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Proceso de creación, base del desarrollo educacional

Benito Echeverría Samanes



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PROCESO DE CREACION,
BASE DEL DESARROLLO EDUCACIONAL
Benito Echeverría Samanes

Tesis Doctoral dirigida por:

D. JOSE FERNANDEZ HUERTA



TOMO I

PROCESO DE CREACION

Y SU

IDENTIFICACION

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Y
"PROBLEM-SOLVING"
(1.950 - 1.970)

Fuente de Información:

"The Journal of Creative Behav."

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A Comprehensive Bibliography of Books on Creativity and Problem-Solving

From 1950 to 1970 — Part I*

*This is the first installment of a comprehensive bibliography of books relating to creativity and problem-solving during the past 20 years. The two remaining installments will appear in the next two issues of Volume 5. A bibliography of books published during 1971 will be published in the first issue of Volume 6, 1972. Following that, readers will be kept current by up-to-date listings which will appear in subsequent issues of the Journal beginning in 1972.

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(To be continued in the next issue.)

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A Comprehensive Bibliography of Books on Creativity and Problem-Solving

From 1950 to 1970 — Part II*

* This is the second installment of a comprehensive bibliography of books relating to creativity and problem-solving during the past 20 years. The remaining installment will appear in the next issue of Volume 5. A bibliography of books published during 1971 will be published in the first issues of Volume 6, 1972. Following that, readers will be kept current by up-to-date listings which will appear in subsequent issues of the Journal beginning in 1972.

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A Comprehensive Bibliography of Books on Creativity and Problem-Solving

From 1950 to 1970 — Part III*

*This is the last installment of a comprehensive bibliography of books relating to creativity and problem-solving during the past 20 years. A bibliography of books published during 1971 will be published in the first issues of Volume 6, 1972. Following that, readers will be kept current by up-to-date listings which will appear in subsequent issues of the Journal beginning in 1972.

With this last installment, the publishers wish to gratefully acknowledge the contributions of the Butler Library Staff in maintaining the Creative Studies Library Collection. The Foundation is particularly grateful to Doctors Palmieri and Brunelle, and Miss Lenore Kemp, who serve as Librarian and Associate Librarians, respectively.

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(Década de 70)

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**Bibliography of Recent
Books on Creativity
and Problem-Solving
Supplement I***

* In keeping with our commitment to Journal readers, the following is a listing of books relating to Creativity and Problem-Solving published during 1971. This is not a selective listing, but rather an attempt to compile as comprehensive a bibliography of 1971 offerings as possible. If we have omitted any major works we would appreciate learning of them for possible inclusion in a later installment.

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- CATTELL, R. *Abilities: their structure, growth and action*. Boston: Houghton, 1971.
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- DAUW, D. & FREDIAN, A. *Creativity and innovation in organizations*. Dubuque, Iowa: Kendall/Hunt, 1971.
- DAVIS, G. & SCOTT, J. (ed.) *Training creative thinking*. NYC: Holt, 1971.
- DAYTON, C. & STUNKARD, C. *Statistics for problem solving*. NYC: McGraw, 1971.
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- DICHTER, E. *Motivating human behavior*. NYC: McGraw, 1971.
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- ELIOT, J. (comp.) *Human development and cognitive processes*. NYC: Holt, 1971.
- Executive decision making through simulation*. (2d ed.) Columbus, O.: Merrill, 1971.
- FULBRIGHT, R. *New dimensions in teaching children*. Nashville: Broadman, 1971.
- GERLING, HELENE. *Healthy intuitive development*. NYC: Exposition Pr., 1971.
- GORDON, I. *On early learning*. Washington: Assn. for Supervision and Curriculum Development, 1971.
- GUILFORD, J. P. *The analysis of intelligence*. NYC: McGraw, 1971.
- HELLER, F. *Managerial decision-making*. Assen, The Netherlands: Van Gorcum, 1971.
- HOLSINGER, ROSEMARY, JORDAN, CAMILLE, & LEVENSON, L. (comp.) *The creative encounter*. Glenview, Ill.: Scott, Foresman, 1971.
- KING, J. *Probability charts for decision making*. NYC: Industrial Press, 1971.
- KOENIG, R. *The creative minority*. Minneapolis: Augsburg, 1971.
- LAIRD, D. & GROTE, R. *Solving managerial problems*. Reading, Mass.: Addison, 1971.
- LEE, W. *Decision theory and human behavior*. NYC: Wiley, 1971.
- LENGYEL, C. *The creative self*. The Hague: Mouton, 1971.
- LIEN, A. *Measurement and evaluation of learning*. (2d ed.) Dubuque, Iowa: W. C. Brown, 1971.
- LIPPITT, G., THIS, L. & RIDWELL, R. (comp.) *Optimizing human resources*. Reading, Mass.: Addison, 1971.
- MACK, RUTH. *Planning on uncertainty*. NYC: Wiley, 1971.
- MAGDOL, MIRIAM. *Perceptual training in the kindergarten*. San Rafael, Calif.: Academic Therapy Pubns., 1971.
- MANIS, M. *An introduction to cognitive psychology*. Belmont, Calif.: Brooks/Cole, 1971.
- MARVIN, P. *Developing decisions for action*. Homewood, Ill.: Dow Jones-Irwin, 1971.
- MORINE, GRETA & SPAULDING, R. *Discovering new dimensions in the student teaching process*. Scranton, Pa.: International Textbook, 1971.
- MORTON, M. *Management decisions systems*. Boston: Graduate School of Business Administration, Harvard U., 1971.
- MUELLER, R. *The innovation ethic*. NYC: American Management Assn., 1971.
- MUNN, N. *The evolution of the human mind*. Boston: Houghton, 1971.
- NOUWEN, H. *Creative ministry*. NYC: Doubleday, 1971.
- PAPANEK, G., SCHYDLOWSKY, D. & STERN, J. *Decision making for economic development*. Boston: Houghton, 1971.
- PHI DELTA KAPPA NATIONAL STUDY COMMITTEE ON EVALUATION. *Educational evaluation and decision making*. Itasca, Ill.: F. E. Peacock, 1971.

