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**Effects of oral versus read stories on children's creativity and
sense of story structure**

Khare, Pratibha, Ph.D.

University of Alabama at Birmingham, 1992

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EFFECTS OF ORAL VERSUS READ STORIES ON CHILDREN'S
CREATIVITY AND SENSE OF STORY STRUCTURE

by

PRATIBHA KHARE

A DISSERTATION

Submitted in partial fulfillment of the requirements for
the degree of Doctor of Philosophy in the School of
Education, in the Graduate School, The
University of Alabama at Birmingham

BIRMINGHAM, ALABAMA

1992

ABSTRACT OF DISSERTATION
GRADUATE SCHOOL, UNIVERSITY OF ALABAMA AT BIRMINGHAM

Degree Ph.D. Major Subject Early Childhood Ed.
Name of Candidate Pratibha Khare
Title Effects of Oral Versus Read Stories on Children's
Creativity and Sense of Story Structure

The purpose was to determine whether or not oral storytelling would improve children's creativity and sense of story structure over a 5-month period. The instruments used for measuring the two variables were Thinking Creatively in Action and Movement (Torrance, 1981) and Early Inventory-Preliteracy (Nurss & Mc Gauvran, 1986).

The sample consisted of 114 subjects (kindergartners) from two schools who were chosen in equal numbers from lower- and upper-socioeconomic strata. They were randomly divided into three equal groups: storytelling, story reading, and control. There was a total of six groups.

The children were pretested with the above mentioned tests. Subjects in the storytelling groups were told stories without any props, and the investigator read the same stories from picture books to the story reading groups. Children in the control groups did not receive any treatment.

There were statistically significant differences in the adjusted posttreatment score means for creativity among the three lower-socioeconomic groups of children. Both the story

reading and storytelling groups demonstrated statistically significant improvement in their scores after the treatment, but the adjusted posttreatment score mean of the storytelling group was the highest. Experimental subjects' scores from the upper-socioeconomic level did not produce any statistically significant differences in creativity.

There was statistically significant interaction among the treatments and socioeconomic status in creativity. The adjusted posttreatment score mean on creativity of the lower-socioeconomic storytelling group was significantly higher than for the upper-socioeconomic group.

The treatment did not show any statistically significant effect on the sense of story structure of children from either socioeconomic status group. The adjusted posttreatment score means of all the groups in the upper-socioeconomic status were higher than those representing lower-socioeconomic status, but the difference was minimal.

The main conclusion drawn was that storytelling is an effective tool to enhance creativity in children, especially children of lower-socioeconomic status. From these results, it appears that storytelling would improve the curriculum. Therefore, it is recommended that such a valuable activity for enhancing creativity be included in programs for children.

Abstract Approved by: Committee Chairman

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Date

6/17/92

Dean of Graduate School

W. A. G. Ph.D.

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CHAPTER I

INTRODUCTION

A story is a gift from teller to listener. Tellers look into the eyes of audience and what they see there affects their tone of voice, their facial expressions, their posture, even their words. (Schwartz, 1987, p. 607)

Oral stories are given directly to the listener. There are no papers, screens, or anything else between the teller and the listener. For centuries it has been believed that stories bring people closer together (Shannon, 1979).

The art of storytelling is as ancient as speech itself. Experts purport that is the reason for its continued practice and popularity. Although storytelling does not have any special effects--no book illustrations, no film strips or visual actions--children of the present generation who are exposed to movies and television's fast-paced special effects still are captivated by oral stories. When storytellers practice their art they speak the language of the listeners; thereby the basic function of language for children as it symbolically interprets the simple incidents of life is fulfilled (Farrell & Nessel, 1982).

According to Klein (1986), stories are as old as human society. They can be found in pictorial form on the walls of caves in Lascaux, France or the Mpongwe mountains in Lesotho and other places in the world. Other stories have come down

in the form of folklores and myths in the oral tradition. Storytelling is older than printing, or even writing. The stories which were written on paper, parchment, or papyrus had their origin in the oral tradition.

Although in most Western societies the oral mode has yielded to the written tradition, in many African and Asian societies, the oral one is still an integral part of community life. The community's wisdom and values are passed down to the next generation through stories. In parts of Southeast Asia, mythological stories are enacted through puppet shows and drama. For example, in the streets of Varanase, the epic Ramayan is enacted constantly, night after night. These stories do not depend on the written literature; thus, they do not depend on literacy. They can reach the whole community and pass on the social mores and standards and explain the behaviors of the people (Klein, 1986).

It was the custom in Ancient India for knowledge to be transmitted orally through stories and poetry. The word *Sruti* means "what is heard." The text of *Sruti* includes Vedas, the Brahmanas, and Upanishads. These are believed to be dated in their oral form from before 1200 B.C. Panch Tantra (200-600 B.C.), Hitopadesa (1360 A.D.) and Sukasaptati (950 A.D.) are collections of stories which were used for religious and moral teaching. For example, the stories of Panch Tantra are framed within a larger story in which a king wanted his three sons to receive a fine education. A Brahman named Vishnu Sharma

taught the prince the art of intelligent living through these stories (Narain, 1987).

The two words used for story in India are *Katha* and *Kahani*. Both of these words have different connotations. A *Katha* is believed to be religious in nature and believed to be true, whereas *Kahani* is pure fiction. There are special occasions that call for storytelling--for example, religious festivals; the birth, marriage, and death of certain saints; or the celebration of a local hero's conquest. During these occasions, there are special stories which are told by the local people or the priests or family members, primarily older women of the family. These stories are part of the rituals in the ceremony. Thus, stories become a powerful medium of transmitting religion (Narain, 1987).

Storytelling is an important part of the social life of the Dagaaba tribe in Northern Ghana. Here, also, stories are used to pass down the cultural traditions and social norms from one generation to another. Their stories, while entertaining, inculcate virtues in the younger generation and condemn vice and anti-social behavior. Most often, they are accompanied by dancing, singing, and playing hide and seek. Children gather in the open courtyards for these story sessions at night, especially on the moon-lit nights. Storytelling during the day time is discouraged due to the practical aspect of the Dagaaba life style, and children are told that if they narrate stories during the day time they will go blind (Angsotinge, 1986).

Traditional stories that were used by American Indians seemed to be like pebbles worn smooth by their interaction with a stream. These stories are told in a language that children can understand but the content is neither changed nor simplified for the child's sake. As children grow, they understand the stories more fully (Taforya, 1979).

According to Taforya (1979), native Americans have kept their oral methods and stories alive better than other groups in America. Americans of European descent have fossilized their own oral heritage in the form of written fairy tales. The stories of the native Americans deal with instilling cultural values and concepts in children. They are told at appropriate times, but not at a fixed time, such as in schools. Winter is usually the storytelling time for native Americans. Their stories are told in cycles, so many different stories are heard during the season, suiting the needs of all the children.

The ancient Greeks told stories of noble deeds done in battle, in the camps, market places, and bazaars. Storytellers were teachers as well as entertainers for noblemen and the wealthy. They would pass down the history of the family to the children. Each tribe had a teller who would keep account of the family history and pass it down by mouth to the next generation (Torrence, 1983).

Throughout history there have been many famous storytellers in the West, for example, Aesop, Homer, Chaucer, Shakespeare, the Grimm brothers, Hans Christian Andersen, Joel Chandler Harris, Mark Twain, Carl Sandburg, and many others

(Torrence, 1983). In the United States, until late in the 19th century, generally, stories were told by adults to adults. With the advancement of technology, oral storytelling was replaced by magazines, newspapers and books. Only then did storytelling become an activity to pursue with children (Farrell & Nessel, 1982). Storytelling was further eclipsed with the invention of radio. But even radio stories, with their special sound-effects, offered delight and fascination. Since the 1950s, storytellers have lost their audience to television. Many children, as well as adults, have given up using their own imagination to create shapes and forms and have started staring at images created by others. However, the art is being revived by travelling yarn-spinners, who are charming, inspiring, and entertaining. They are introducing children and adults to the joy of listening to an oral story (Torrence, 1983).

More people are becoming interested in storytelling as a means of entertainment because fewer families seem to be able to afford expensive vacations. Recreation centers, libraries, churches, and civic organizations have started providing cultural activities, which include storytelling for people (Torrence, 1983).

Many professional organizations, such as the Y.W.C.A., the Playground and Recreational Association of America, the Boy Scouts and the Girl Scouts of America, and the American Library Association have sought to use the storytelling method to instill cultural values in an entertaining way. Books and articles on the art of storytelling are once more being

published, and storytelling festivals are being held (Farrell & Nessel 1982; Torrence, 1983).

The storyteller uses language as a mode of transportation--a vehicle to take children and adults into times and places that can be reached only by heart and minds. (Torrence, 1983, P.284)

It is an accepted fact that reading stories to children is beneficial for them in all aspects of development. The activity usually creates a warm and positive climate, which supports and builds children's confidence, and they develop a positive attitude toward reading. Children also gain basic understandings that a story has a beginning, a middle, and an end, and that print is read from left-to-right (Durkin, 1970, cited in Schickedanz, 1978).

According to Wells (1986),

. . . stories have a role in education that goes far beyond their contribution to the acquisition of literacy. Constructing stories in the mind--or storying, as it has been called--is one of the most fundamental means of making meaning; as such, it is an activity that pervades all aspects of learning. When storying becomes overt and is given expression in words, the resulting stories are one of the most effective ways of making one's own interpretation of events and ideas available to others. Through the exchange of stories, therefore, teachers and students can share their understanding of a topic and bring their mental models of the world into closer alignment. In this sense, stories and storying are relevant in all areas of curriculum. (p.194)

Creative ability is at the very heart of all achievement, even the acquisition of the three R's (Torrance, 1961). Not only does creative thinking help in the acquisition of information, it also helps in intellectual activities such as memory. Creative thinking is essentially important in solving day-to-day problems. Repression of creativity may lead to a

breakdown of personality. Torrance has emphasized that it is extremely important to identify, develop, and utilize the creative talents in children and not leave their development to chance. To accomplish this, children's curiosity should be aroused early in life, by including discovery and invention in their early school environment.

All the works of man have their origin in creative imagination. . . . The creative activity of imagination frees man from his bondage to "nothing but" and raises him to the status of one who plays. As Schiller says, man is completely human only when he is at play. (Jung, 1931, pp. 45-46)

According to Rogers (1954), creativity is essential for the human race. The environment is ever changing, and unless humans develop an ability to adapt to the new and constantly changing environment, the fear of international annihilation will continue.

Often there is a belief that creativity is an endowment bestowed upon a very few, and it cannot be induced unless proper genes are present. From another perspective, creativity is viewed as an attitude rather than an aptitude that is developed through interaction with the environment (Steinberg, 1964). Others think creativity is dynamic and does not follow any magic formula, set sequence, or any given method. Everyone has some degree of creativity. Proper circumstances can prove to be very fertile for enhancing it. Proper group and individual attitudes, brainstorming and other kinds of stimulation can bring out and develop creative capabilities in an individual (Rapp, 1955). Children who have not yet attained a full command of language can express their thoughts and

feelings through creativity and also nurture their concentration and abstract and symbolic thinking powers. When they are being creative, they attain a higher level of consciousness (peak experience), according to Abraham Maslow (Alexander, 1984).

When children create, their imagination becomes alive, vibrant, and fully operative (Alexander, 1984). They go into any time and place without any fear.

Alexander (1984) believed,

The imagination is like a muscle. It must be used constantly if it is to retain the brilliance of its ability to transform and focus. Rousseau said that the world of the imagination is a limitless one. As children journey amid the creative splendor of the mind-heart-soul, their imaginations are constantly opening new doors and windows, showing new avenues of approach and hinting at mysteries which lie beyond what they can see. The imagination is keeping the brain so deliciously alive that its potential is achieved. Only in the creative act is the brain's potential achieved. The brain is constantly expanding. Thought and feelings are experienced with magnificent clarity, crystal sharpness and control. All of life's bewildering chaos is transformed into harmony and truth. (pp. 478-479)

Storytelling is an art form that takes the listener into the world of imagination. Imagination is extremely important for understanding events which are not immediately perceivable. A person must be able to imagine and see beyond the present in order to perform any activity, whether it is painting, sculpting, searching for a cure for cancer, creating a new recipe, or finding a way to get to moon. Listening to and telling stories helps to develop imagination, an essential element of creativity (Shannon, 1979).

Although there is a revival of the art of storytelling by a small group, professors in universities and colleges who prepare teachers have not given proper attention to this art form (Torrence, 1983). It is a common practice in pre-school classrooms to read stories to children from books. Teachers usually show the pictures to children as they read and turn the pages of a book. Oral storytelling is not as common as reading from books. When a story is told orally, meaning is interpreted not only from the words which are heard but also from the other cues, such as body movements, or facial expressions, and the tone of voice (Wells, 1986).

Purpose

The purpose was to determine the effects of storytelling on creativity and concepts of story structure in kindergarten children. If children are immersed in orally presented stories over time, will they improve in creativity and will their knowledge of story structure expand?

Conceptual Framework

The conceptual framework is depicted in Figure 1. As can be noted, both creativity and story structure are related to story narration. The two forms of story narration discussed are story reading and storytelling. Both forms are beneficial for children in all aspects of development. Stories stimulate the imagination, make thinking flexible, and enhance the ability to produce different ideas fundamental to problem-solving, which are the essential aspects of creativity.

