, P. (Eds.). (1983). Emergency kit. Huntington Beach, CA: Creative Teaching Press.

Stark, J. (1985). Don't cross your bridge before...you pay the toll. Los Angeles: Price Stern Sloan Publishers.

APPENDIX F

RECORD KEEPING AND ACTIVITY

SHEET FORMS

Bibliotherapy Class Record	Identification	Insight	Identification	Insight
Titles: Students:				
1.				
2.				
3.				
4.				
5.				
6.				
7.				
8.				
9.				
10.				
11.				
12.				

Bibliotherapy Class Record	Identification	Insight	Identification	Insight
Titles: Students:				
13.				
14.				
15.				
16.				
17.				
18.				
19.				
20.				
21.				
22.				
23.				
24.				

Bibliotherapy - Reading Record (1)

Name _____

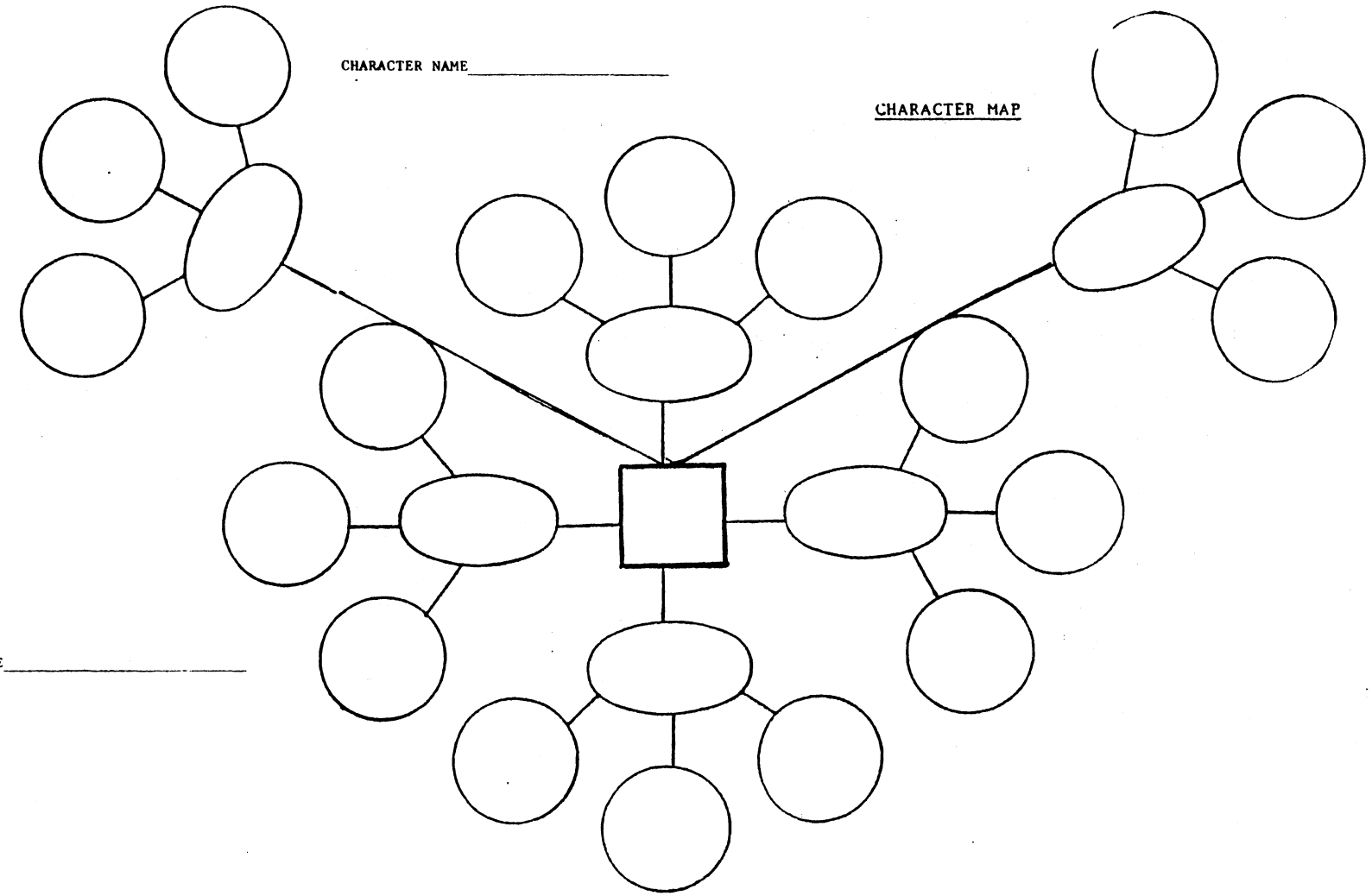
Teacher _____

	U	S	E	Comments
Identification				
Insight				
Reading Process a) literal comprehension b) reorganize c) inferential d) evaluation e) appreciation				

Bibliotherapy - Reading Record (2) Name _____ Teacher _____	
	Comments
Products	
Discussions	