- PIAGET, J., INHILDER, BARBEL & OTHERS. *Mental imagery in the child*. NYC: Basic Books, 1971.
- PITCHER, G. *A theory of perceptions*. Princeton, N. J.: Princeton U., 1971.
- PULASKI, MARY. *Understanding Piaget*. NYC: Harper, 1971.
- RAZLAN, G. *Mind in evolution*. Boston: Houghton, 1971.
- Removing barriers to humaneness in the high school*. Washington: Assn. for Supervision and Curriculum Development, 1971.
- RICHMOND, P. *An introduction to Piaget*. NYC: Basic Books, 1971.
- ROBERTSON, T. *Innovative behavior and communication*. NYC: Holt, 1971.
- SANDERLIN, OWENITA. *Creative teaching*. South Brunswick, N. J.: A. S. Barnes, 1971.
- SHARKEY, BERNARDA. *Growing to wonder*. NYC: Paulist, 1971.
- SIROKA, R. (comp.) *Sensitivity training and group encounter*. NYC: Grosset, 1971.
- SKINNER, B. F. *Beyond freedom and dignity*. NYC: Knopf, 1971.
- SLOAN, H. *Aiding basic creativity*. Minneapolis: Denison, 1971.
- SMITH, P. *Think tanks and problem solving*. London: Basic Books, 1971.
- STAATS, A. *Child learning, intelligence and personality*. NYC: Harper, 1971.
- SUTHERLAND, MARGARET. *Everyday imagining and education*. London: Routledge & K. Paul, 1971.
- TAINITER, M. *The art and science of decision making*. Syosset, N.Y.: TimeTable Pr., 1971.
- Those inventive Americans*. Washington: National Geographic Society, 1971.
- TORMEY, A. *The concept of expression*. Princeton, N. J.: Princeton U., 1971.
- TORONTO SYMPOSIUM ON INTELLIGENCE, 1969. *On intelligence*. Edited by W. Doerell. London: Methuen, 1971.
- VAN DUSSELDORP, R., RICHARDSON, D. & FOLEY, W. *Educational decision-making through operations research*. Boston: Allyn, 1971.
- WICK, J. & BEGGS, D. *Evaluation for decision-making in the schools*. Boston: Houghton, 1971.

YATES, A. *The organization of schooling*. London: Routledge & K. Paul, 1971.

ZANDER, A. *Motives and goals in groups*. NYC: Academic, 1971.

"The Journ. of Creative Behav."

Vol. 6, No 2, 1972, págs: 144-146

Bibliography of Recent

Books on Creativity

and Problem-Solving

Supplement II*

* In keeping with our commitment to *Journal* readers, the following is a listing of recent books relating to Creativity and Problem-Solving. This is not a selective listing, but rather an attempt to compile as comprehensive a bibliography of recent offerings as possible. If we have omitted any major works we would appreciate learning of them for possible inclusion in a later installment.

Please note that we are listing the primary interest areas, as we see them, in parentheses after each reference. We would appreciate your reactions to this practice.

AKHURST, B. *Assessing intellectual ability*. London: English Universities Pr., 1970. (intellect)

BEAKLEY, G. & LEACH, H. *Engineering; an introduction to a creative profession*. (2nd ed.) NYC: Macmillan, 1972. (engineering)

BRAVERMAN, J. *Probability, logic and management decisions*. NYC: McGraw, 1972. (decision-making, statistical decisions)

BUSHNELL, D. & RAPPAPORT, D. *Planned change in education*. NYC: Harcourt, 1971. (educational planning)

Creative Canada. v. I - Toronto: U. of Toronto, 1971- (biography)

De BONO, E. *Lateral thinking*. NYC: Harper, 1972. (thought and thinking, problem-solving)

- EBERLE, R. *Scampers: games for imagination development*. Buffalo: D.O.K. Pub., 1972.
(creative thinking, imagination)
- FORD, L. *Using problem solving in teaching and training*. Nashville, Tenn.: Broadman, 1971.
(teaching, problem-solving, training of employees)
- FOSTER, J. *Creativity and the teacher*. Basingstoke, Eng.: Macmillan, 1971.
(creative thinking in education)
- HALLE, L. *The ideological imagination*. Chicago: Quadrangle, 1972.
(ideology-history)
- HELLER, F. *Managerial decision-making*. London: Tavistock, 1971.
(decision-making)
- HUNT, J. *Human intelligence*. New Brunswick, N.J.: Transaction Books (dist. by Dutton), 1972.
(intellect, creative ability)
- JOHNSON, D. *A systematic introduction to the psychology of thinking*. NYC: Harper, 1972.
(thought and thinking)
- LUCKENBACH, S. (comp.) *Probabilities, problems, and paradoxes*. Encino, Calif.: Dickenson, 1972.
(inductive logic, probabilities, paradoxes)
- McKIM, R. *Experiences in visual thinking*. Monterey, California: Brooks/Cole, 1972.
(perception)
- NEWELL, A. & SIMON, H. *Human problem solving*. Englewood Cliffs, N.J.: Prentice, 1972.
(problem-solving, human information processing)
- PARNES, S. *Creativity: unlocking human potential*. Buffalo: D.O.K. Pub., 1972.
(creative ability)
- POLLOCK, T. *Managing creativity*. Boston: Cahners Books, 1971.
(management, executive ability)
- VICKERY, FLORENCE. *Creative programming for older adults*. NYC: Association Pr., 1972.
(social work with the aged, leadership)
- WILLIAMS, F. E. *Classroom ideas for encouraging thinking and feeling*. Buffalo: D.O.K. Pub., 1972.
(creative thinking in education)
- WILLIAMS, F. E. *A total creativity program for individualizing and humanizing the learning process*. (Vol. I - Identifying and measuring creative potential, Vol. II - Encouraging creative potential). Englewood Cliffs, N.J.: Educational Technology Publications, Inc., 1972.
(creative thinking in education)

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Bibliography of Recent Books on Creativity and Problem-Solving

Supplement III*

* In keeping with our commitment to *Journal* readers, the following is a listing of recent books relating to Creativity and Problem-Solving. This is not a selective listing, but rather an attempt to compile as comprehensive a bibliography of recent offerings as possible. If we have omitted any major works we would appreciate learning of them for possible inclusion in a later installment.

Please note that we are listing the primary interest areas, as we see them, in parentheses after each reference. We would appreciate your reactions to this practice.

- Abraham H. Maslow: *A Memorial Volume*. Monterey, Calif.: Brooks/Cole, 1972.
(Maslow, Abraham, humanistic psychology)
- ACKERMAN, J. *Operant conditioning techniques for the classroom teacher*. Glenview, Ill.: Scott, Foresman, 1972.
(psychology of learning, conditioned response)
- ALVES, R. *Tomorrow's child imagination, creativity, and the rebirth of culture*. NYC: Harper, 1972.
(contemporary society, religion, creativity)
- AMERICAN EDUCATION FELLOWSHIP. *Creative Expression*. NYC: Arno, 1971.
(experimental methods in education, creative works)
- BARRON, F. *Artists in the making*. NYC: Seminar Press, 1972.
(artists-psychology, education in the arts)
- BLOOM, B. *A handbook on formative and summative evaluation of student learning*. NYC: McGraw, 1971.
(testing)
- CHOMSKY, N. *Language and mind*. (enl. ed.) NYC: Harcourt, 1972.
(psychology of languages, thought and thinking)