Children also learn basic story structure when they listen to stories. They learn that a story has a beginning,

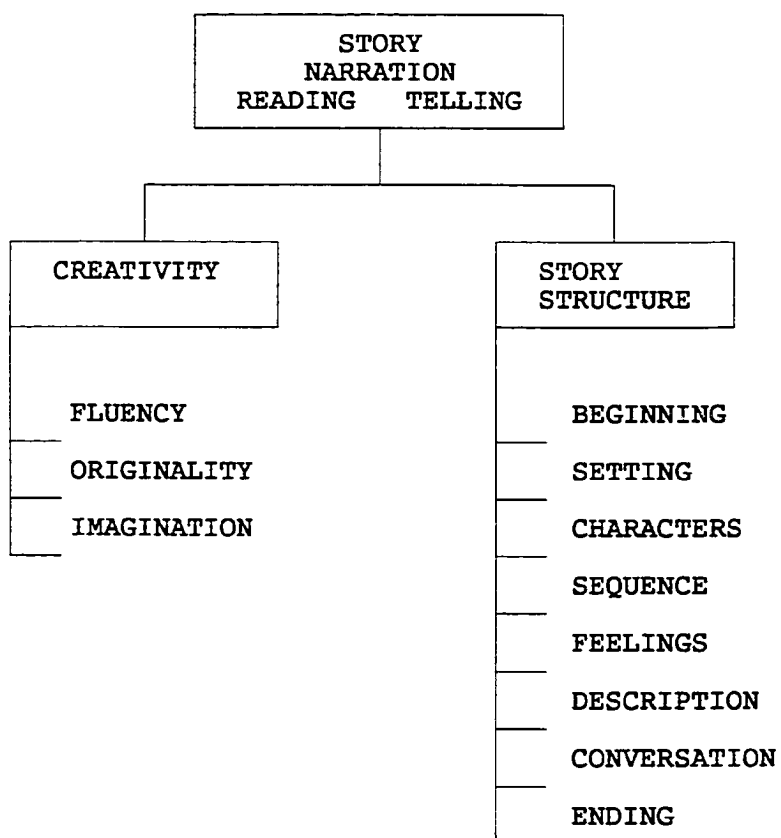


Figure 1: Conceptual framework

middle, and an end. As they have more experiences with stories, they also learn to include other elements such as setting, characters, sequence, feelings, description, and conversation.

Research Questions

1. Are there differences in the creativity of kindergarten children according to the communication mode?
2. Are there differences in children's concepts of story structure according to the communication mode?
3. Is there any difference in creativity between children with a lower socioeconomic background and children from the upper socioeconomic background?
4. Is there any difference in the sense of story structure between children from lower socioeconomic backgrounds and those from upper socioeconomic backgrounds?

Significance

Stories are a part of the kindergarten curriculum. The most common mode of story narration currently used in schools is reading to children from picture books. Oral storytelling is uncommon in schools. Investigation of the effects of orally told stories on children's creativity and sense of story structure could lead teachers to seek different modes of story narration to be included in the curriculum.

Assumptions

Creativity is inherent in everyone and proper circumstances such as storytelling can prove to be very fertile for enhancing creativity (Rapp, 1955; Steinberg, 1964; Torrance, 1962). Children can retell stories from a very young age.

Young children do have some concept of story structure, and their capability to include various elements in the story is influenced by their age and the environment (Schwartz, 1987; Applebee, 1978).

Limitations

A small sample size is one of the limitations. A larger one may have provided more apparent relationships among the variables, especially in children with upper socioeconomic status.

Another limitation was the home environment of the children. Family rearing style and parents' educational background could be considered for their potential influence on the outcome. Likewise, the teachers' individual capabilities in classroom management and their attitudes towards children could be different; however, no attempt was made to control these variables.

CHAPTER II
LITERATURE REVIEW

Creativity

Creativity emerges from the unconscious. It is an assertion in the East that unconscious is *Arupaloka* (formless), yet it is the source of all forms (Jung, 1954). Creativity exists in every human being and awaits the right conditions to be expressed. Its roots are embedded in man's tendency toward self-actualization (Rogers, 1954).

Definition

Creativity is an ability to observe and respond to puzzlement. The capacity to be surprised is the pre-requisite for creative behavior (Fromm, 1959).

Some educators suggest that all learning is creative, because whenever a child learns a new skill or concept, some unique insight and reorganization of his old experiences are achieved (Russell, 1956). However, this definition is too global and may become the cause of losing the importance of the original discoveries and creative efforts. Burton (1943) has distinguished between the two processes. He suggests that children often discover new knowledge which is pre-existing, but they are creative only when their production is new, unique, and original.

Russell (1956) has differentiated between critical thinking and creative thinking. In the creative thinking process, the person comes up with a new idea, whereas there is a reaction to others' ideas or to previously held ideas in the critical thinking process. Critical thinking also produces new insights, but these are related to previous conditions. Creative thinking is close to problem-solving. Like the process in problem-solving, creative thinking also involves putting the isolated experiences into a new combination. The difference between the problem-solving and the creative thinking is that

problem-solving is more objective, more directed toward some goal, which is external. . . . Creative thinking is more personal, less fixed. It achieves something new rather than coinciding with previously determined conditions. It also tends to involve more intuition and imagination than does the more objective problem-solving, though this difference is clearly a matter of degree rather than of kind. (Russell, 1956, p.306)

Characteristics of Creativity

Guilford (1959) has identified fluency, flexibility, and originality as the quantitative aspects of creativity. Fluency is the production of different ideas. A writer needs to have expressional and associational fluency or the capability of producing related words and expressions. The ideational fluency or the ability to produce different ideas is essential to problem-solving. Flexibility is another requirement for creative thinking. The creative thinkers' thinking is flexible and they "readily desert old ways of thinking and strike out in new direction" (p. 147). They can think of many different categories of responses, whereas rigid

thinkers stay within one or two categories of responses. Therefore, creative thinkers can devise the most unusual and original solutions to a problem.

A person is judged to be creative when his problem-solving methods are different and unique from others. Also, the mode of thinking is judged to be unconventional, and he gives structure to a vague problem when solving it (Simon, 1967).

Guilford (1959) concluded from his tests that the individuals who perform well in the associational fluency tests are more adventurous and are more tolerant of ambiguity. Others with a high score in ideational fluency are more impulsive, dominant, and confident and have a stronger appreciation for creativity. The ones with the higher scores in expressional fluency are more impulsive, appreciate aesthetic expression and have more reflective thinking. Persons with a high score in the originality area tend to be more confident, tolerant of ambiguity, and like reflective and divergent thinking. They appreciate aesthetic expressions. The persons with low scores in originality are inclined to be more meticulous and feel a need for discipline. However, that does not mean that the individuals with high originality scores are less inclined towards cultural conformity and its moral aspects.

Creative children are thought to be more appreciative of humor and can produce humor. That is not to say that a humorless child cannot be creative. That kind of child may have creative potential in art or math, whereas a humorous

child may have semantic types of creative abilities. A creative child's thinking goes off in unusual directions. Sometimes these children are labeled as rebels, but this happens only when their ability to be creative is frustrated (Guilford, 1962).

Imagination is an integral part of creative thinking. It involves imagery and plays an important role in the child's productions. Children try to solve their problems through imaginative acts. For example, they may use a block for a ferry to cross an imaginary river. Often children have an imaginary companion with whom they discuss all of their problems, joys, and good times. These imaginary activities are influenced by both chronological age and mental age. In comparison to adults, children have more freshness, imagery, and creativeness in their thinking processes (Russell, 1956).

An ability to concentrate on the present is another prerequisite for creativity. Most people live in the past or for the future. But for the creative act, it is necessary to live in the present, because there can be a true awareness and a true response to a situation only at present (Fromm, 1959).

The experience of "I," or "self," is the other prerequisite for the creative attitude. In other words, the creative person does not always discover something new, but experiences a situation in his own way (Fromm, 1959).

The creative person needs to be courageous to let go of certainties and be different from others. An ability to accept conflict and tension is another requirement for creativity, as conflicts are deeply rooted in existence. The

body has animal instincts which are controlled and manipulated by self-awareness, imagination, and creativeness, which cause conflict. Avoiding conflict is unhealthy, as conflicts are the source of wondering and the source of development of the character (Fromm, 1959).

Creative children prefer complexity and somewhat of an imbalance in the situation to be tackled and want to make independent decisions. They may also be assertive and dominant and reject suppression. This quality often gets them into trouble with the teacher (Barron, cited in Gowan, 1965).

A creative behavior has uniqueness and value in its product. Knowledge, or experience, imagination, and evaluation are the important ingredients of creative behavior. The greater the knowledge or experience, the more patterns or ideas can emerge. But knowledge alone does not guarantee creativity. The person needs to have the capability of imagination to manipulate the experiences and be able to combine and rearrange the facts to create new ideas (Parnes, 1966).

Creative people are sensitive and open to an experience. They are aware of the environment and are also sensitive to others (Simon, 1964). They also have evaluative abilities and can differentiate between wrong and right (Guilford, 1959).

Creative persons are more devoted to autonomy, more self-sufficient, more independent in judgment (contrary to group agreement, if needed, to be an accurate judge), more open to the irrational in themselves, more stable, and more capable of taking greater risks in the hope of greater gains, more feminine in interests and characteristics (especially in awareness of one's impulses), more dominant and self-assertive, more complex as a

person, more self-accepting, more resourceful and adventurous, more radical (bohemian), more controlling of their own behavior by self-concept, and possibly more emotionally sensitive, and more introverted but bold. (Taylor, 1962, p.182)

The three right conditions for the expression of creativity are openness to experience, internal locus of evaluation, and the ability to toy with elements and concepts (Rogers, 1954). The person has to be open to the whole experience and not have preconceived ideas and prejudices towards the experience. Also, there is a need to be tolerant towards ambiguity. The more a person is aware of all the aspects of experiences, the more likely it is that the creative activity will be constructive.

The creative person does not base the value judgement of the product on the praise or criticism of others, but judges it on the basis of inner satisfaction; although he does have a desire to share his creation with others (Rogers, 1954).

Thirdly, humans have the capability to "play" with an idea or make a wild hypothesis. But this does not mean that creative actions are devoid of discipline. From the ambiguity, comes the essence. A creative person also has a desire to share creations with others (Rogers, 1954,).

Process

Creativity is not a single act but an intra- and inter-personal process (Stein, 1953a). It has three major phases: hypothesis formation, hypothesis testing, and communication of the results. These stages are not distinctly separate but overlap with each other.

When one is solving problems, a great deal goes on in the subconscious of which there is no awareness (Simon 1964). But whatever is evident overtly can reveal what is going on inside the head. There is a predominance of trial-and-error methods in the way a creative person solves his problems. Unlike others, he does not use conventional tools; therefore, to arrive at a solution, he has to search and try many more things.

In the early stages the person experiences a state of disequilibrium. Things are in a state of confusion and ambiguity. Not only do creative persons have a capacity to tolerate and respond to disequilibrium and ambiguity, they may also create them. Although unable to understand all feelings and sights, nevertheless, creative persons are not easily frustrated enough to give up. They develop hypotheses and a way of testing them by selecting a proper environment. The inner self is nurtured and a new direction is developed. In the beginning, hypotheses developed may give an impression of being haphazard and disorganized, but as a matter of fact there is a common thread in them and they have some characteristics of the final product. Later they become logical and systematized. Thus, creativity is initiated by the active or reactive process (Stein, 1953a).

During the whole process of creativity, the person may sometimes become depressed, anxious, or have a feeling of inadequacy. These feelings may be due to the momentary lack of direction, an inability to communicate ideas to others, or the resurfacing of previously unresolved tensions.

Recollection of the earlier unhappy experiences may reinforce these feelings. But the difference between a creative and an ordinary person is that an ordinary one may quit, whereas, a creative person hangs in there and resolves these feelings. He tests and retests hypotheses by building a practical model and, through long periods of observations and experimentations, makes criticisms and evaluations. Thus, along with being a creator, an imaginator also becomes the audience by looking at the issue from others' points-of-view, because unless novel ideas are communicated to others, they do not have any value. After completion, the person feels satisfaction and exhilaration. For any product to represent creativity, it should not only be novel but also be observable and acceptable to a group of people. The acceptance of the product by others provides the psychological feedback and motivation for further acts of creativity (Rogers, 1954; Stein, 1953a).

Rogers (1954) has stated that the creative process in every area is the same, whether it be painting a picture, composing a symphony, devising new instruments of killing, developing a scientific theory, or any other area.

According to Taylor (1963), much of the creative process is intuitive, and a lot of mental work goes on before the idea surfaces at the conscious level. Obviously, what goes on in the mind is preconscious, nonverbal, or pre-verbal, and involves a lot of scanning and action on the part of the mind. In this process the first step is "brain storming." The problem is investigated from all the directions. The second stage is of the "quiescence." This stage can be labeled as the

incubation or the gestation period, when a new idea can hatch. The third stage is the illumination, when there is a sudden breakthrough. The fourth stage is one of deliberate effort, when the person revises and verifies the ideas. Taylor (1963) has suggested that, in the beginning, the teacher can use a verbal and non-verbal communication to spur the child's thinking. But during the incubation period, it is best to leave the child alone to relax and reflect on the thoughts. Taylor (1963) has stated that:

A creative mind continually reaches toward new designs, new patterns, new insight; there is an almost endless freshness in its inexhaustible powers. One new design is replaced by another, and then still another. (p.172)

Influential Factors

It has been observed that 5-year-olds lose much of their curiosity and excitement about learning. Usually by 9 years of age, children are so concerned with conformity to group norms that they give up most creative activities, although they resume those activities a few years later (Torrance, 1962).

Creativity cannot be forced. Rather, it must be permitted to emerge by providing the right nurturing conditions. The child should be allowed the necessary psychological safety and freedom. The teachers and parents or guardians should be accepting of the individual and have an unconditional faith in his capabilities. This gives the feeling of safety to the child which fosters feelings of confidence to be oneself without putting on a facade (Rogers, 1954).

Parents' attitudes can effect the development of creativity early in life. The important factors are the parents' tolerance for expressiveness, their acceptance of often regressive behavior in the child, and their lack of dependency on each other (Williams, 1964).

There is a general practice in schools to treat students' minds as boxes which are filled with information. The students are rewarded from time to time for retrieving that information from the box. But the teaching methods that allow the child to think creatively promote concept development. It has been widely reported that children enjoy learning when they are allowed to think creatively. "Discovery builds the self-esteem of the discoverer, who also develops a sense of autonomy and intellectual potency" (Suchman, 1962, p.94).

Learning situations that foster cause-and-effect relationship thinking in children are far more valuable to the child than merely learning the facts. Non-authoritarian attitudes of parents and teachers, especially restraining from negative evaluations during a child's initial efforts, help in the preservation of creativity (Gowan, 1965).

Fostering discrimination in the growing child between self and others, between reality and fantasy, symbol and reality, subjective and objective, emotions and body-feelings, ideal self and real self, means and ends, concrete and symbolic all help a child to become more mentally healthy and therefore creative. (Gowan, 1965, p. 82)

A classroom has a conducive climate for the development of creativity when the teacher encourages the building of new ideas out of old ones and recognizes the totally new ideas of children. Ideas from the subconscious can flow only when all

of the emotional and intellectual inhibitions are removed (Rapp, 1955).