CHARACTER NAME_____

CHARACTER MAP



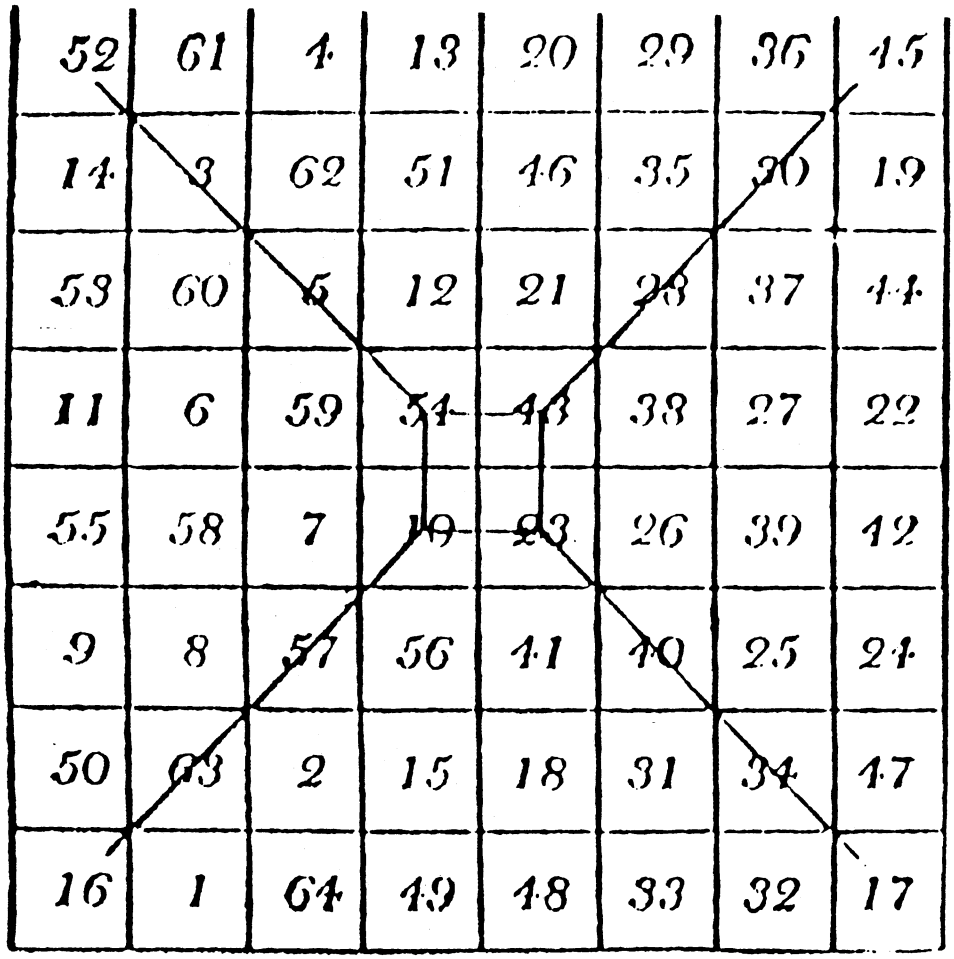
NAME_____

Name_____

Wise Thoughts

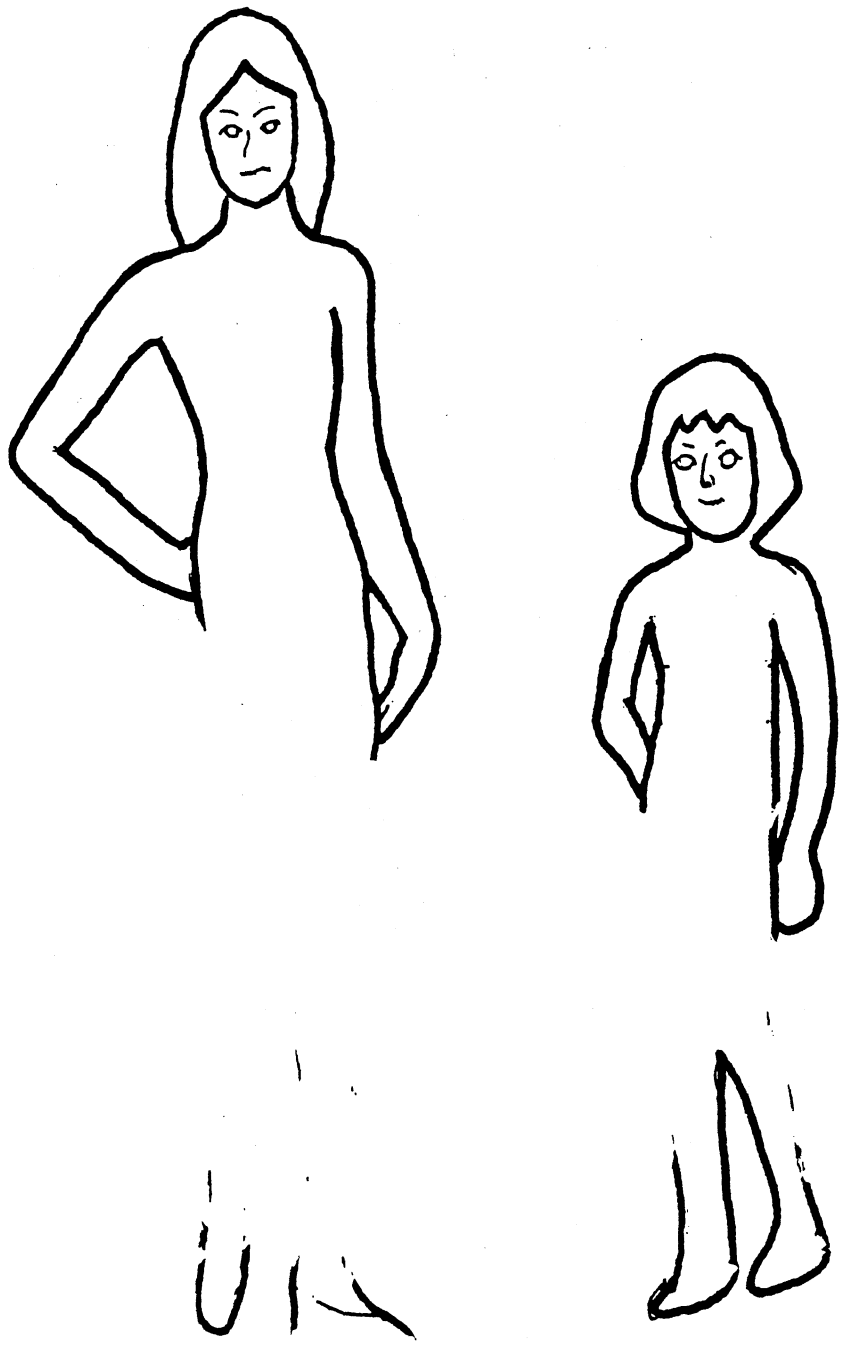
1. Don't cross you bridge before . . .
2. People who live in glass houses shouldn't . . .
3. It is better to be safe than . . .
4. Strike while the . . .
5. It's always darkest before . . .
6. Never underestimate the power of . . .
7. Still waters . . .
8. You can lead a horse to water, but . . .
9. Don't bite the hand that . . .
10. No news is . . .
11. You can't teach an old dog new . . .
12. Don't cut off your nose to . . .
13. Sticks and stones will break your bones but . . .
14. An idle mind is . . .
15. He who marries for money . . .
16. When the cat's away . . .
17. As you shall make your bed, so shall you . . .
18. Happy the bride . . .
19. A penny saved is . . .
20. Two's company, three's . . .