- CLINEBELL, H. *The people dynamic*. NYC: Harper, 1972.
(group relations training)
- COLLIER, G. *Form, space, and vision*. (3rd ed.) Englewood Cliffs, N.J.: Prentice, 1972.
(artistic creativity)
- Creative and successful personalities*. v. 1- Los Angeles: Intl. Personnel Research, 1972-
(biography)
- CUNNINGHAM, SUSANNE and REAGAN, CORA. *Handbook of visual perceptual training*. Springfield, Ill.: Thomas, 1972.
(perceptual learning, visual perception)
- DeBONO, E. *Lateral thinking for management*. NYC: American Management Assn., 1972.
(creative education, management)
- EKVAL, G. *Creativity at the place of work*. Stockholm: Swedish Council for Personnel Administration, 1971.
(management)
- GOELLER, C. and URANECK, W. *13 steps to a more dynamic personality*. West Nyack, N.Y.: Parker, 1971.
(success)
- GORDON, W. *The metaphorical way of learning and knowing*. Cambridge, Mass.: Porpoise Books, 1971.
(psychology of learning, creative thinking)
- GOWAN, J. and BRUCH, CATHERINE. *The academically talented student and guidance*. Boston: Houghton, 1971.
(gifted children, guidance)
- GOWAN, J. *Development of the creative individual*. San Diego: Knapp, 1972.
(creative education)
- GOWAN, J. and TORRANCE, E.P. (ed.) *Educating the ablest*. Itasca, Ill.: Peacock, 1971.
(gifted children)
- HERSEY, P. and BLANCHARD, K. *Management of organizational behavior*. (2d ed.) Englewood Cliffs, N.J.: Prentice, 1972.
(industrial psychology, personnel management, leadership)
- ILLICH, I. *Deschooling society*. NYC: Harper, 1971.
(education)
- INBAR, M. and STOLL, CLARICE. *Simulation and gaming in social science*. NYC: Macmillan, 1972.
(social science education)

- JOHNSON, K. (ed.) *Research designs in general semantics*. NYC: Gordon & Breach, 1970.
(semantics)
- LOGAN, LILLIAN and VIRGINIA. *Design for creative teaching*. Toronto: McGraw-Hill of Canada, 1971.
(teaching, creative education)
- LYTTON, H. *Creativity and education*. NYC: Schocken, 1972.
(creative education)
- MARZOLLO, JEAN and LLOYD, JANICE. *Learning through play*. NYC: Harper, 1972.
(play, educational games)
- MILLER, J. *Word, self, reality*. NYC: Dodd, 1972.
(psychology of language, imagination, authorship)
- MILLS, B. and R. (comp.) *Designing instructional strategies for young children*. Dubuque, Iowa: W. C. Brown, 1972.
(teaching)
- MORTON, J. *Organizing for innovation*. NYC: McGraw, 1971.
(management)
- MOSSTON, MUSKA. *Teaching: From command to discovery*. Belmont, Calif.: Wadsworth, 1972.
(teaching)
- NIERENBERG, G. *Creative business negotiating*. NYC: Hawthorn, 1971.
(business)
- PFEIFFER, J. and JONES, J. *The 1972 annual handbook for group facilitators*. Iowa City: University Associates, 1972.
(group dynamics)
- POWELL, R. *The free mind*. NYC: Julian Press, 1972.
(intellect, liberty, contemporary society)
- PETER, L. *The Peter prescription*. NYC: Morrow, 1972.
(creativity, confidence, competency)
- REIMER, E. *School is dead*. Garden City, N.Y.: Doubleday, 1971.
(education)
- REMMERS, H. *Introduction to opinion and attitude measurement*. Westport, Conn.: Greenwood, 1972 (c. 1954).
(attitudes-testing)
- ROBB, G., BERNARDONI, L. and JOHNSON, R. *Assessment of individual mental ability*. Scranton: Intext, 1972.
(mental tests, intellect)
- ROSSI, E. *Dreams and the growth of personality*. NYC: Pergamon, 1972.
(personality, maturity, dreams)
- SCHNEIDER, L. *Be careful of what you want — you might get it*. Roanoke, Va.: Stone Printing Co., 1970.
- SCHWEER, JEAN. *Creative teaching in clinical nursing*. (2d ed.) St. Louis: Mosby, 1972.
(nursing education)
- Synastic education*. Syracuse, N.Y.: Syracuse U., 1971.
(synastics)
- THALHEIMER, R. *Reflections*. NYC: Philosophical Library, 1972.
(motivation, creative ability)
- VISUAL COMMUNICATIONS CONFERENCE, 3d. NYC, 1958. *Creativity, an examination of the creative process*. Freeport, N.Y.: Books for Libraries, 1972 (c. 1959).
(creativity)
- WATSON, D. *Self-directed behavior*. Monterey, Calif.: Brooks/Cole, 1972.
(behavior modification, success)

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Bibliography of Recent Books on Creativity and Problem-Solving Supplement IV*

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Please note that we are listing the primary interest areas, as we see them, in parentheses after each reference. We would appreciate your reactions to this practice.

- ARBIB, M. *The metaphorical brain*. NYC: Wiley, 1972.
(*cybernetics, artificial intelligence, neuropsychology*)
- ASPY, D. *Toward a technology for humanizing education*. Champaign, Ill.: Research Press Co., 1972.
(*interactional analysis, education*)
- BAKER, P. *Integration of abilities: exercises for creative growth*. San Antonio, Tex.: Trinity U., 1972.
(*creative thinking education*)
- BANFF CONFERENCE ON THEORETICAL PSYCHOLOGY, 2d, 1969. *The psychology of knowing*. NYC: Gordon & Breach, 1972.
(*cognition, theory of knowledge*)
- BARRETT, W. *Time of need; forms of imagination in the twentieth century*. NYC: Harper, 1972.
(*contemporary art and society*)

- BEDFORD, M. *Existentialism and creativity*. NYC: Philosophical Library, 1972.
(*existentialism*)
- BRUNER, J. *Beyond the information given*. NYC: Norton, 1973.
(*psychology of knowing*)
- BUTCHER, H. (comp.) *Readings in human intelligence*. London: Methuen, 1972.
(*intellect*)
- COHEN, J. *Psychological probability*. Cambridge, Mass.: Schenkman, 1972.
(*belief and doubt*)
- COLE, H. *Process education*. Englewood Cliffs, N.J.: Educational Technology Pubns., 1972.
(*educational innovation*)
- COLLIER, G. *Art and creative consciousness*. Englewood Cliffs, N.J.: Prentice, 1972.
(*philosophy and psychology of art*)
- CROSBY, A. *Creativity and performance in industrial organization*. NYC: Harper & Row, 1972.
(*management*)
- CURLE, A. *Mystics and militants*. London: Tavistock Publications, 1972.
(*awareness, identity, social action*)
- Decision and organization*. Amsterdam: North-Holland Pub. Co., 1972.
(*decision-making, organization, mathematical models*)
- DIPERNA, ANTONETTE. *Creativity for your child*. Boston: Branden, 1972.
(*creative ability, child study*)
- ELLIS, H. *Fundamentals of human learning and cognition*. Dubuque, Ia.: Wm. C. Brown, 1972.
(*psychology of learning, cognition*)
- FISHER, R. *Learning how to learn*. NYC: Harcourt, 1972.
(*education in Great Britain, comparative education, educational innovation*)
- FOGELMAN, K. *Piagetian tests for the primary school*. Slough: Natl. Found. for Educational Res. in England and Wales, 1970.
(*psychology of learning, concepts*)