Creativity is not fixed and unchangeable; rather, it is responsive to environmental stimulation and, therefore, dependent upon our educational efforts. When teachers discourage risk-taking, emphasize memorization, and keep the authoritarian level high in the classroom, they discourage the creativity process in children (Gowan, 1965a).

The teacher's role should be less directive and more responsive. The children should be encouraged to solve the problem with the support, but not with the direction, of the teacher (Suchman, 1962).

The child should not be evaluated from the teacher's own perspective. This does not mean that others cannot have reactions. Let a child know that there is a disagreement, which is quite different from acting as if the ideas are bad. The adults should have empathetic understanding towards the child and try to understand the child's feelings and points-of-view. The child should be given complete freedom of expression to foster creativity but at the same time be ready to bear the consequences of actions, whether they are good or bad (Rogers, 1954).

The cultural ways of a society have their effects on development of creativity. Cultures that emphasize conformity repress creativity in their citizens. Creativity depends largely on whether the culture encourages the individuals to seek new experiences by themselves or spoon-feeds them (Stein, 1953b).

Torrance (1962) studied creative thinking in diverse cultures and found that development of curiosity and creative thinking differed in each culture, depending on the way the culture treated the children's curiosity and creative needs. For example, Samoan children are very good in reproductive drawings rather than in creative drawings, possibly as a result of the emphasis on conformity and discipline by adults in that society. Samoan teachers put high value upon quietness when describing the desirable behavior in a classroom (Mead, cited in Torrance, 1962).

The stage of the development of a culture also influences creativity. A highly developed culture has more means available for individuals. For example, the modern physicist has many new avenues open with the many developments in nuclear physics. New discoveries arise from the old ones. Societies that are tolerant toward the period of ambiguity and diverse points-of-view during the creative process encourage new discoveries (Stein, 1953b).

Exploration and curiosity, which are the integral parts of creativity, can be inferred from the observation of play behavior. A healthy and secure child wants to explore the environment. The teacher can help children by providing them with interesting materials and a secure environment. Novel toys elicit more curiosity and exploration from children who are highly curious. But if the material is too novel, the child may avoid it. It should have some familiarity, with some novelty that would facilitate curiosity. Children ask more questions about perceptually novel toys than toys that

are novel in problem-solving. Things like rocks, styrofoam, ribbons, seeds, clay, string, nuts and bolts, and water are good materials to elicit exploration from children. Children with low curiosity levels can be helped by going on adventurous walks and bringing objects from there. Creativity in internally motivated children can be encouraged by letting them have a choice about how to use the materials and being allowed to work independently and evaluate themselves internally (Cecil, Mc Phail, Thornberg & Ispa, 1985).

Rapp (1955) suggested that

Much of the world's greatest creative works come quietly to the artist when he works alone. . . . So every individual should encourage in himself those rare creative moments and when they come he should exploit them to the fullest, developing the skill and craft necessary for their full expression. (p. 165)

Story Narration

Stories have a powerful effect on developing insight, character, and moral actions. Well narrated, good stories help us internalize such messages as have courage, take action, take responsibility, you are worthwhile, treat others well (Leonard, 1990).

According to Pellowski (1977), writers, artists, inventors, scientists and statesmen have all attested that stories had a profound effect on them. There are several different methods of narrating a story: reading a story aloud from the text; telling it, alternating reading and storytelling; and interpreting freely from text and memory.

Reading

Reading to children has always been recommended by educators as a critical experience. It has been found that children who are good in reading have parents who read to them at home (Morrow, 1985; Schickdanz, 1978).

According to Hillman (1975), reading aloud to children is beneficial in many ways. Children are able to model the language patterns of the reader. Children come to school from different language backgrounds and the language in books is closer to the language used in the school. They also learn to expand and elaborate sentences through increased vocabulary they learn through the stories. Hillman contended that written language is purer than spoken language because spoken language is often fragmented and depends a lot on non-verbal cues for meaning. Further, through literature, children learn about relationships, as literature inculcates values and attitudes in children. Stories also expose children to experiences that they may not have had in their own life. They develop ideas from the experiences of the characters in the stories. Children develop listening skills when read to, which is extremely important in communication and the development of critical thinking. Listening to stories read from books motivates children to become readers themselves. Finally, often when a child is read to at home, at bedtime, the activity has a calming effect. It becomes a special sharing time for the family.

When the same story is repeated many times, children often commit it to memory. They develop general strategies

and then apply the same strategies towards many other story books. When parents read to children, they often point out written words as they read. Later, even when they do not point at the words, children can figure out some of the words because they have memorized the story, identifying the words by making an association with the pictures and the spoken words. They know that when parents say certain lines of the story, certain pictures appear on the page. While using all of these strategies, children often become familiar with how a certain word looks and thus may learn some words by sight. As they use the strategy of reading "by heart" and "by sight," they also observe the letter-sound correspondence. After a certain degree of expertise in this strategy, children start using phonic clues in their reading. They take time to go through all of these stages as they have more experience with the stories (Schickedanz, 1978).

Papas and Brown (1987) found that children's understanding of the story discourse improved with each successive reading. According to them, children use their knowledge about the world, language, and other books to construct the meaning of the story. The more stories of a similar kind they hear, the better concept of story discourse they develop.

One-to-one story reading is very helpful for children as it gives them an opportunity to look at the pictures and the print, handle the book, ask questions, and make comments and assumptions, whereas group reading is not conducive to these opportunities (Schickedanz, 1981).

One-to-one story reading is not always practical in a classroom setting. It can be replaced by reading to a small group which has the same positive effects. It provides a cooperative social atmosphere in which adults and children interact and learn from each other. It is especially beneficial for shy and passive children because these children can easily get lost in a large group setting or may be too shy and self-conscious to respond in a one-to-one reading session. Not only does small group reading elicit more questions and comments from children, it also improves story comprehension. Children serve as resources for each other and exchange information with each other, which helps in literacy development (Morrow, 1990a).

Morrow (1988) found that children who had experienced one-to-one story readings more often asked complex questions and made more comments than those who were not read to on a one-to-one basis. Also, with repeated readings of one storybook, children had more interpretive responses and focused more on the print and the story structure.

Initially, children consider both the picture and the text readable. Four-year-olds make inferences from the pictures, but they imitate adult behavior while reading from the pictures. They try to copy the style of their adult models. Obviously, children need exposure to adult's reading in order to imitate them.

A child's response to the story is similar to the adult's who reads the story. If the adult muses over the illustration, the particular child will also attend to the

illustration more. When the adult talks more about the word meaning, the child also asks more questions in that reference. In other words, children's responses to the story depends a lot on the reading style and the comments of the adults (Martinez, 1983; Roser & Martinez, 1985).

In a study of urban "at-risk" kindergarten children who received a story book reading program, which included quiet book reading, a teacher-directed literature activity, a recreational reading period, and a summary of the day, it was found that they performed significantly better in storytelling, attempted reading of favorite stories, and comprehension when compared to those who received only Living with the Alphabet, a commercially produced reading readiness program (Morrow, O'Connor, & Smith, 1990).

Meringoff (1980) found that children who were exposed to televised stories recalled more story action and used more physical gestures in their verbal descriptions than those who were read the stories from picture books. The children who were read to recalled more story vocabulary from the text and based their inferences more on the content from the text, general knowledge, and their personal experiences. They also made more comments and asked more questions. One possible deduction that can be made from these results is that children who watch more television and film stories may develop a strong visual memory whereas children who have experiences with illustrated books or with the strictly auditory media like radio may develop greater listening skills, may be able

to apply their own knowledge into a situation, and may develop more imagination.

Storytelling

Storytelling is the art of narrating a story in a verse or a prose form (Pellowsky, 1977). Storytelling brings life to writing by taking it out of the constricts of black symbols on paper and using expressions, sound, pacing, and moments of quiet. These variables are important in storytelling and enjoyable reading (Shannon, 1979).

Storytelling and reading and writing share the same medium--language. As language generally comes before reading and writing in a child's development, language and literature came before reading and writing in man's social history. Thus, through storytelling, this pattern of evolution can strengthen the present (Shannon, 1979).

Educators such as Froebel, John Dewey, Maria Montessori, and Johann Herbert have emphasized the value of storytelling in children's education. Mark Twain preferred storytelling to story reading. He felt that story reading was an artificial mimicry of someone else. But in today's classrooms, storytelling is rarely used because it is thought to be merely entertaining and its pedagogical implications are not realized. It is used in libraries only to introduce children to books and encourage them to read. Yet children need to hear and tell original stories, but this kind of activity is not stressed in language arts programs in today's elementary schools (Myers, 1990).

What is the difference between reading the story and telling it? According to Colwell (1983), the reader of the story has to concentrate on the written text and can only occasionally look at the audience, whereas the teller is free to look at the audience and watch their reactions. It becomes a personal experience for both sides, and the listener and the teller establish an intimate relationship.

The difference between a story reader and a storyteller is that of a mediator and a creator. The story reader merely reads the words that are written by someone else, but the storyteller reworks the story consciously and artistically. Thus, the story becomes personal. Each time a storyteller tells a story, creative and personal changes are made, whereas, when reading from a book, the text is fixed (Myers, 1990).

Advantages of Storytelling

When a story is told there is no distraction of the book between the teller and the listener. The storyteller does not have anything in the hand that will limit his gestures and movements. Another advantage of the told story is that it can be repeated again and again without becoming stale. Each time a story is repeated, children grasp more of the underlying meanings, and the teller becomes adept at getting across the story's nuances (Jensen, 1973). The storyteller also can establish maximal eye contact with the audience and can monitor the effects of the story on the audience by observing their reactions (Jenson, 1973; Thomas & Mikesell, 1980).

The three advantages of storytelling are (a) oral stories can be told immediately without looking for a book or any other equipment. In a classroom situation where there is a need to engage children immediately into some activity, oral storytelling is very helpful; (b) an oral story can be tailored or created to meet the needs of a person, a group or a situation; and (c) oral stories are highly versatile. They can be told on any subject, for any purpose, or at any place (Thomas & Mikesell, 1980).

When a storyteller practices his art, not only has pleasure been given to children but also he

has given a wholesome exercise to the emotional muscles of the spirit, has opened up new windows to the imagination, and added some line or color to the ideal of life and art which is always taking form in the heart of a child. She has in short, accomplished the one greatest aim of story-telling--to enlarge and enrich the child's spiritual experience, and stimulate healthy reaction upon it. (Bryant, 1973, pp. 4, 5)

According to Colwell (1979), storytelling introduces children to ideas, emotions, and thoughts, while giving them enjoyment, wonder, and fun. Stories stimulate children's imagination and provide examples as they develop their personalities. With activated imagination, the child can reach places beyond the immediate environment and take part in adventures which may never be experienced in real life.

With imagination he has a key to open a "magic casement" into a world of richness and color where anything can happen. Imagination enables him to see landscape he has never seen, to take part in adventures he may never experience, to share in other people's lives and so develop compassion and understanding for different ways of living. But imagination needs food and stimulus, and here the

rhymes and stories the child hears when young are invaluable. (Colwell, 1983, p.p.267-68)

Storytelling is especially important in this age of visual bombardment from television. It helps to restore the importance of spoken words. Both the storyteller and the child enrich their lives together by laughing together, sharing excitement or sadness, experiencing wonder and emotions, and establishing mutual feelings of warmth (Colwell,1983).

Myers (1990) studied the story reading and storytelling sessions in an extended day care program. She observed the narrator as well as the children, and found that in both the reading and telling sessions, the narrator used a great deal of gestures, made changes in intonations and voice, gave examples out of context, and corrected his pronunciation. However, when telling the story orally, he often got off the stool, created sound effects, and used more examples, metaphors, and dialogues. In story reading, each line was read as it was written, but while telling the story, he made changes in the descriptions.

Compared to story reading sessions, storytelling elicited more comments from children of all ages. Younger children made fewer comments but asked more questions, whereas older children asked fewer questions and made more comments. Perhaps the older children had better comprehension of the story. In any case, there was more interaction between the narrator and children. During the story reading sessions children asked questions only about the unclear details. They were reluctant to interrupt the story, but the storytelling

sessions were more conversational in nature. Children were more involved in the story and wanted to add their own details. They also preferred "told stories" to the read stories, but when asked if they would prefer their teacher to tell the stories rather than read, the answer was no, perhaps because there were different expectations from the teacher (Myers, 1990).

According to Shannon (1979), to be able to read, the child has to learn the shapes of letters by rote memory skills. To be able to enjoy what has been read, it is necessary to visualize and hear the words and events described. When a story is heard, life can be given to the written words of the book. The readers produce their own film. But in the present day society of visual bombardment, Shannon (1979) has observed that some of the most requested books by children were the ones that they had already watched in the film form. While reading these books, children do not have to create any images of their own; images are already there for them. But when hearing a story that the children have not viewed on the television, they have to make their own images.

According to Shannon (1979),

There is only the tale--the seed. The listener creates everything he sees. Each listener decides just what the castle looks like, how ugly the witch, how gory if at all the battle seems, etc. As opposed to the prepackaged experiences of most film and television, storytelling is forever individualized with the listener and teller in shared control. (p.4)

Asp and Trabasso (1979) studied the effects on children's comprehension of a story related to the modes of story presentation. Half of the children were presented with pictures in sequence from which they constructed the story and half of them heard the story through a set of earphones. Next they were asked to recall the story. There was no significant difference in the recall of the story: goals, failed attempts, successful consequence, and reactions. But they differed in emotion and action related responses. The children who had constructed the story from a picture sequence did better in describing the actions, whereas the children who had heard the story through earphones described the emotions better.

When a story is told again and again, it is revised and the teller chooses the best pattern for telling. Selection of a right story at a right time is equally important. For example, cumulative tales or chain tales (for example, "I know an old lady") are very popular with small children. There is plenty of action and rhythm in these tales. Listening to these stories leads the child to seek the same kind of pleasure and enjoyment as in reading. It fosters a fuller understanding of the possibilities of language. Shannon (1979) has reported,

Just as one may foster an "eye" for the visual arts, so may one foster an "inner eye" and ear for writing and reading. Storytelling and folktales can lead the way. (p.7)

Storytelling also encourages children to tell stories. They learn that stories have a structure. It teaches them

that the raw material of a story needs to be arranged in a particular fashion for presentation (Zobairi & Gulley, 1989).