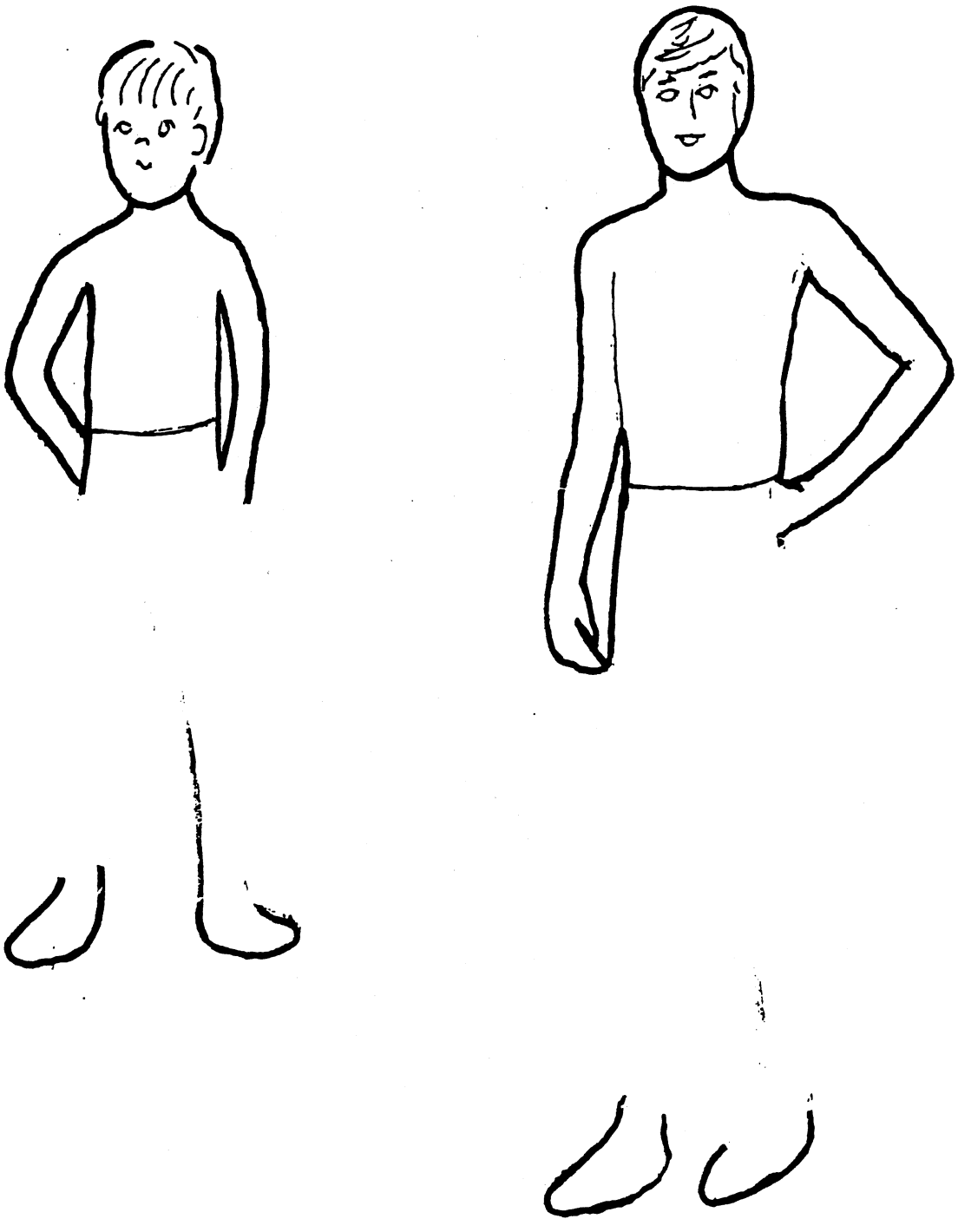
21. Don't put off until tomorrow what . . .
22. Laugh and the world laughs with you. Cry and . . .
23. A man without a woman is . . .
24. Money is the root of . . .
25. There's a time and a place . . .
26. What's good for the goose is . . .
27. Opportunity only knocks . . .
28. There's no time like . . .
29. Children should be seen and not . . .
30. When at first you don't succeed . . .
31. You get out of something what you . . .
32. When the blind leadeth the blind . . .
33. There's no fool like . . .
34. Where there's smoke there's . . .
35. Love all, trust . . .
36. The pen is mightier than the . . .
37. Behind every good man there's . . .
38. If you sing before breakfast you'll . . .
39. A miss is as good as . . .
40. If you lie down with the dogs . . .