- FOSTER, J. (ed.) *Creativity and the teacher*. London: Macmillan, 1971.
(*creative education, creative ability — testing*)
- FOSTER, J. *Discovery learning in the primary school*. London & Boston: Routledge & Kegan Paul, 1972.
(*primary education*)
- FULLER, R. B. *Intuition*. Garden City, N. Y.: Doubleday, 1972.
(*intuition, thinking, reasoning*)
- GEACH, P. *Mental acts*. NYC: Humanities, 1971.
(*thought and thinking*)
- GEORGE, F. *Models of thinking*. Cambridge, Mass.: Schenckman Pub. Co., 1972.
(*artificial intelligence, thought and thinking*)
- GORDON, I. and others. *Child learning through child play*. NYC: St. Martin's, 1972.
(*preschool education, creative education*)
- GOULD, ROSALIND. *Child studies through fantasy*. NYC: Quadrangle, 1972.
(*child study, fantasy*)
- GOWAN, J. *The guidance and measurement of intelligence, development and creativity*. Northridge, Calif.: author, 1972.
(*the gifted, creative education, creative development*)
- GOWAN, J. *Development of the creative individual*. San Diego: R. R. Knapp, 1972.
(*creative ability, child psychology*)
- GOWAN, J., DEMOS, G., KOKASKA, J. *The guidance of exceptional children*. (rev. ed.) NYC: David McKay, 1972.
(*gifted children, underachievers*)
- HAUSHALTER, F. *Inventors I have known*. NYC: Exposition Pr., 1972.
(*American inventors, rubber technology*)
- HERRMANN, E. & CAMPBELL, S. (eds.) *Piaget: dictionary of terms*. Elmsford, NY: Pergamon, 1973.
(*psychological terminology, Piaget, Jean*)
- HOFFMAN, B. *Albert Einstein: creator and rebel*. NYC: Viking, 1972.
(*Albert Einstein, biography*)
- HOLT, J. *Freedom and beyond*. NYC: Dutton, 1972.
(*philosophy of education, experimental methods in education*)
- Information processing in children*. Ed. by Sylvia Diggory. NYC: Academic, 1972.
(*information processing, child study*)
- KALAT, J. *Foundations of experimental psychology*. NYC: Mss Info., 1972.
(*experimental psychology*)
- KELLY, L. *From dialogue to discourse*. Glenview, Ill.: Scott, Foresman, 1972.
(*open plan schools, language arts*)
- LAVRIN, J. *Ibsen and his creation*. NYC: Haskell House, 1972.
(*Ibsen, Henrik*)
- LEWIS, J., BOOKBINDER, R. & BAUER, R. *Critical issues in education*. Englewood Cliffs, N. J.: Prentice, 1972.
(*school management*)
- LEWIS, W. *Why people change; the psychology of influence*. NYC: Holt, 1972.
(*behavior*)
- Life skills: a course in applied problem solving*. (5th ed.) Prince Albert, Saskatchewan: Saskatchewan Newstart Inc., 1972.
(*adult education*)
- Life skills coaching manual*. Prince Albert, Saskatchewan: Saskatchewan Newstart Inc., 1972.
(*adult education*)
- LORTON, M. *Workjobs*. Menlo Park, Calif.: Addison-Wesley, 1972.
(*primary education*)
- McKIM, R. *Experiences in visual thinking*. Monterey, Calif.: Brooks/Cole, 1972.
(*thinking, visual perception*)
- MADDI, S. & COSTA, P. *Humanism in personology: Allport, Maslow and Murray*. Chicago: Aldine-Atherton, 1972.
(*humanistic psychology*)
- Managing advancing technology*. 2 v. NYC: American Management Assn., 1972.
(*technological innovations*)

MANN, J. *Learning to be*. NYC: Free Pr., 1972.
(teaching, perceptual motor learning, behaviorism)

MARRAS, A. (comp.) *Intentionality, mind, and language*. Urbana: U. of Illinois, 1972.
(intention, thought and thinking, semantics)

MARTINO, J. *Technological forecasting for decisionmaking*. NYC: Amer. Elsevier, 1972.
(technology)

MARTELLA, P. *Concept learning; designs for instruction*. Scranton: Intext Educational Pub., 1972.
(psychology of learning)

MARVIN, P. *Product planning simplified*. NYC: American Mgmt. Assn., 1972.
(new products)

MASLOW, A. *The farther reaches of human nature*. NYC: Viking/Esalen, 1972.
(Abraham Maslow, psychology)

MILTON, O. *Alternative to the traditional*. San Francisco: Jossey-Bass, 1972.
(higher education)

MOORE, P. *Risk in business decision*. NYC: Wiley, 1972.
(decision-making, business)

MUSES, C. *Consciousness and reality*. NYC: Outerbridge & Lazard, 1972.
(consciousness)

NATIONAL RESEARCH CONFERENCE ON CREATIVITY, 7th, GREENSBORO, N.C., 1966. *Climate for creativity*. NYC: Pergamon, 1972.
(creative behavior)

NEIL, A. S. *Neill Neill Orange peel* NYC: Hart, 1972.
(Summerhill School, Leiston, Eng.)

On-line planning. Ed. by H. Sackman & R. Citrenbaum. Englewood Cliffs, N.J.: Prentice, 1972.
(problem-solving)

ORNSTEIN, R. *The psychology of consciousness*. San Francisco: W. H. Freeman, 1972.
(consciousness)

SHARP, EVELYN. *The IQ cult*. NYC: Coward, 1972.
(mental tests)

SHRADY, MARIA. *Moments of insight*. NYC: Harper, 1972.
(biography)

SILBERMAN, M., ALLENDER, J. & YANOFF, J. (eds.) *The psychology of open teaching and learning*. Boston: Little, Brown, 1972.
(educational innovations)

STERN, A. *The making of a genius*. Miami: Hurricane House Pub., 1971.
(genius, Stern, Edith)

STORR, A. *The dynamics of creation*. NYC: Atheneum, 1972.
(creative ability)

SUTHERLAND, MARGARET. *Everyday imagining and education*. London: Routledge & Kegan Paul, 1971.
(imagination, creative education)

SYMPOSIUM ON COGNITION, 5th PITTSBURGH, 1969. *Cognition in learning and memory*. NYC: Wiley, 1972.
(psychology of learning, memory, cognition)

WASON, P. & JOHNSON-LAIRD, P. *Psychology of reasoning*. Cambridge, Mass.: Harvard U., 1972.
(reasoning)

WEINER, B. *Theories of motivation*. Chicago: Markham, 1972.
(motivation, cognition)

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Bibliography of Recent Books on Creativity and Problem-Solving Supplement V*