Spitze (1970) examined lower- and middle-class (4 to 4½ years old) children who heard stories. She found that the ones who had heard the stories and poems performed significantly better in creating their own stories and poems than the children who were not told stories and poems.

Strategies for Storytelling

Spitze (1970) has some suggestions for classroom teachers to foster creativity in children through stories:

1. The stories selected should be imaginatively stimulating with very few illustrations so that they can be easily told.
2. The children should be encouraged to create their own stories or poems.
3. The children should be allowed as much time as is needed for creative activity, and the teacher should indicate a preference for the children's own productions.
4. The teacher should show pleasure in the children's efforts and share with them in their world of imagination.

A story that is selected for telling has to be different from one that is read. Also it needs to be modified according to the audience. Based on the age limit of the children, the story should have a time limit because small children do not have long attention spans. At the same time, however it should not give a feeling of haste. This can be done by removing long descriptions. Besides, long descriptions do not leave time and space for the child's own imagination. But the

repetitive phrases must be retained as they attract children and invite them to participate in the story (Colwell, 1980).

The opening and the ending both are equally important when telling a story. When the story is started with the phrase "Once upon a time," it establishes the story in a far away magical time, where anything can happen. The first few sentences should give clues of what the story is going to be about. At the end, the final sentence leaves the lasting impression on the child's mind, so it should convey the feeling of finality, which can be achieved by intonation alone (Colwell, 1980).

The voice of the storyteller should be clear and full because the personality of the teller comes through the voice. He should not speak too rapidly or too slowly. Additionally, the storyteller must be able to capture the attention of the audience from the beginning. For this, there is a definite need to know the story very well and have confidence in telling it. The story should not be memorized, but learned by repeating it several times in the storyteller's own words and in simple language. The language used should be descriptive and repetitive, and the storyteller must choose a good story. One simple way to select the right story is to think how it feels as you read it. Never waste time on a story that does not feel right. Picture the story mentally and choose the important incidents to tell. No two storytellers tell it in the same manner, so each teller should prepare the story in his own style. The important thing is to maintain eye contact with the audience (Torrence, 1983).

A good storyteller arouses the creative imagination of listeners by pausing and asking what will happen next, or by giving the listeners time to create imagery in their minds based on the description created by him. This can happen only in a heard story and not in a story that is read silently (Leonard, 1990).

Story Structure

Story structure is the framework for a given story. All stories have a definite structure: setting, characters, a plot, episodes, and a resolution (Bower, 1976; Morrow, 1990). These are the abstract elements which help us understand and remember a story, create a new one, or retell a previously heard story. The exact contents may vary from one story to another, but all of them have a similar framework. Small children who have not yet developed the understanding of this framework tell fractured stories (Bower, 1976).

Folktales, fables, and myths have been used to study story structure. Because these stories were mainly orally transmitted, they needed to have a clear structure. It is easier to remember and retell a story that conforms to a definite structure (Mandler & Johnson, 1977).

According to Marshall (1983), stories have a theme and a plot, and the plot includes an episode or a series of episodes. An episode contains a setting and a series of events, which describe the central character, time, and place. Events also include a goal and attempts to achieve it. The story ends with a resolution and reactions of characters to events.

Development

There are two sources from which story schema is constructed. The first source is listening to stories, which gives children knowledge about the sequence of events. The other source is the experience. Children learn from their personal experiences that there is a cause-and-effect relationship and a sequence in various actions (Mandler & Johnson, 1977). Older children and adults have a better developed story schema than smaller children, perhaps because they have had more personal experiences and have heard more stories (Rand, 1984). A well developed story schema tells the listener what to expect next and when a part of a story is complete and ready to be stored in memory (Mandler & Johnson, 1977).

For building a concept of what a story is, children need exposure to books and stories. Because external knowledge has to be constructed by each individual, it is essential to have activities that enhance children's abilities to come to know. Proper situations must be created in which children can discover the information by interacting with the situation (Schickedanz, 1981).

Through listening to stories, the child begins to discover the symbolic potential of language. In a sense, stories surround infants from the moment of birth. Even before they start talking, children form mental images of their surroundings; thus, making sense of language starts early. Children start creating stories based on what is happening in the environment--mummy is cooking, the dog is

barking. As they start speaking and understanding others' speech, their view of the world is strongly influenced by the stories of other people around them (Wells, 1986).

Young children definitely have some concept of story structure from the beginning (Applebee, 1978). Their capabilities to include various elements in the story is influenced by their age. Children from the age of 4 - 6 years of age generally start including the setting, the beginning, and the outcomes in their stories.

Applebee (1980) found that, as children's stories grow in length, they take on a firmer shape. They begin with an opening phrase, use past tense and end with a formal closing, such as "the end," although their conclusion may not be logical. Along with learning the story conventions, they also learn new ways to organize the material of their story. To begin with, they heap ideas together with no connection with each other. Although this lack of organization is rare, very soon they start developing two organizational devices: centering and chaining. When using the centering device, there is a constant central character who goes through the same action in many different ways. When using the chaining device, event one leads to event two, which leads to event three, and so on. This device is present in its rudimentary form in the 2-year-old's stories. When this device is not very well developed, it fades away after a while. Thus, the story ends up having no connection between the beginning and the ending. By the time many children come to school, they have developed an idea of what a story is, which guides them

both in their reaction to new stories and in telling their own stories.

McConaughy (1980) believed that because younger children contribute more directly to the meaning, they recall certain elements more easily than some. Also, according to McConaughy, children and adults use different kinds of schema. The schemata differ in components of story information and in the way the information is organized. In her study, McConaughy asked fifth graders and college students to summarize a story. Based on the results, she has explained different kinds of schemata used by children and adults.

The type of schema represented in the children's story summaries is termed "simple description." The comprehension at this level includes only the beginning and the ending of the story. The attention is focused, mainly, on the explicit information about the actions and the events. The motivation of the characters is seldom taken into account, hence the different components of the story are connected by "and" and "then."

McConaughy termed the next level as the "information processing" schema. Now "and" and "then" are replaced by the causal connections between the action and the outcomes. The inferences are made, and the story is logically explained. In other words, "how" is used to explain the action and the consequences.

The adult schema is termed the "social inference" schema. At this level the story components include the motivation

behind the action, and inferences are made about the goals and thoughts of the character.

Comprehension based on social inference, then, incorporates both psychological causality as well as physical causality to explain the sequence of actions and events in a story. (McConaughy, 1980, p. 161)

According to Schwartz (1987), children can retell stories from a very young age. They usually choose a story to tell based on the pictures, the titles, or a desire to recreate what they have heard or experienced. They enjoy telling stories about the events related to their lives because these stories are easier to remember and retell with the least amount of difficulty. "A story must touch them--it must satisfy their peers--it must not contain elements that confuse or distract them" (p. 606).

A 2-year-old's story revolves around his house and the places in his vicinity, but as he grows he starts using other places, such as the sky, sea, forest, mountains, etc. (Applebee, 1980; Pitcher & Prelinger, 1963). Because older children have more characters in their stories compared to younger children's stories, the main characters are less identifiable. For example, the main characters in the stories of smaller children are usually only mother, father, brother, or sister. As the children grow, they include many more characters from their surroundings (Pitcher & Prelinger, 1963).

Bergold (1976) described different levels of competence in children when they are producing a story. At the initial level, children do not have any idea of what it means to tell a story. For them, telling a story may mean simply listing

some ideas, for example, "A dog, a cat, and a cookie." The reason for this may be that either the child does not know how to tell a story or that he does not know what is expected when asked to tell a story. Some children start out by stringing sentences together. Next, this simple listing of words and sentences develops into the listing of the related events. In time, they realize that the stories generally begin and end in specific ways. After they have learned the conventional ways of story-telling, often they may use the conventional beginning even when it is inappropriate. For example, the child may apply "once upon a time" even when it is inappropriate for the narrative. They may also repeat a plot or an event again and again.

Sulzby (1985) found that children younger than 5 years will re-enact a book through labeling and commenting. This is the lowest level of conceptual development, when the story is not formed. The child will turn to a page, point to a picture, identify it, and give some comment or description. She also found that younger children's speech is often accompanied by large slaps or gestures at the page. Even in the higher level of this first stage, the story is not formed, but there is an attempt to focus upon the action in the picture. Their description sounds as if the actions are occurring at that moment. Their comments are like, "See, there he goes. He's gonna catch him. But he don't see him." They use mostly present and present progressive tense and often stand up and re-enact the actions accompanied with sounds. She supposed,

It is possible that the notions of past, present and future in stories are beginning to be dealt with in these re-enactments but these notions are in conflict with the previously held treatment of the page-picture unit as an entity. (p. 466)

The second level is described by Sulzby (1985) as the level when children have formed the story. The listener can infer a "kind of" story from the child's utterances. He may revert back to labeling and commenting from time to time at this stage. In the third level, the children start using more appropriate wordings and intonations. Their story may depart from the actual one, but it is still in the same context. At the highest level, the children can repeat the story verbatim. At this level they start showing the tendency to self-correct.

Pradl (1979) has suggested three stages of the development of the beginning and the ending of the stories. The first stage is "the undifferentiated stage of global egocentricity," which is the part of the stories told by a 2-year-old. A 2-year-old starts the story with the immediate action without any setting. In the next stage, the formal conventions are used. The 5-year-olds' stories, most of the time, include these conventions. In his study, Pradl found that only 35% of the 2-year-olds began their story with a setting, compared to 88% of the 5-year-olds. This reflects their greater sensitivity to the audience. The exiting strategies also showed a similar developmental trend, but a little less dramatic. Logically concluded stories increased only from 37% to 57%. In the final stage, conventions are truly internalized. Compared to 2-year-olds, the 5-year-old children's

stories more than tripled in length, even though they often lacked chronological and thematic coherence.

Often, children lumped together events from their own life and activities with the elements of the stories they had been told (Pradl, 1979). Besides their own experiences and their friends' experiences, they use television programs, movies, and other stories told by adults as their source material. Often in the beginning, for the young children, a story means that a character goes through a series of events. Also, they put more emphasis on describing the characteristics of the actors than on the plot.

Children below 8 years of age are, in general, unable to recall the whole story. They cannot answer questions on many aspects of it, but can retell a portion in the proper sequence (Pellegrini & Galda, 1982).

According to Brown (1975), pre-operational children, as defined by Piaget, are unable to recount the whole story, not because of the lack of comprehension abilities, but because of the lack of explanatory abilities. Older children can tell a story better because they have better expository skills. She found excellent levels of performance when the mode of reconstruction was nonverbal. Hayes (1989) suggested that to know a story the child needs to concentrate on the events and has to think about them and comprehend them. While listening requires making mental images only, the retelling requires the blending of thought and language.

Small children treat the occurrences in the story as true events, thus they do not question the validity of the events

and assimilate them as they are. Slowly they develop the understanding that the events in the story can be of a fictional nature. At around 5 years of age, some children start distinguishing between fact and fiction, but they do not expect stories to be "made up" rather than real until few years later (Applebee, 1978).

Although there is no clear trend, as children gain more mastery over their activities, their story characters also show more active than passive behavior. In other words, they do things rather than having things happening to them. Two-year-old boys express passivity in their stories, and at the age of 3, boys have the highest activity, but gradually there is an increase in passivity. In girls, there is an increasing passivity as age progresses (Pitcher & Prelinger, 1963).

As children grow, their stories become more imaginative. They also attribute more feelings to their characters. Children express their unconscious wishes and ideas in a disguised manner through their stories. Pitcher and Prelinger (1963) found that the most common themes in the stories of 2- to 5-year-old children were aggression, hurt, misfortune, or death. This finding may be true because they are more dramatic than others and also because these elements express their aggressive impulses or a concern with suffering physical harm. Another reason could be that they are preoccupied with the possible "loss of a secure sense of self which after all in these age groups is still in the process of being established" (p. 163).

Often children ask questions during story reading sessions. Yaden, Smolkin, and Conlon (1989), in their study of 3- to 5-year-old children, found that there was a hierarchical sequence in the frequency of questions. The greatest number of questions were about the illustrations, followed by the story meaning, word meaning, graphic form, and, finally, questions about the book's conventions. Thus, to begin with, children's concept of a story is more global, based on the picture events, and later they start to look at the other aspects of the book.

Influential Factors

Brown (1975) found that as children got involved in reconstructing a story, by thinking and arranging the events in a sequence, their comprehension improved. Because this seemed to be so in the process of retelling, they appeared to have internalized the representation of the story.

In her studies, Morrow (1984, 1985a) found that kindergarten children were unable to put many elements of the story in a sequence. After the treatment, children who were involved in retelling and discussing the stories showed significant improvement in story comprehension and performed better in story retelling. The reason could be that children were actively involved and interacting with adults while retelling, which is conducive to enhancement of comprehension and retelling abilities.

Each time a child tells a story, a better understanding is gained of self and the external world. The child also

gains knowledge of story structure and the art of story-telling (Bergold, 1976).

Not only do children's comprehension and concept of story structure improve by retelling, but their oral language ability also is enhanced as they retell the story that has been read to them. Morrow (1985) found that children who had been retelling stories showed more confidence, eagerness, and poise when asked to retell a story at the end of the story session.

Pelligrini and Galda (1982) found that story comprehension was most effectively facilitated in kindergartners and first graders when they engaged in fantasy play. Engaging in the discussion was less effective than play, and drawing was the least effective method in facilitating comprehension. The reason for this phenomenon may be that when role playing, children have to accommodate the others' points of view and reach a consensus on the role setting and prop definitions. Through the discussions they become aware of many other aspects of the story which they did not think of before.

Assessment

Asking questions does not reveal an understanding of story structure. Asking questions gives the children clues as to what the teacher expects; whereas, when telling a whole story, they organize their thoughts based on the development of story schema (Marshall, 1983). Thus, story retelling is an effective tool to assess children's sense of story structure (Marshall, 1983; Morrow, 1988).

To summarize, creativity is a part of the unconscious. Experts believe that everyone has inherent ability to some extent and that it can be enhanced by proper circumstances. Stories, both read and told, stimulate the imagination, and thus make a person more creative. Understanding of story structure also develops, through personal experiences, listening, and retelling stories.