52	61	4	13	20	29	36	45
14	3	62	51	46	35	30	19
53	60	5	12	21	28	37	44
11	6	59	54	43	38	27	22
55	58	7	10	23	26	39	42
9	8	57	56	41	40	25	24
50	63	2	15	18	31	34	47
16	1	64	49	48	33	32	17

Benjamin studied arithmetic, which he had failed in his last year at school. He enjoyed it so much that in later years he made a hobby of constructing what he called magic squares. Here is one of his squares. Each row of 8 numbers when added up and down or across equals___. Each of the 4 bent rows (as shown by the lines) also adds up to___. The 4 corner numbers plus the 4 middle numbers add up to ___.

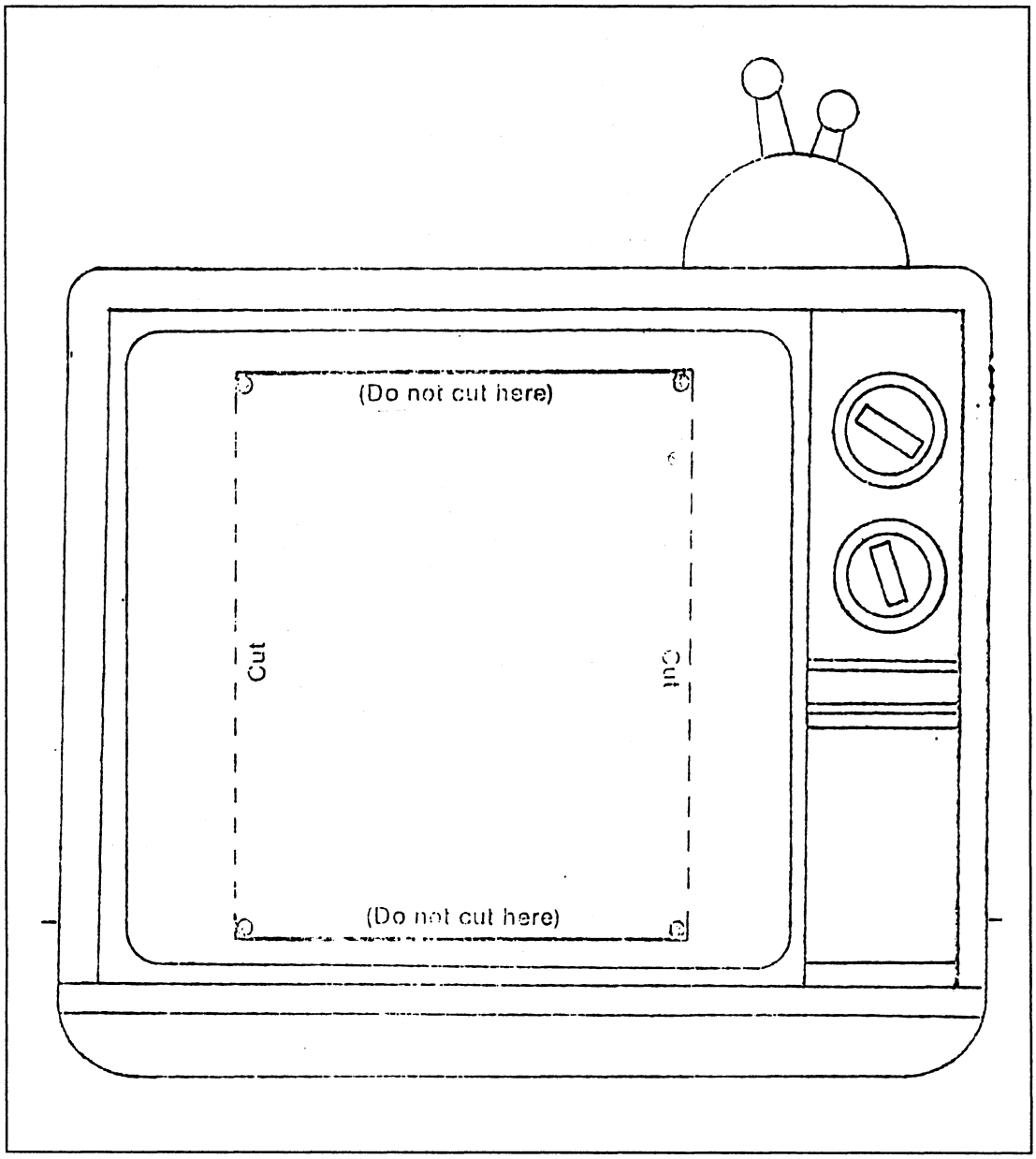




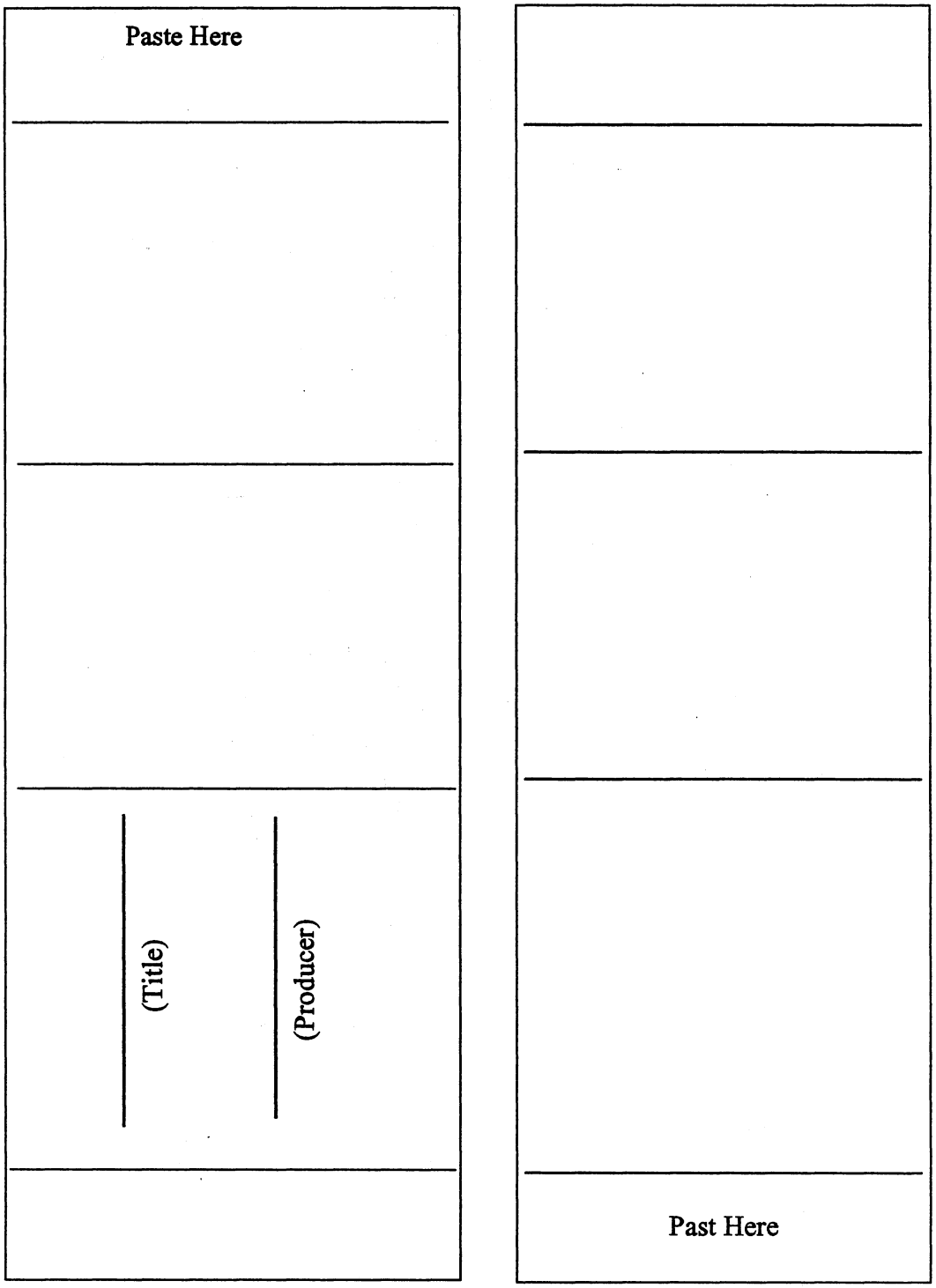
PRODUCE A TV SHOW - 1