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- ADAMS, D. *Schooling and social change in modern America*. NYC: McKay, 1972.
(educational sociology, educational planning)
- AHSEN, A. *Eidetic parents test and analysis*. NYC: Brandon, 1972.
(Eidetic parents test)
- ANDREW, M. *Teachers should be human, too*. Washington: Assn. of Teacher Educators, 1972.
(teaching as a profession)
- APPIGNANISE, L. *Femininity and the creative imagination*. NYC: Barnes & Noble, 1973.
(women in literature)
- ASHEM, B. & Poser, E. (comps.) *Adaptive learning: behavior modification with children*. NYC: Pergamon, 1973.
(psychology of learning, behaviorism)
- BARNES, R. *Learning systems for the future*. Bloomington, Ind.: Phi Delta Kappa Educational Fdn., 1972.
(educational planning)
- BATIRO, A. *Piaget: dictionary of terms*. NYC: Pergamon, 1973.
(cognition, theory of knowledge)
- Behavior modification in education*. ed. by C. Thoresen. Chicago: Nat'l. Soc. for the Study of Education, 1973.
(educational psychology, behaviorism)
- BERGER, P. & B., KELLNER, H. *The homeless mind*. NYC: Random, 1973.
(technology, modern civilization)
- BIONDI, A. *The creative process*. Buffalo: D.O.K., 1973.
(creative thinking)
- BOIS, J. *The art of awareness*. (2d ed.) Dubuque, Iowa: W. C. Brown, 1973.
(general semantics, awareness)
- BOLTON, N. *The psychology of thinking*. London: Methuen, 1973.
(thought and thinking)
- BOYLE, D. *Language and thinking in human development*. London: Hutchinson, 1971.
(psychology of language, thought and thinking, child study)
- BRINKERS, H. *Decision making: creativity, judgment and systems*. Columbus: Ohio State U., 1972.
- BRUNER, J. *The relevance of education*. NYC: Norton, 1973.
(educational psychology, child study)
- CANTOR, N. *Dynamics of learning*. NYC: Agathon, 1972.
(educational objectives, psychology of learning)
- Changing education: alternatives from educational research*. ed. by M. Wittrock. Englewood Cliffs, N.J.: Prentice-Hall, 1973.
(educational research, teaching)
- DAVIS, G. *Psychology of problem solving*. NYC: Basic Books, 1973.
(problem solving, educational psychology)
- DEARDEN, R., HIRST, P. & PETERS, R. (eds.) *Education and the development of reason*. Boston: Routledge & Kegan Paul, 1972.
(education, reason)
- DeCARLO, J. & MADON, C. (comps.) *Innovations in education for the seventies: selected readings*. NYC: Behavioral Pub., 1973.
(educational innovation)
- EKVALL, G. *A study of two creativity tests*. Stockholm: PA-Council, 1972.
(Brick Uses Test, Purdue Creativity Test)

FLESCHER, I. *Children in the learning factory*. Philadelphia: Chilton Book, 1972.
(teaching)

FRYMIER, J. and others. *A school for tomorrow*. Berkeley, Calif.: McCutchan Pub. Corp., 1973.
(educational innovations)

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HAGHIGHI-MOBARAKEH JAMAL. An exploratory study of creative behavior among Iranian school children. *University of Georgia*, 1976.
Dissertation Abstracts 37:7638-A.
 (Iran; elementary education)

HEINTZ, DIANA LYNN. An integration of the literature on

- creativity and sex roles. The University of Tennessee, 1977.
Dissertation Abstracts 38:3395-B.
(sex roles)
- HERSHEY, MYRLISS ANN. A comparison of the effectiveness of telephone network and face-to-face instruction for the course "creative classroom." Kansas State University, 1977.
Dissertation Abstracts 38:3422-A.
(telephone communication)
- HILL, CHARMIE, L., II. Creativity and self-perception in science with disruptive third-, fourth- and fifth-grade students under contrasting learning environments. The Florida State University, 1977.
Dissertation Abstracts 38:3399-A.
(science education)
- HIINITZ, BLYTHE SIMONE FARB. The development of creative movement within early childhood education, 1920 to 1970. Temple University, 1977.
Dissertation Abstracts 38:1982-A.
(early childhood education)
- HIRSCH, MICHAEL. Creative response deficit in process and reactive schizophrenics. Case Western Reserve University, 1976.
Dissertation Abstracts 37:6327-B.
(schizophrenics)
- HOLMBERG, LAWRENCE OSCAR, JR. Autobiography and art: aesthetic uses of the creative process in the autobiographies of Henry Adams, Mark Twain, and Henry James. *Dissertation Abstracts* 38:3500-A.
(autobiography)
- HRINK, WILLIAM DAVID. Creative leisure: a programmed pre-retirement decision-making manual. The University of Michigan, 1977.
Dissertation Abstracts 38:2557-A.
(retirement; leisure)
- HUTCHISON, WILLIAM RAY. Measurement and systematic training of creative problem-solving skills. State University of New York at Stony Brook, 1976.
Dissertation Abstracts 37:5832-B.
(problem-solving)
- JOHNSON, NANCY ANN. Peer leader modeling, problem-solving sessions and creativity. Boston University School of Education, 1977.
Dissertation Abstracts 38:1854-A.
(peer relations)
- JOHNSON, WENDA DIANE. A comparison of motor creativity and motor performance of young children. Indiana University, 1977.
Dissertation Abstracts 38:4024-A.
(motor skills)
- KEALEY, JAMES RUSSELL. A study of the effects of training in creative problem-solving on the creativity of student teachers of foreign languages and on the attitudes of their students. The Ohio State University, 1976.
Dissertation Abstracts 37:5053-A.
(foreign language instruction)
- KRAMER, HOWARD WILLIAM. The relationship between personality type and achievement in expository and creative writing. The University of Michigan, 1977.
Dissertation Abstracts 38:3384-A.
(creative writing)
- KUZIEMSKI, NANCY ELIZABETH. Relationships among imaginative play predisposition, creative thinking, and reflectivity-impulsivity in second-graders. Boston University School of Education, 1977.
Dissertation Abstracts 38:1861-B.
(primary education)
- KVASHNY, ALON. Creativity in landscape architectural education. West Virginia University, 1977.
Dissertation Abstracts 38:1634-B.
(architectural education)
- LANDRENEAU, ERIC PHILIP. The influence of modeling on children's creative performance. Auburn University, 1976.
Dissertation Abstracts 37:6855-A.
(modeling)
- LAVIK, PAUL RICHARD. A comparison of formal operational skills and factors identified with creativity. Case Western Reserve University, 1977.
Dissertation Abstracts 38:1302-A.
(operational skills)
- LEACH, MICHAEL BRUCE. Some aspects of the relationship between creativity and self-disclosure. Case Western