CHAPTER III

METHODOLOGY

The purpose was to determine the effects of oral storytelling on creativity and the concept of story structure of kindergarten children. If children are immersed in orally presented stories over time, will they show gains in creativity and knowledge of story structure?

Subjects

Kindergarten children, ranging in age from 62 - 70 months, from two different public school systems, were selected as subjects. One school was located in a lower socioeconomic (LSE) neighborhood. The median income in that neighborhood was \$15,863, the median education attained was 12 years, and 7% of the people were college graduates. The other school was in an upper socioeconomic (USE) neighborhood, where the median income was \$34,890, median education attained was 13.8 years and 34% of the people were college graduates. In each school, children were randomly divided into three groups: control, story-reading, and storytelling. Individual classrooms of kindergarten children were randomly assigned to treatment groups. One hundred thirty-one subjects (64 in LSE and 67 in USE) were pre-tested, but due to subject attrition and deletion of subjects with missing scores on some of the post-tests, the number of subjects per group was reduced to

19, with the exception of the two USE classes, which had 20 in each group. In order to create equal numbers in each cell to assure robustness of power, one randomly selected subject from each group was selected for deletion. Therefore each of the groups had 19 members, with a total sample of 114.

Instruments

Two instruments were used for data collection:

1. Thinking Creatively in Action and Movement (TCAM) (Torrance, 1981), and
2. Early School Inventory-Preliteracy (Nurss & McGauvran, 1986).

The instrument Thinking Creatively in Action and Movement measures creativity in children through activities (3 - 8 year olds). This test does not require verbal responses, although verbal responses are accepted, because small children have only marginal skills for expressing their ideas in words and drawings. Four activities are designed to test children's creativity: (a) How many ways? (b) Can you move like? (c) What other ways? and (d) What might it be?

The first activity (How many ways?) is designed to sample children's ability to produce alternative ways of moving. Verbal and action responses and combinations of both verbal and action responses are accepted. This activity is scored in two subtest categories, fluency and originality.

The second activity (Can you move like?) is designed to sample the child's ability to imagine, empathize, fantasize and assume unaccustomed roles. Six situations are presented. Four of them ask the child to pretend that he is an animal or

an object, and the other two cast the child in roles related to other objects. This activity is scored in one subtest category, imagination.

The third activity (What other ways?) is designed to sample the child's creative thinking potential. It is scored for fluency and originality.

Activity 4 (What might it be?) is also scored for fluency and originality.

A preliminary study of the test-retest reliability yielded satisfactory results. With a sample of 20 children, ranging in age from 3 - 5 years were tested 2 weeks apart. An overall test-retest reliability coefficient of .84 was obtained. Bolen (1976), using a sample of 30 second graders, obtained a reliability coefficient of .96 and no differences in means.

The validity study of this test was completed by Reisman, Pellegrini, Paguio, Floyd, and Torrance (1980). It was hypothesized that TCAM measures would correlate positively and significantly with the Modified Piagetian Tests and the Mathematics Readiness Test, but not with the convergent Piagetian test of conservation of number and mass.

The Early School Inventory-Preliteracy provides information about the child's understanding of concepts of print, written expression, and story structure. Here, only the section of story structure was used. The purpose of that section of the Inventory is to determine whether or not the child has acquired a concept of story; therefore, it includes the basic elements of story structure. The child's effort is judged

according to the elements necessary for a story and not on the content. The eight elements included in the test are beginning, setting, characters, sequence, feelings, description, conversation, and ending. One point is given for each element included. There are 8 points possible.

Kuder Richardson Formula #21 was used to determine the internal consistency of the scores. The reliability coefficient of the story structure 60 - 65 months was found to be .81.

Hypotheses

In order to answer the research questions, the following null hypotheses were formulated.

1. There is no statistically significant difference in the adjusted posttreatment scores of creativity according to the treatment.
2. There is no statistically significant difference in the adjusted posttreatment scores of creativity according to the socioeconomic status.
3. There is no statistically significant interaction between treatment and socioeconomic status in creativity.
4. There is no statistically significant difference in the adjusted posttreatment scores of story structure according to the treatment.
5. There is no statistically significant difference in the adjusted posttreatment scores of story structure according to the socioeconomic status.

6. There is no statistically significant interaction between treatment and socioeconomic status in story structure.

Procedure

Before initiating the research, the experimenter visited the classrooms several times to get acquainted with the children and put them at ease. She read stories to them and played with them. The control group was only pretested and posttested. Each child was pre-tested and post-tested individually. After the pretest, the two experimental groups were given the treatment for approximately 5 months and tested again at the close of the treatment period. One experimental group was read to from the story books three times a week, and the other group was told the same stories without the books three times a week. Twenty-six stories between 5 - 10 minutes long were used. Only stories that could both be read and told were selected. Stories selected were folktales, animal stories, stories about other children, and a few other stories (see Appendix A). Some stories were repeated, several times, upon popular demand. After each story session, children discussed the story with the experimenter and made their comments as they pleased. The experimenter also asked them questions, such as, why do you think? or how do you think?

Statistical Treatment of the Data

Data collected from the pre- and posttest scores of all the groups (three in LSE and three in USE) on the Thinking Creatively in Action and Movement and the Early school Inventory-Preliteracy were initially subjected to MANCOVA. However, in order to enhance the power of analyses, because of

the small sample size and the low correlation between the two dependent variables (pre .21 and post .28), two (2 x 3) ANCOVAS were run and will be reported. There were two independent variables, treatment (storytelling/story reading and control) and socioeconomic status (LSE and USE). There were two dependent variables, creativity and story structure. For a more conservative approach the p value was reduced from .05 to .025. The MANCOVA and ANCOVA analyses yielded the same results. Where F-ratios obtained were statistically significant, data were subjected to the Tukey and the Eta square test of practical significance. The Tukey procedure, often called HSD (honesty significant difference), is statistically powerful for all pair-wise comparisons of means. The Eta square test for practical significance was performed on significant data to determine the contribution made by the independent variable.

CHAPTER IV

RESULTS

The purpose was to study the effects of the modes of story communication on children's creativity and sense of story structure in two socioeconomic groups, lower and upper. The null hypotheses tested were as follows:

1. There is no statistically significant difference in the adjusted posttreatment scores of creativity according to the treatment.

2. There is no statistically significant difference in the adjusted posttreatment scores of creativity according to the socioeconomic status.

3. There is no statistically significant interaction between treatment and socioeconomic status in creativity.

4. There is no statistically significant difference in the adjusted posttreatment scores of story structure according to the treatment.

5. There is no statistically significant difference in the adjusted posttreatment scores of story structure according to the socioeconomic status.

6. There is no statistically significant interaction between treatment and socioeconomic status in story structure.

Treatment of the Data

There were two separate 2 x 3 between-groups analyses of covariance (ANCOVA) performed on the data. Measurement of creativity was derived from the scores of the students on Thinking Creatively in Action and Movement (Torrance, 1981), and the measurement of story structure was derived from the students' scores on the Early School Inventory - Preliteracy, Part/C (Nurss & McGauvran, 1986). The students were pre-tested at the beginning of the investigation. The students were retested immediately after the treatment phase.

The preintervention scores were submitted to two ANOVAS and no statistically significant differences were found for either of the two dependent variables according to treatment, socioeconomic status, or interaction.

Data collected from the pre- and posttest scores of all the groups were initially submitted to MANCOVA. However, in order to enhance the power of analyses, because of the small sample size and the low correlation between the two dependent variables, pre .21 and post .28, two ANCOVAS were run. For a more conservative approach, the p value was reduced from .05 to .025. The MANCOVA and ANCOVA analyses yielded the same results. Where F-ratios obtained were statistically significant, data were subjected to the Tukey and the Eta square test of practical significance.

For the first ANCOVA, the dependent variable was post-treatment creativity scores. Adjustment was made by the covariate pretreatment creativity scores. The independent variables were socioeconomic status (upper and lower) and

treatment group (control and reading/telling). Results of the evaluation of the assumptions of normality of sampling distribution, linearity, homogeneity of variance, homogeneity of regression, and reliability of the covariate were all satisfactorily met.

As can be seen from Table 1 and Figure 2, the means of the storytelling group of LSE children in the creativity pretest were higher than the other two groups, with the storytelling group having a mean of 82 versus the control and story reading groups, revealing the means of 78 each.

Table 1

Pre-, Posttreatment, and Adjusted Posttreatment Score Means for Creativity

Lower socioeconomic status N=57				Upper socioeconomic status N=57			
Treatment	Pre-	Post	Adj.Post	Pre-	Post	Adj.Post	
Control	78	77	78	77	93	93	
Reading	78	88	89	76	91	93	
Telling	82	107	104	82	92	90	

The means of the adjusted post scores were different in all the three groups in the LSE school, with the control group having 78, the story reading, 89, and the storytelling group, 104.

In the USE school, the means of the three groups were slightly different from each other in the creativity pretest. The control group had a mean of 77, the story-reading group, 76, and the storytelling group, 82 (see Figure 3). In the USE

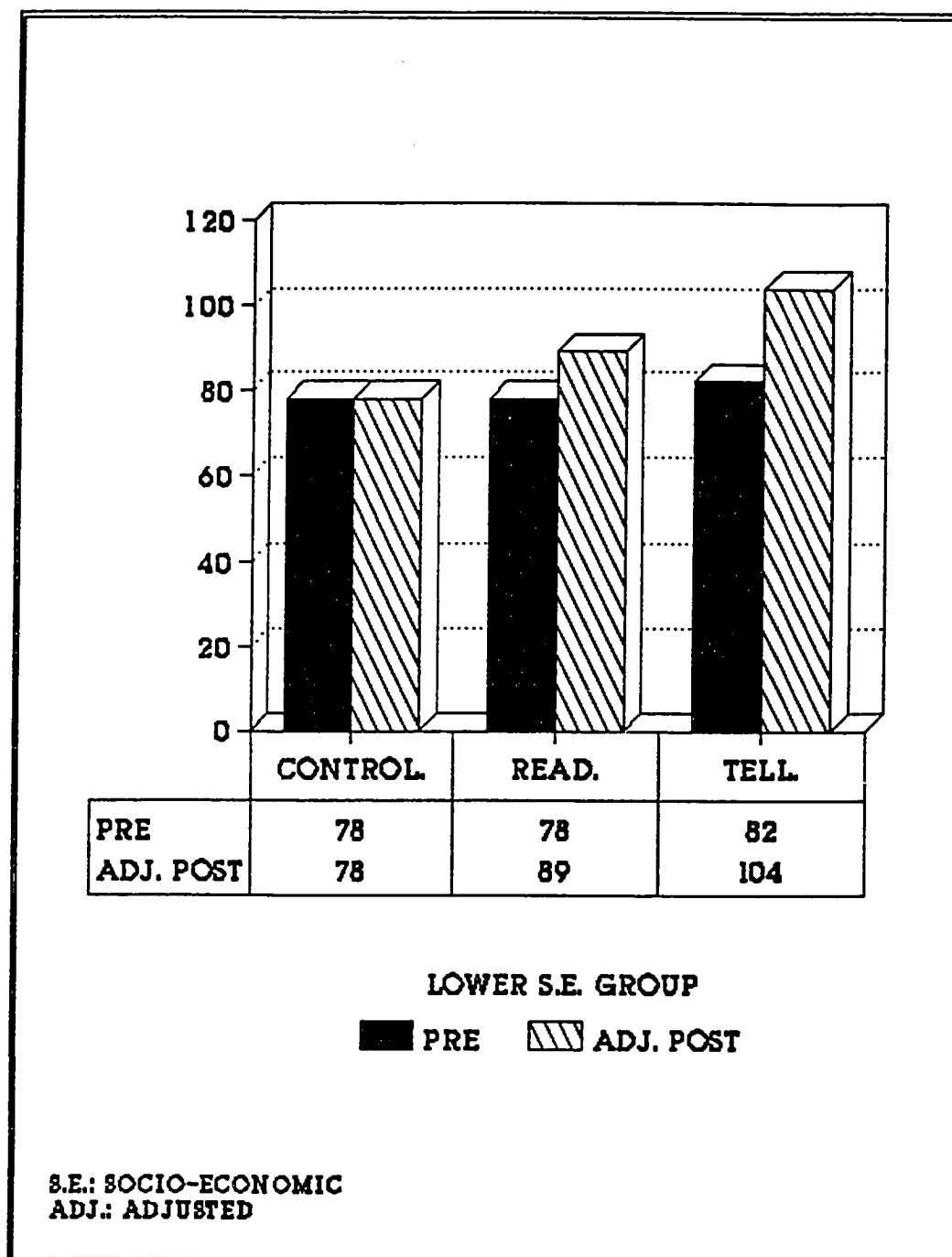


Figure 2. Creativity pre- and adjusted posttest score means among the lower socioeconomic group.