1. Choose a favorite story.
2. Draw 5 pictures to tell the story on the strips on the other page.
3. Cut the strips. Paste together.
4. Cut out the TV slits to the dots on the "cut" line.
5. Put you strip through the slits.

* YOU'RE A TV PRODUCER *



PRODUCE A TV SHOW - 2



Name_____

Creative Adult Outline

A. The Creative Adult

1. This is how I see myself _____ years from now.

2. What am I famous for as a creative adult . . .

_____

_____

3. Appearance - What do I look like . . .

_____

_____

4. Family - Family I grew up in and my own new family . . .

_____

_____

B. Flash back - What happened that helped me become a creative adult . . .

1. Influential events . . .

_____

_____

2. Influential people . . .

_____

_____

3. Obstacles or difficulties . . .

_____

_____

_____

C. Back to the creative adult . . .

1. My many interests . . .

_____

_____

2. This is what I do on a typical day . . .

_____

_____

VITA 2

Nancy S. Anderson

Candidate for the Degree of

Master of Science

Thesis: STRUCTURED BIOGRAPHICAL BIBLIOTHERAPY AND ITS EFFECTS ON THE CREATIVE CHARACTERISTICS OF GIFTED CHILDREN AS MEASURED BY GIFT

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Professional Associations: Member of National Education Association, National Association for Gifted Children, Oklahoma Association for the Gifted, Creative and Talented, Jenks Classroom Teacher Association.