- Reserve University, 1976.
Dissertation Abstracts 38:878-B.
(self-awareness)
- LEAFBLAD, BRUCE HAROLD. The creative use of contemporary musical resources for worship (option II). University of Southern California, 1976.
Dissertation Abstracts 37:5432-A.
(music)
- LORENZ, KARL MICHAEL. The creative hypothesis and the teaching of science. Columbia University Teachers College, 1976.
Dissertation Abstracts 37:5015-A.
(science education)
- MacPHERSON, RODERICK, S. Identifying and training creative marketing employees. Mississippi State University, 1977.
Dissertation Abstracts 38:4339-A.
(marketing)
- MADSEN, CORNELIA MAY BATES. Creativity and music education: comparing two methods of teaching junior high school general music. University of Utah, 1977.
Dissertation Abstracts 38:539-A.
(music education)
- MATTHEWS, JOHN THOMAS. Creative responses to time in the novels of William Faulkner. The Johns Hopkins University, 1976.
Dissertation Abstracts 38:6486-A.
(Faulkner, William)
- McCARTHY, DIANNE ALICE. Differences in the performance of high-achieving and low-achieving gifted pupils in grades four, five, and six on measures of field dependence-field independence, creativity, and self-concept. University of Southern California, 1977.
Dissertation Abstracts 38:181-A.
(gifted children)
- McCLURE, DEE ANN DeNIO. An analysis of the relationship between transactional analysis miniscript position and creativity in college students. Georgia State University—School of Education, 1977.
Dissertation Abstracts 38:4053-A.
(transactional analysis)
- McCORD, STEWART NELSON. The relationship between teacher creativity and the identification of creative students at Lincoln Middle School, Gainesville, Florida. The University of Florida, 1976.
Dissertation Abstracts 38:682-A.
(teachers; elementary education)
- McGAVERN, MAUREEN LYNN. The effects of cognitive self-instruction on the creative performance and self-concept of college women. The University of Texas at Austin, 1977.
Dissertation Abstracts 38:4054-A.
(women; higher education)
- MIEDZINSKI, CHARLES. The moon in modern art and poetry: a study of the transformative feminine in the modern creative male. Union Graduate School—West, 1977.
Dissertation Abstracts 38:3777-A.
(art poetry)
- MOORE, EDWARD VERNELL. The relationship between the creativity of seven- and nine-year-old children and their ability to do Piagetian conservation tasks. East Texas State University, 1977.
Dissertation Abstracts 38:3271-A.
(Piagetian psychology)
- NELSON, JOHN GORDON. Creativity and delinquency as a function of physiological arousal and the stimulation-seeking motive: test of a theory. The University of Wisconsin-Madison, 1976.
Dissertation Abstracts 38:6374-A.
(delinquency)
- NOVOSEL, JOAN. The structural existentiality of art: inquiry into the nature of the creative process. The Pennsylvania State University, 1976.
Dissertation Abstracts 37:6905-A.
(art)
- O'BRIEN, JAMES PATRICK B. Generation and alternation of perceptual-motor patterns as a function of creativity in a monotonous task. The Catholic University of America, 1977.
Dissertation Abstracts 37:5817-B.
(perceptual-motor technique)
- O'LEARY, JOHN VINCENT. Changes in self-concept and creative problem-solving as a function of videotape feedback and focused discussion in task-oriented (brainstorming) group workshops. St. John's University, 1976.
Dissertation Abstracts 37:4998-A.
(groups)

- ORGAN, LINDA METZ. The effect of an experimental creative thought production program on figural creativity scores of second- and third-grade children. University of Southern California, 1977.
Dissertation Abstracts 38:1214-A.
(primary education)
- OSHUNS, MARGARET GWEN. An exploratory study of creative movement as a means of increasing positive self-concept, personal, and social adjustment of selected seventh grade students. The Ohio State University, 1977.
Dissertation Abstracts 38:555-A.
(movement; secondary education)
- PANUCCI, MARY ROTCHFORD. The relationship of sex and ethnicity to anxiety, self-concept, and creativity among continuation high school students. University of Southern California, 1977.
Dissertation Abstracts 38:4056-A.
(secondary education)
- PISANESCHI, PATRICIA YOST. Creative dramatics experience and its relation to the creativity and self-concept of elementary school children. Temple University, 1977.
Dissertation Abstracts 37:7648-A.
(creative drama; elementary education)
- QUILL, KATHERINE MAYBERRY. The poetry of Christina Rossetti: a study in the creative imagination. The University of Rochester, 1977.
Dissertation Abstracts 38:3520-A.
(Rossetti, Christina; poetry)
- REHAGEN, NICHOLAS JAMES. An investigation of coping, self-reward, and task oriented self-instructions in the enhancement of creativity in high school students. University of Missouri-Columbia, 1976.
Dissertation Abstracts 38:913-B.
(secondary education)
- RHEIN, MICHEAL ANN. Comparison of problem-solving teaching model and a creative-thinking teaching model through classroom interaction. Washington State University, 1977.
Dissertation Abstracts 38:3257-A.
(education)
- RINALDI, ANTHONY THOMAS. An exploratory content analysis of creative thinking in elementary school science textbooks for grades one, three, and five. University of the Pacific, 1976.
Dissertation Abstracts 37:5578-A.
(elementary education)
- RUNGSINAN, WINAI. Scoring of originality of creative thinking across cultures. University of Georgia, 1976.
Dissertation Abstracts 37:5003-A.
(cross-cultural studies)
- RUTKOWSKI, JANINE ETHEL. The components of giftedness: superior intelligence, creativity and leadership in relation to academic achievement. Wayne State University, 1977.
Dissertation Abstracts 38:2673-A.
(academic achievement)
- SARKE, FRED HENRY. Attitudes toward school environment from the perspectives of intermediate-grade children of varying creative ability. Boston University School of Education, 1976.
Dissertation Abstracts 37:4722-A.
(elementary education)
- SERLIN, RONALD CHARLES. The effects of a discovery laboratory on the science process, problem-solving, and creative thinking abilities of undergraduates. University of California, Berkeley, 1976.
Dissertation Abstracts 37:5729-A.
(higher education)
- SHEAN, SISTER JEANNETTE MARY, I.B.V.M. The effect of training in creative problem solving on divergent thinking and organizational perceptions of students and school administration. Northern Arizona University, 1977.
Dissertation Abstracts 38:585-A.
(educational administration; higher education)
- SHERMAN, MARSHA SUE BERKOWITZ. Selected affective characteristics and creative problem-solving performance in gifted elementary-school children. Fordham University, 1977.
Dissertation Abstracts 38:186-A.
(child psychology)
- SIERRA, VIOLA ROBERTA. An investigation of the relationship of ethnicity and sex to intelligence and certain dimensions of creativity. The University of New Mexico, 1976.
Dissertation Abstracts 38:6409-A.
(ethnicity)