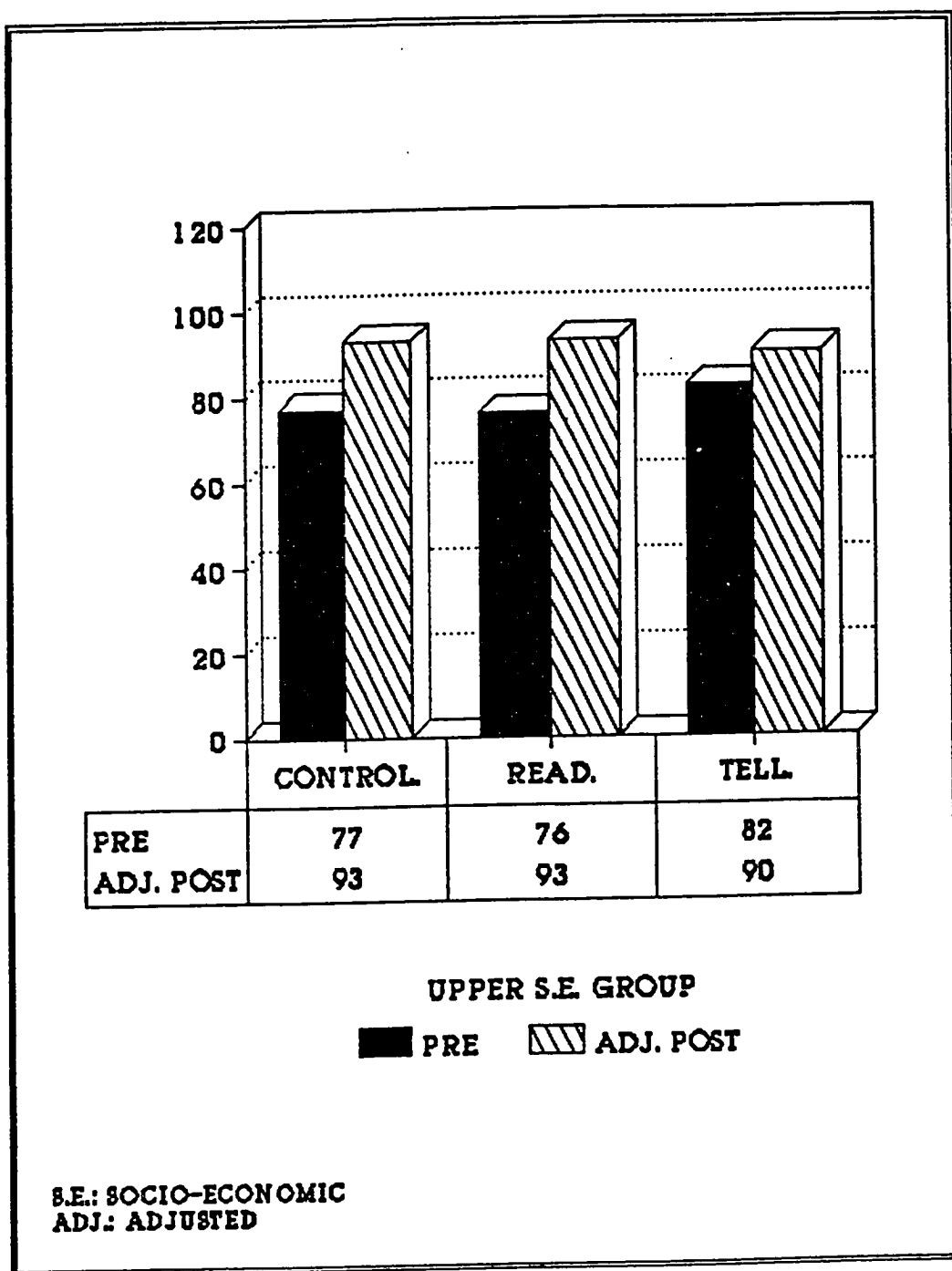


Figure 3. Creativity pre- and adjusted posttest score means among the upper socioeconomic group.

school, the mean of the adjusted posttreatment scores on the creativity test of control group was 93, the story-reading group, 93, and the storytelling group, 90.

The summary of the ANCOVA of creativity is recorded in Table 2.

Table 2

Summary of Analysis of Covariance for Creativity

Source of variation	SS	df	MS	F
Within cells	18465.73	107	172.58	
Regression	16432.54	1	16232.54	95.22***
SES	124.43	1	124.43	.72
Treatment	2278.69	2	1139.34	6.60**
SES by treatment	4519.08	2	2259.54	13.09***

** $p < .01$

*** $p < .001$

As can be seen, there was a statistically significant interaction between socioeconomic status (SES) and treatment after adjustment for the covariate pretreatment creativity scores. Because the Eta square test of strength of the relationship was .18, adjusted posttreatment creativity scores can be associated with the interaction of socioeconomic status and treatment groups by 18%. The pattern of the interaction can be seen in Figure 4.

The pretreatment creativity covariate, posttreatment creativity scores, varied significantly with treatment, as summarized in Table 1, with the $F(2,107) = 6.60$, $p < .002$. The Eta square strength of relationship between posttreatment creativity scores and treatment was .09. Therefore, 9% of the

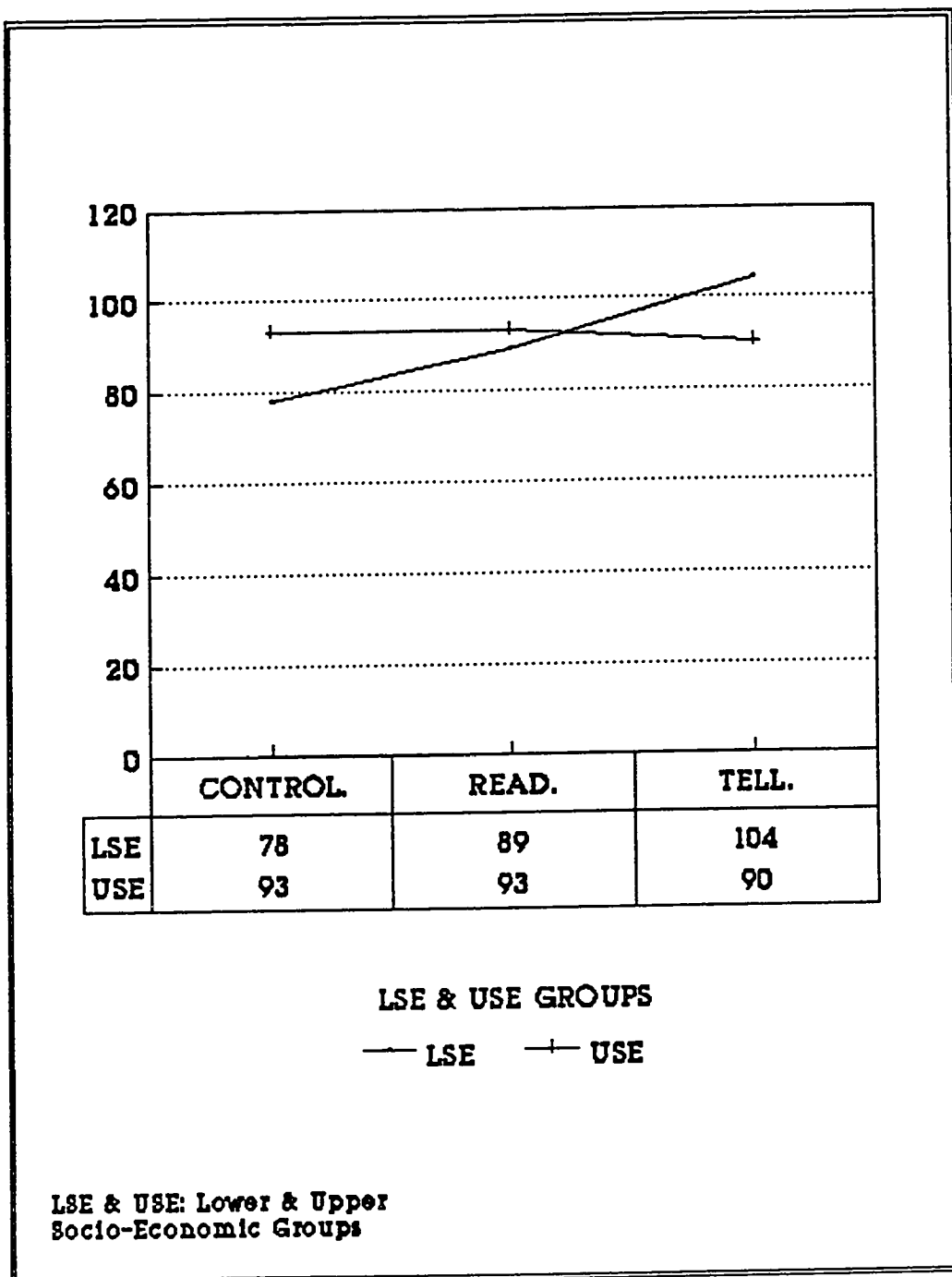


Figure 4. Creativity adjusted posttest score means among lower and upper socioeconomic groups

variance in the adjusted posttreatment creativity scores is associated with the treatment. The adjusted marginal means, as displayed in Table 1, show that the highest adjusted posttreatment scores in creativity were found in the lower socioeconomic (LSE) school storytelling group (104), and the lowest creativity adjusted posttreatment score was also found in the LSE (78). Post hoc analyses of means using the Tukey revealed differences ($p < .01$) between the LSE school control group and the storytelling group, and significant differences between the story-reading and storytelling groups. There was no statistically significant group difference in the post hoc analyses for the upper USE school. As noted, there was no statistically significant difference among the treatment groups according to socioeconomic status. The main effect F of .72 can be found in Table 2.

For the second ANCOVA, the dependent variable was posttreatment story-structure scores. Adjustment was made by the covariate pretreatment story-structure scores. The independent variables were school (upper and lower socioeconomic status) and the treatment groups (control and story-reading/storytelling).

As can be seen from Table 3, the pretest means of the story-structure test differed in each group, both in LSE and USE.

In the LSE group, the mean of the control subjects was 53, the mean of the story-reading group was 46, and the mean of the storytelling group was 52. In USE, the mean for the pretest of the control group was 70, the story-reading group

Table 3

Pre-, Posttreatment, and Adjusted Posttreatment Score Means
for Story Structure

Group	Lower socioeconomic N=57			Upper socioeconomic N=57		
	Pre-	Post	Adj. Post	Pre-	Post	Adj. Post
Control	53	68	70	70	83	75
Reading	46	66	72	57	81	81
Telling	52	73	75	59	87	87

was 57, and the storytelling group was 59. The means of the adjusted posttreatment scores were also different in both schools. In the LSE children, the mean of the adjusted posttreatment score of the control group was 70, of the story-reading group, 72, and the storytelling group, 74. In USE subjects, the control group had a mean of 75, the story-reading group, 81, and the storytelling group, 87 (see Figures 5 & 6). As given in Table 4, there was no significant difference found in the posttreatment scores due to the treatment or due to the interaction between the socioeconomic status (SES) and treatment.

The F value due to treatment was 2.10, $p < .127$, and the F value due to the interaction between the socioeconomic status and treatment was .25, $p < .780$. There were significant differences in the scores due to the socioeconomic status, with $F = 6.38$, $p < .013$.

Figures 5 and 6 show the differences among the pre and adjusted posttreatment score means for story structure of all

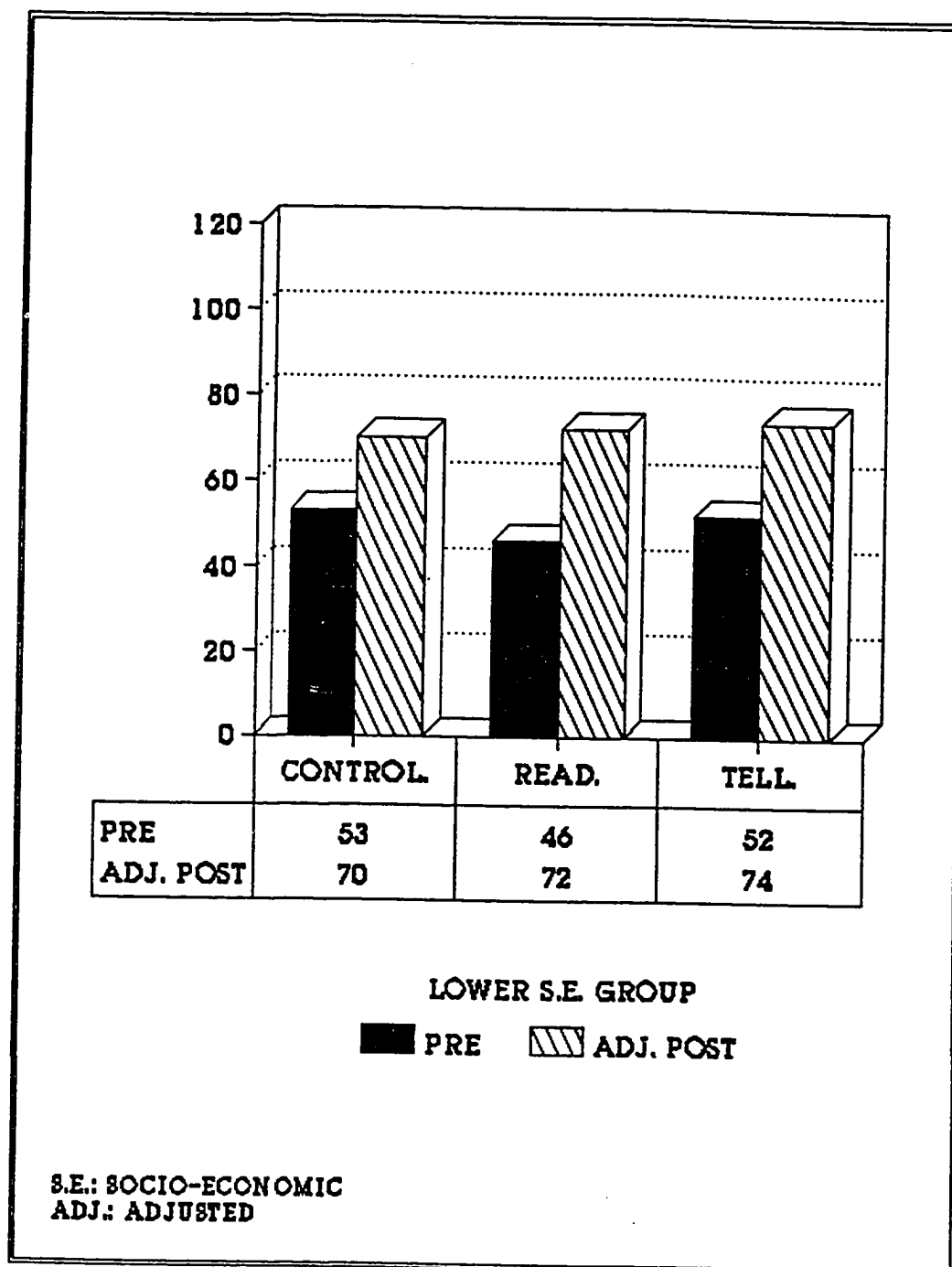


Figure 5. Story structure pre- and adjusted posttest score means among lower socioeconomic group