- SILBERBERG GROSSMAN, CHERYL ANN. A comparison of the attitudes of elementary classroom teachers in Iowa and experts in the field of language arts toward self-expression in relation to other aspects of the language arts curriculum. The University of Iowa, 1977.
Dissertation Abstracts 38:3937-A.
(*language arts*)
- SIMHAI, FARAMARZ. The effects of failure and fantasy on creativity. The University of Manitoba (Canada), 1977.
Dissertation Abstracts 38:917-B.
(*failure; fantasy*)
- SMITH, ROBERT CARL. Creative motion as a performance technique: four sample analyses and a live demonstration. The Southern Baptist Theological Seminary, 1976.
Dissertation Abstracts 37:7603-A.
(*music*)
- STASO, WILLIAM HAYWARD. The effects of simulation games and creativity training on children's divergent thinking. The University of Texas at Austin, 1977.
Dissertation Abstracts 38:4060-A.
(*divergent thinking*)
- SUMNER, AIMEE CHRISTY. Creative potential and utilization of visual cues in verbal problem solving. University of California, Berkeley, 1976.
Dissertation Abstracts 38:862-B.
(*verbal problem solving*)
- TELOTTE, JAY PAUL. To talk creatively: a study of the writings of Walker Percy. The University of Florida, 1976.
Dissertation Abstracts 38:6489-A.
(*Percy, Walker*)
- THOMAS, RUBLE JOAN THOMPSON. Background and personality characteristics of creative college women. Mississippi State University, 1977.
Dissertation Abstracts 38:4063-A.
(*women; higher education*)
- THOMPSON, DENNIS NEAL. State variables related to creative thinking. The Ohio State University, 1977.
Dissertation Abstracts 38:2407-B.
(*creative thinking*)
- TONDRE, NANCY LOU. A creative process approach to art instruction with sixth-grade pupils: an evaluation of growth in divergent thinking abilities—United States dependents schools, European area. University of Southern California, 1976.
Dissertation Abstracts 38:1967-A.
(*art education*)
- TORIAN, CRUDDIE LEE. An evaluation of the development of a more positive self-image in middle school aged children through a particular creative writing program. Rutgers University, The State University of New Jersey (New Brunswick), 1976.
Dissertation Abstracts 37:7593-A.
(*creative writing*)
- TROLLOPE, MARGARET ELIZABETH. Creativity in Thomas Aquinas and Berdyaev. University of Southern California, 1976.
Dissertation Abstracts 37:7169-A.
(*Thomas Aquinas; Berdyaev, Nicholas*)
- WEBSTER, PETER RICHARD. A factor of intellect approach to creative thinking in music. The University of Rochester, Eastman School of Music, 1977.
Dissertation Abstracts 38:3136-A.
(*music*)
- WEISBERG, JEFFREY LEE. The motivations and effects of daily creative writing. The University of Michigan, 1977.
Dissertation Abstracts 38:3452-A.
(*creative writing*)
- WESTERFIELD, WILLIAM A. A model program of creative dramatic training for children: a formulation based upon investigation of the historical/critical evolution of creative dramatics in America integrated with the theories of English child drama. Wayne State University, 1976.
Dissertation Abstracts 37:6848-A.
(*creative drama*)
- WHISENANT, WILLIAM FRANKLIN. Bilateral EEG biofeedback and creativity. Oklahoma State University, 1976.
Dissertation Abstracts 37:4659-A.
(*EEG biofeedback*)
- WRIGHT, LENARD JOSEPH. The use of counselor selection instruments and measures of creativity in the construction of prediction equations for counselor trainee selection. The College of William and Mary in Virginia, 1976.
Dissertation Abstracts 37:4659-A.
(*EEG biofeedback*)

METODOS Y PROGRAMAS
DE
DESARROLLO DE LA CRATIVIDAD

Fuente de Información:

-The Journal of Creat.Behavior

An Updated Representative List of Methods and Educational Programs For Stimulating Creativity*

This list of methods and programs has been developed for two major purposes: first, to serve as a source of references for further study of particular methods and programs; and second, as an indication of the relationship of a wide variety of methods and programs to the common goals of creative development and expression. Many of the items described first appeared in the *Creative Behavior Guidebook* by Sidney J. Parnes, published by Charles Scribner's Sons.

No attempt has been made to provide detailed explanations of any of the methods or programs. Nor is the list intended to be completely comprehensive or critical; certainly, we have not uncovered every possible resource which might have been included. Neither is every item which has been included of equal quality or importance. This compilation attempts to provide merely a representative listing of the great range of available methods, resources, and programs. Stimulation of the feelings and emotions of persons, to improve or enhance sensitivity to feelings, environments, and responses of others, as well as to develop values and release creative potential.

BORTON, T. *Reach, Touch, and Teach*. New York: McGraw-Hill, 1970.

BROWN, G. I. *Human Teaching for Human Learning*. New York: Viking, 1971.

CASEBEER, R. L. *Project Prometheus: Education for the Techno-ironic Age*. (1968). Jackson County Schools, 1133 South Riverside, Medford, Oregon, 97501.

* An updated version of an article which appeared in the "Creative Behavior Guidebook" by Sidney J. Parnes, published by Charles Scribner's Sons.

GREENBERG, H. M. *Teaching With Feeling*. New York: Macmillan, 1969.

GUNTHER, B. *Sense Relaxation*. New York: Collier, 1968.

JOHNSON, J. L. & SEAGULL, A. A. "Form and function in the affective training of teachers." *Phi Delta Kappan*, 1968, 50, 166.

KRATHWOHL, D. R., BLOOM, B. S. & MASIA, B. B. *Taxonomy of Educational Objectives, Handbook II: The Affective Domain*. New York: David McKay, 1964.

MAGER, R. F. *Developing Attitude Toward Learning*. Palo Alto, California: Fearon, 1968.

NEILL, A. S. *Summerhill: a Radical Approach to Child Rearing*. New York: Hart Publishing, 1960.

ROGERS, C. R. *On Becoming a Person*. Boston: Houghton-Mifflin, 1961.

ROGERS, C. R. *Freedom to Learn*. Columbus: Merrill, 1969.

SHAFFEL, F. *Role Playing for Social Values*. Englewood Cliffs: Prentice-Hall, 1967.

SPOLIN, V. *Improvisation for the Theater*. Evanston, Illinois: Northwestern University Press, 1967.

WEINSTEIN, G. & FANTINI, M. D. *Toward Humanistic Education: a Curriculum of Affect*. New York: Praeger, 1970.

Emphasizes the detailed observation of each particular characteristic or quality of an item or situation. Attempts are then made to profitably change the characteristic or to relate it to a different item. See: Crawford, R. P. *Direct Creativity* (with attribute listing). Wells, Vermont: Fraser, 1964.

A program to increase the individual's sensitivity to what is going on within himself and how he relates to the here and now. See: Perls, F. S., Hefferline, R. F. & Goodman, P. *Gestalt Therapy*. New York: Julian Press, 1951.

An educational program of ten documentary biographical films and a flexible textbook. It provides filmed contact with exemplary personalities and opportunity to draw from students' own inner resources in expressing themselves. Designed for college-bound students. See: Drews, E. M. & Knowlton, D. "The being and becoming series for college-bound students". *Audionisual Instruction*, 1963 (January), 8, 29-32.

A technique which seeks discovery in nature of ideas which are related to the solution of man's problems. For example, attributes of the eye of a beetle have suggested new types of groundspeed indicators for aircraft. See: "Bionics", J. *Creative Behavior*, 1968, 1, 52-57.