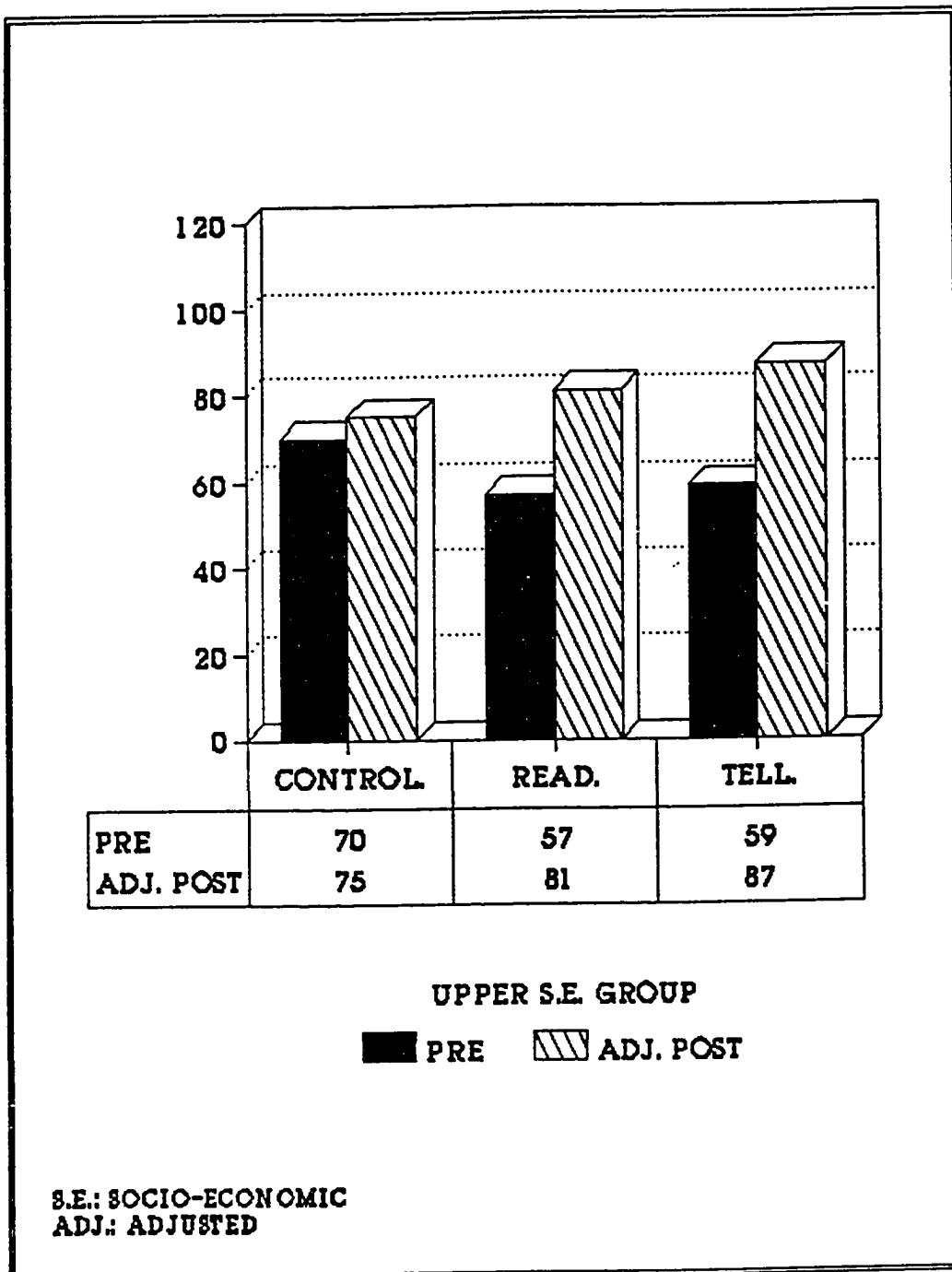


Figure 6. Story structure pre- and adjusted posttest score means among upper socioeconomic group

Table 4Summary of Analysis of Covariance for Story structure

Source of variation	SS	df	Ms	F
Within cells	32082.32	107	299.83	
Regression	25296.63	1	25296.63	84.37
SES	1913.38	1	1913.38	6.38***
Treatment	1259.22	2	629.61	2.10
SES by treatment	149.10	2	74.55	0.25

**p < .05

***p < .025

the groups in both socioeconomic statuses. The pretreatment scores of all three USE groups were higher than the pretreatment scores of LSE groups. The adjusted posttreatment scores for the three USE groups were also higher than those of the LSE groups. The highest pretreatment score was for USE (70) and the highest adjusted posttreatment score also came from USE subjects (87) (see Figure 7). Only 6% of the variance in the story structure score can be accounted for by socioeconomic status. Although there was a significant difference in the scores due to socioeconomic status, the calculation of the Eta square=.057 suggested the real association was minimal.

The summary of findings, conclusions, implications, and recommendations for further studies will be discussed in Chapter 5.

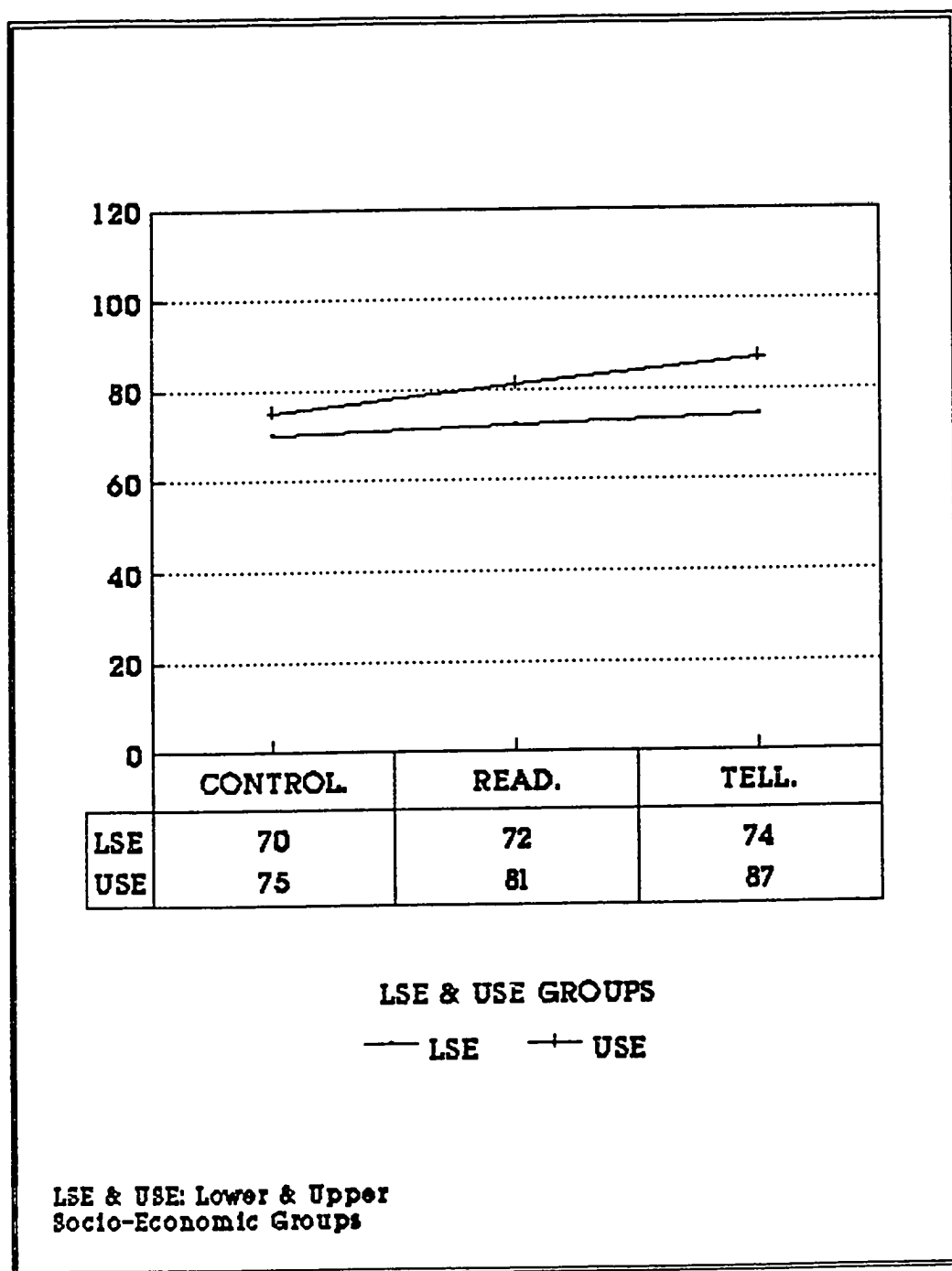


Figure 7. Story structure adjusted posttest means among lower and upper socioeconomic groups

CHAPTER V

SUMMARY, CONCLUSIONS, IMPLICATIONS, AND RECOMMENDATIONS

Summary

Kindergartners' creativity and sense of story structure were investigated. The instruments used for measuring creativity and sense of story structure included: Thinking Creatively in Action and Movement (Torrance, 1981) and Early Inventory- Preliteracy (Nurss and Mc Gauvran, 1986). The problem was to determine whether or not oral storytelling to kindergartners would improve their creativity and sense of story structure.

Subjects were chosen from two socioeconomic areas, lower and upper. A total of 114 children was chosen, with equal numbers from each of the two socioeconomic status groups. Children from each socioeconomic area were divided into three equal groups: storytelling, story reading, and control. In total, there were six groups.

All of the children were pretested with the above-mentioned tests. Children in the storytelling groups were told stories without any props, and the same stories were read to the story-reading groups from picture books. Children in the control groups did not receive any treatment.

The null hypothesis of no statistically significant difference in the creativity scores after the treatment, measured

by the Thinking Creatively In Action and Movement instrument, was rejected. Post hoc analyses revealed significant differences between the LSE control group and the LSE storytelling group, as well as between the LSE reading and the storytelling groups. The highest creativity adjusted posttreatment scores were found in the lower socioeconomic (LSE) school's storytelling group (104), and the lowest creativity adjusted posttreatment score was found in the LSE control group (78). The adjusted means of posttreatment scores of the story-reading group in the LSE was 89.

There was no statistically sufficient evidence to reject the null hypothesis of no statistically significant difference in the adjusted posttreatment scores of creativity due to socioeconomic status. The main effect according to socioeconomic status was .72, which resulted in a confidence level of .398.

The null hypothesis of no statistically significant interaction between the treatment and socioeconomic status in creativity was rejected. The main effect was 13.09.

There was no evidence to reject the null hypothesis of no statistically significant difference in the posttreatment scores of story structure due to treatment, measured by the Early School Inventory-Preliteracy test.

The null hypothesis of no statistically significant difference in the adjusted posttreatment scores of story structure according to socioeconomic status was rejected. The main effect was 6.38 at the confidence level of .013.

The null hypothesis of no statistically significant interaction between the treatment and the socioeconomic status in story structure was retained. The pretreatment scores of all the three groups from USE level were higher than the pretreatment scores of the LSE subjects, and the adjusted post-treatment scores of all the three USE groups also were higher than those of the LSE groups.

Summary of Findings

Several findings were gleaned from the analysis of the data collected during the pre- and posttreatment phases. They included the following:

1. Initially, the mean of the storytelling group of LSE children in creativity measured by Thinking Creatively In Action And Movement was higher than the other two LSE groups (story reading and storytelling).
2. The means of all the groups of USE children on the creativity pretest were different from each other.
3. There was a significant gain in the adjusted post-treatment score means of creativity in LSE children after the treatment.
4. There was no difference in the pre- and posttreatment means of creativity of control group children from the lower socioeconomic status.
5. The treatment phase implemented to determine if oral storytelling is an effective strategy to enhance creativity was shown to be so for children of lower socioeconomic status.

6. There were no significant gains in the adjusted post-treatment score means of creativity in children after the treatment given to the upper socioeconomic status ones.

7. The pretreatment means of story structure, measured by the Early School Inventory - Preliteracy, Part C/Story Structure test, differed in each group both in the LSE and the USE children. The scores of USE children were higher than the LSE children.

8. The treatment phase implemented to determine if oral storytelling was an effective strategy to enhance the sense of story structure was not significantly effective in children of either of the socioeconomic status groups.

9. The pretreatment score means of story structure from the three groups of upper socioeconomic status were higher than the pretreatment score means of story structure from the three groups of children of lower socioeconomic status.

10. The adjusted posttreatment score means of story structure of the three groups of children of upper socioeconomic status were higher than the adjusted posttreatment score means of the story structure of the three groups of children from the lower socioeconomic status.

11. The adjusted posttreatment score means for story structure of the storytelling group were higher than both the control and the story reading groups in children of lower socioeconomic status.

12. The adjusted posttreatment score means for story structure of the storytelling group were higher than both the

control and the story-reading groups in the children of the upper socioeconomic status.

Conclusions and Implications

Several implications and conclusions can be drawn from the results cited above.

It is believed that everyone is born with some degree of creativity, and proper circumstances can enhance it (Alexander, 1984). Storytelling is an art form that takes the listener into the world of imagination. When a story is read from picture books, children do not have to create as many images of their own, but when they hear a story without any picture books, they make their own images, which are vital for development of creativity (Shannon, 1979). Based on the results presented herein, it can be concluded that story-reading with picture books is also conducive to the growth of creativity in children of the lower socioeconomic status, although not to the same extent as storytelling was shown to be.

Based on the findings alone, inclusion of oral storytelling in the classroom would be beneficial for children, especially for those with lower socioeconomic status. Creative ability is at the very heart of all achievement, even the acquisition of the three R's. Not only does creative thinking assist in the acquisition of information, it also facilitates intellectual activities such as memory and organization of sequential events. It also is essential for solving day-to-day problems (Rogers, 1954). Kingore (1982) has suggested that storytelling should, like other skills, be a part of the

curriculum for teachers' training programs at universities. It was difficult to obtain permission from the USE parents to include their children as subjects. Their main concern was that they did not want their children to "miss academics." Perhaps the reason was that storytelling was thought by them to be merely entertaining, and its pedagogical and psychological implications were not realized. If, and when, storytelling is recognized as important and is included in the college curriculum, as suggested by Kingore, the attitudes of parents may change.

The posttreatment score mean for creativity in the storytelling group of children of the upper socioeconomic status was significantly lower than that of the children of the lower socioeconomic status. The obvious difference in the school environments of both the groups, observed by the researcher, was that the school situated in the upper socioeconomic area was equipped with a lot more fancy toys, electronic equipment, and many other concrete objects with which children could work. The school situated in the lower socioeconomic area had much less equipment. Could it be that the availability of too many concrete objects thwarts the creative thinking in children? The reasons for the discrepancy in the scores for the two groups should be investigated further. In a country such as India, which is not as economically prosperous as the United States of America, people are very creative in their day-to-day living. Old and broken objects can be repaired, and new things are created out of the old ones. Since few toys or other equipment are available, children engage in

storytelling, riddle-solving, and many other activities of that nature during play time. Later in their life, economic necessities and creative abilities encourage the adults to be more imaginative in their day-to-day life.

Another difference that was observed between the LSE and USE groups was that the USE children were involved in many other activities, such as drama and field trips, besides story-reading sessions in the classrooms; whereas, LSE children did not seem to be participating in extracurricular activities, except for the story-reading sessions in the classrooms during the duration of this project. Since the USE children were already involved in so many other activities, the thrice weekly story sessions for 5 months did not show any positive effect on their creative abilities. However, one extra activity was very valuable for the LSE children.

According to Farrell and Nessell (1982), although storytelling has no special effects, no illustrations, no film strips or visual actions, even so, children of the present generation, who are exposed to movies and television's fast paced special effects, still are captivated by the stories. During the treatment period, children of both the upper and lower socioeconomic status verbalized that they looked forward to the story time. In the beginning, for a few weeks, it was difficult to get the complete attention of children in the storytelling group of the LSE school, perhaps because it was a new experience for them, as they were used to listening to a story from picture books only. But after only a few weeks they started paying full attention and participating--

laughing, making comments during story time, and making requests for certain stories.

Animal stories with human characteristics were the most popular stories in both socioeconomic groups. To children, all living objects have a life similar to theirs. Because children are self-centered, they expect animals to feel and talk about things that are significant to them. Children firmly believe that animals understand and feel the same way as they do, except that they are unable to express themselves in the same manner. They use these stories to interpret their world in metaphors. Although strictly realistic stories teach many facts, they do not relate to a child's inner experiences (Bettelheim, 1977).

The findings did not indicate any significant differences among scores for story structure due to treatment. Thus, neither story reading nor storytelling appeared to be an effective strategy for improving the sense of story structure in the kindergartners. It may be possible that, because the test used had only eight items, a ceiling effect may have been reached on the test scores. Therefore, the ability to detect the differences may have been limited. With an increased number of test items, differences in the scores might have been found. Also, children of kindergarten age may not be developmentally ready to demonstrate higher levels of story structure.

The story structure scores of children of the upper socioeconomic status were higher than those of the lower socioeconomic ones. One observed difference in the two

situations was that the children in the upper socioeconomic status engaged in verbal interaction with their peers and the teachers more than those of the lower socioeconomic status. The USE children seemed to be more advanced in their language abilities.

There were no obvious differences observed in the responses and participation during the story sessions among the story-reading or storytelling groups of LSE children. The reason may be their equally limited expressional abilities. But there was an obvious difference in the amount of participation in the two groups of USE children. Children in the storytelling group talked more to the storyteller, sang along with her if there was any verse in the story, and sometimes they even tried to twist the facts and add a few more ideas. If the experimenter missed a portion of a story they had heard before, they corrected her. It may have happened because during the storytelling sessions the experimenter had constant eye contact with the children, and they also could observe her facial expressions along with her tone; whereas, during the story-reading sessions, the reader's eyes were set on the book, and children had pictures to which they were attending.

Although children of the upper socioeconomic status did not demonstrate any positive effects from story sessions, stories are beneficial for all children, regardless of their socioeconomic status. Because children are in touch with the archetypes of their unconscious, the myth activates the archetypes in form of imagery and thus keeps them in touch with their creative abilities (Jung, 1954).

Sharing folktales enriches the lives of both the listener and the teller. These stories help children connect their inner world with their everyday life (Greene, 1983).

The sensitive child, the imaginative child--the future creative adult--is nurtured by stories in which the "different" one comes to value his or her own worth and stories in which human vulnerability leads first to understanding and then to compassion for the human condition. (Greene, 1983, p. 278)

Recommendations

Recommendations for further research in enhancement of creativity and sense of story structure and the factors that affect children's creativity and sense of story structure include the following:

1. Investigate the effects of oral storytelling to children on their language development.
2. Investigate the effects of oral storytelling to children on their artistic abilities.
3. Investigate the specific elements of creativity that include fluency, flexibility, originality, and imagination.
4. Investigate the reasons for the discrepancy that was found in the scores for creativity in the children from the lower and the upper socioeconomic areas.
5. Investigate the specific elements of story structure which include beginning and ending of the story, conversation, description, setting, characters, sequence, and feelings.
7. Study the effects of story reading and storytelling on children's creativity by using two different groups of children in the same socioeconomic status.

8. Study the effects of story reading and storytelling on children's sense of story structure using two different groups of children in the same socioeconomic status.

9. Study the effects of story reading and storytelling on children's sense of story structure using a different and more elaborate instrument.

10. Perform a longitudinal study involving the effects of storytelling on children's creativity.

11. Use a larger sample for replication of the work described herein.

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APPENDIX A
LIST OF STORIES USED

LIST OF STORIES

1. Alexander S. (1969). Peacocks Are Very Special. Garden City, N Y: Doubleday & Co. Inc.
2. Aruego F. & A. (1972). A Crocodile's Tale. NY: Charles Scribner's Sons.
3. Baker, L. (1987). The Third Story Cat. Boston/Toronto: Little Brown & Co.
4. Black I. S. (1970). The Little Old Man Who Cooked & Cleaned Chicago: Albert Whitman & Co.
5. Bowman, M. & H. (1969). Catproof, Windproof, Rainproof. Garden City, NY: Doubleday & Co. Inc.
6. Brandenburg, F. (1989). Aunt Nina, Good Night. NY: Green Willow Books.
7. Brenner, B. (1975). Cunningham's Rooster. NY: Parent's Magazine Press.
8. Buckley, H. E. (1967). The Little Boy and The Birthday. NY: Lothrop Lee & Shepard Co. Inc.
9. Bunting, E. (1988). Happy Birthday Dear Duck. Boston: Houghton Mifflin Co.
10. Burton, V. L. (1967). Mike Mulligan and His Steam Shovel. Boston: Houghton Mifflin Co.
11. Caple, K. (1985). The Biggest Nose. Boston: Houghton Mifflin Co.
12. Carlson, N. (1983). Loudmouth George and the Fishing Trip. Minneapolis: Carolrhoda Books, Inc.
13. Clifton, L. (1973). The Boy Who Did Not Believe in Spring. Toronto, Canada: Irwin & Co. Ltd.
14. Daniels, P. (1980). Sleeping Beauty. Milwaukee, WI: Macdonald-Raintree Inc.
15. Dayrell, E. (1968). Why Sun & Moon Live in Sky. Boston: Houghton Mifflin Co.
16. Disney, W. (1978). The Grasshopper and the Ants. Racine, WI: Golden Press.
17. Ginsbury, M. (1980). The Night It Rained Pancakes. NY: William Morrow & Co.
18. Hayward, L. (1988). The Runaway Christmas Toy. NY: Random House Inc.

19. Murphy, J. (1989). A Piece of Cake. NY: G. P. Putnam's Sons.
20. Rey, M. & Shalleck, A. J. (1984). Curious George Goes to the Circus. Boston: Houghton Mifflin Co.
21. Siddiqui, A. (1959). Bhombal Dass - The Uncle of Lion. NY: The Macmillan Co.
22. Strous, F. & Giroux. (1988). Dear Mili. (Grimm's Fairy Tale). Toronto, Canada: Collins Publishers.
23. Towle, F. M. (1975). The Magic Cooking Pot (A Folktale of India). Boston: Houghton Mifflin Co.
24. Wiseman, B. (1970). Morris Goes To School. NY: Harper & Row Publishers Inc.
25. Little Red Riding Hood. NY: Plymore Inc.
26. Brown, K. (1980). Pinocchio. NY: Derry Dale Books.

APPENDIX B
CREATIVITY SCORE MEANS - PRE- AND POSTTEST

CREATIVITY MEAN SCORES- PRE & POST TESTS
LOWER SOCIO-ECONOMIC STATUS

Creativity	Control		Story Reading		Storytelling	
	Pre	Post	Pre	Post	Pre	Post
Elements						
Fluency	86.6	85.9	82.2	91.1	83.9	109.6
Originality	75.2	74.4	74.4	80.9	79.6	106.6
Imagination	72.1	76.4	76.4	91.5	84.2	104.8

CREATIVITY MEAN SCORES- PRE & POST TEST
UPPER SOCIO-ECONOMIC STATUS

Creativity	Control		Story Reading		Storytelling	
	Pre	Post	Pre	Post	Pre	Post
Elements						
Fluency	79.7	90.8	78.5	87.7	80.8	89.8
Originality	69.1	92.9	70.5	91	82.1	93.5
Imagination	82.7	94.5	79	94.9	85.9	98.3

APPENDIX C

**ELEMENTS OF STORY STRUCTURE ACCORDING TO
PERCENT OF CHILDREN BY TREATMENT GROUPS**

ELEMENTS OF STORY STRUCTURE
ACCORDING TO PERCENT OF LSE CHILDREN BY TREATMENT GROUPS

Structure	Control		Story Reading		Storytelling	
Elements	Pre	Post	Pre	Post	Pre	Post
1. Beginning	47.46	52.63	31.57	31.57	26.31	73.68
2. Setting	42.10	68.42	31.57	63.15	21.05	36.84
3. Characters	84.21	94.73	52.63	94.73	84.21	100
4. Sequence	42.10	68.42	57.89	63.15	78.94	89.47
5. Feelings	10.52	10.52	15.78	31.57	0	10.52
6. Descrip.	57.89	84.21	36.84	78.94	63.15	94.73
7. Convers.	63.15	73.68	73.68	84.21	57.89	89.47
8. Ending	78.94	94.73	68.42	78.94	89.47	94.73

ELEMENTS OF STORY STRUCTURE
ACCORDING TO PERCENT OF USE CHILDREN BY TREATMENT GROUP

Structure	Control		Story Reading		Storytelling	
Elements	Pre	Post	Pre	Post	Pre	Post
1. Beginning	68.42	89.47	31.57	63.15	47.36	89.47
2. Setting	36.84	63.15	36.84	68.42	36.84	73.68
3. Characters	94.73	100	89.47	94.73	84.21	100
4. Sequence	89.47	94.73	84.21	89.47	78.94	100
5. Feelings	36.31	47.36	31.57	63.15	26.31	73.68
6. Descrip.	89.47	100	63.15	84.21	84.21	100
7. Convers.	84.21	89.47	63.15	89.47	73.68	100
8. Ending	73.68	94.73	63.15	89.47	89.47	100

APPENDIX D

RANK ORDER OF STORY STRUCTURE ELEMENTS
ACCORDING TO NUMBER OF CHILDREN

RANK ORDER OF
STORY STRUCTURE ELEMENTS
ACCORDING TO NUMBER OF CHILDREN
LSE (Control)

Pre-test	N	Post-test	N
1. Characters	16	1.5 Characters	18
2. Ending	15	1.5 Ending	18
3. Conversation	12	3. Description	16
4. Description	11	4. Conversation	14
5. Beginning	9	5.5 Sequence	13
6.5. Setting	8	5.5 Setting	13
6.5. Sequence	8	7. Beginning	10
8. Feelings	2	8. Feelings	2

RANK ORDER OF
STORY STRUCTURE ELEMENTS
ACCORDING TO NUMBER OF CHILDREN
LSE (Story Reading)

	Pre-test	N		Post-test	N
1.	Conversation	14	1.	Characters	18
2.	Ending	13	2.	Conversation	16
3.	Sequence	11	3.5.	Description	15
4.	Characters	10	3.5.	Ending	15
5.	Description	7	5.5	Setting	12
6.6.	Beginning	6	5.5	Sequence	12
6.6.	Setting	6	7.5	Beginnings	6
8.	Feelings	3	7.5	Feelings	6

RANK ORDER OF
STORY STRUCTURE ELEMENTS
ACCORDING TO NUMBER OF CHILDREN
LSE (Storytelling)

	Pre-test	N		Post-test	N
1.	Ending	17	1.	Characters	19
2.	Characters	16	2.5	Description	18
3.	Sequence	15	2.5	Ending	18
4.	Description	12	4.5	Sequence	17
5.	Conversation	11	4.5	Conversation	17
6.	Beginning	5	6.	Beginning	14
7.	Setting	4	7.	Setting	7
8.	Feelings	0	8.	Feelings	2

RANK ORDER OF
STORY STRUCTURE ELEMENTS
ACCORDING NUMBER OF CHILDREN
USE (Control)

	Pre-test	N	Post-test	N
1.	Characters	18	1.5 Characters	19
2.5	Sequence	17	1.5 Description	19
2.5	Description	17	3.5 Sequence	18
4.	Conversation	16	3.5 Ending	18
5.	Ending	14	5.5 Beginning	17
6.	Beginning	13	5.5 Conversation	17
7.	Setting	7	7. Setting	12
8.	Feelings	5	8. Feelings	9

RANK ORDER OF
STORY STRUCTURE ELEMENTS
ACCORDING TO NUMBER OF CHILDREN
USE (Story Reading)

Pre-test	N	Post-test	N
1. Characters	17	1. Characters	18
2. Sequence	16	2.3 Sequence	17
3.3 Description	12	2.3 Conversation	17
3.3 Conversation	12	2.3 Ending	17
3.3 Ending	12	5. Description	16
6. Setting	7	6. Setting	13
7.5 Beginnings	6	7.5 Beginnings	12
7.5 Feelings	6	7.5 Feelings	12

RANK ORDER OF
STORY STRUCTURE ELEMENTS
ACCORDING TO NUMBER OF CHILDREN
USE (Storytelling)

	Pre-test	N		Post-test	N
1.	Ending	17	1.2	Characters	19
2.5	Characters	16	1.2	Sequence	19
2.5	Description	16	1.2	Description	19
4.	Sequence	15	1.2	Conversation	19
5.	Conversation	14	1.2	Ending	19
6.	Beginning	9	6.	Beginning	17
7.	Setting	7	7.5	Setting	14
8.	Feelings	5	7.5	Feeling	14

GRADUATE SCHOOL
UNIVERSITY OF ALABAMA AT BIRMINGHAM
DISSERTATION APPROVAL FORM

Name of Candidate Pratibha Khare

Major Subject Early Childhood Education

Title of Dissertation Effects of oral versus read stories on
children's creativity and sense of story
structure.

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