Promotes rapid and unfettered associations in group discussions through deferment-of-judgment. See: Osborn, A. F. *Applied Imagination*. New York: Scribners, 1963.

The Cornell Candid Camera Collection, which includes films originally made for and used by the television program, has many delightful short films which illustrate principles of creative problem

2. ATTRIBUTE LISTING

3. AWARENESS DEVELOPMENT

4. BIOGRAPHICAL FILM PROGRAM

5. BIONICS

6. BRAIN-STORMING

7. CANDID CAMERA FILMS

1. AFFECTIVE DOMAIN

TORRANCE, E. F. & MYERS, R. *Creative Learning and Teaching*. New York: Dutton, 1970.

WODTKE, K. & WALLEN, N. "Teacher classroom control, pupil creativity, and pupil classroom behavior." *Journal of Experimental Education*, 1965, 34, 59-65

Participants record their thoughts about a problem several times daily, then review the list, selecting the most promising ideas for further investigation. See: Haefele, J. W. *Creative Innovation*. New York: Reinhold, 1962.

A program of exercises designed to increase the college student's facility in discovering relationships within the knowledge he possesses, and thereby in creating new knowledge. Emphasizes words as tools of the mind and the thought process. See: Upton, A. & Samson, R., *Creative Analysis*. New York: Dutton, 1964.

Emphasizes how instructions are given (problem presented, etc.) as a key determinant in stimulating individual or group production of creative responses. See unpublished doctoral dissertation (67-15607), Colgrove, Melba, Annetta. "Stimulating Creative Problem Solving Performance Innovative Set". University of Michigan, 1967.

A program for adults and college-level students; many exercises suitable for high school students. The exercises are designed to remove internal governors and to provide practice in stretching the imagination in problem-finding and problem-solving. Problems are included on product design and on presenting ideas. Can be self-instructional. Available from: W. O. Uraneck, 56 Turning Mill Road, Lexington, Massachusetts 02173 (1963).

Many recent developments in curriculum and instruction have been concerned with providing opportunities for creative growth. In this section, and the next five, several representative publications are listed in a variety of curriculum areas. (See also Affective Domain.)

FRANCO, J. M. *Project Beacon*. Public Schools, Rochester, New York 14608. (Concerned with the development of ego strength in primary grades.)

GIBSON, J. S. *The Intergroup Relations Curriculum*. Medford, Massachusetts: Tufts University Press.

JAYNES, R. & WOODBRIDGE, B. *Bowman Early Childhood Series*. Glendale, California: Bowman Publishing, 1969. (Designed to help develop positive self-awareness and identity, awareness of self as a person, ability to relate to others.)

KRESSE, F. H. *Match Projects*. Boston: American Science and Engineering, Inc., 20 Overland Street. (Materials and activities across many areas, for grades 4-6+.)

MASSIALAS, B. G. & ZEVIN, J. *Creative Encounters in the Classroom*. New York: Wiley, 1967.

For anthologies dealing with educational and curricular implications of creativity studies:

10. COLLECTIVE NOTEBOOK

11. CREATIVE ANALYSIS

12. CREATIVE INSTRUCTIONS

13. CREATIVE THINKING WORKBOOK

14. CURRICULUM - GENERAL

...writing and effective (as well as not-so-effective) thinking. Write for further information and catalog to: Du Art Film Laboratories, Du Art Film Building, 245 West 55th Street, New York, New York 10019.

Focuses one's attention on a logical list of diverse categories to which the problem could conceivably relate. See: Osborn, A. F. *Applied Imagination*. New York: Scribners, 1963. (See also Think Products).

Many articles and books have been addressed to the classroom teacher, providing ideas for encouraging creativity in the classroom. The following bibliography summarizes some useful resources:

BURTON, W. H., KIMBALL, R. B. & WING, R. L. *Education for effective thinking*. New York: Appleton-Century-Crofts, 1960. (pp. 323-6, 342-3 in part.)

CARLSON, R. K. "Emergence of creative personality." *Childhood Education*, 1960, 36, 402-404.

COLE, H. P. "Process curricula and creative development." *Journal of Creative Behavior*, 1969, 3, 243-259.

GIVENS, P. R. "Identifying and encouraging creative processes." *Journal of Higher Education*, 1962, 33, 295-301.

HALLMAN, R. J. "Techniques of creative teaching." *Journal of Creative Behavior*, 1967, 1, 325-330.

HUGHES, H. K. "The enhancement of creativity." *Journal of Creative Behavior*, 1969, 3, 73-83.

HUTCHINSON, W. L. "Creative and productive thinking in the classroom." *Journal of Creative Behavior*, 1967, 1, 419-427.

KRANYIK, R. D. & WAGNER, R. A. "Creativity and the elementary school teacher." *Elementary School Journal*, 1965, 66, 2-9.

RUSCH, R. R., DENNY, D. & IVES, S. "Fostering creativity in the sixth grade." *Elementary School Journal*, 1965, 65, 262-268.

SMITH, J. A. *Setting conditions for creative teaching in the elementary school*. Boston: Allyn and Bacon, 1966. (Also: several companion paperbacks dealing with specific subject areas.)

STRANG, R. "Creativity in the elementary school classroom." *NEA Journal*, 1961, 50, 20-22.

TAYLOR, C. W. & HARDING, H. F. "Questioning and creating a model for curriculum reform." *Journal of Creative Behavior*, 1967, 1, 22-33.

TORRANCE, E. P. *Guiding creative talent*. Englewood Cliffs: Prentice Hall, 1962.

TORRANCE, E. P. *Rewarding Creative Behavior*. Englewood Cliffs: Prentice Hall, 1965.

TORRANCE, E. P. "Developing creativity through school experiences." In Parnes, S. J. and H. Harding (Eds.) *A Source Book For Creative Thinking*. New York: Scribners, 1962, pp. 31-47.

TORRANCE, E. P. *Encouraging Creativity in the Classroom*. Dubuque, Iowa: William C. Brown, 1970.

8. CHECKLISTS

8. CLASSROOM TEACHING AND CREATIVITY

EDUCATIONAL RESEARCH COUNCIL OF AMERICA. *Concepts and Inquiry*. (Gr. K-8). Boston: Allyn and Bacon.

LIPPITT, R. *Social Science Laboratory Units*. (Gr. 4-6). Chicago: Science Research Associates.

MUESSIG, R. *Discussion Pictures for Beginning Social Studies*. New York: Harper and Row, 1967.

TABA, H. & DURKIN, M. *Taba Social Studies Curriculum*. (Gr. 1-8). Reading, Mass.: Addison-Wesley Co.

20. DELPHI TECHNIQUE

Polling procedure resembling an absentee "brainstorming" effort used to generate alternative futures for a particular topic or series of topics. See: Helmer, Olaf. *SOCIAL TECHNOLOGY Basic*, 1966. For additional references, contact Book Service, World Future Society, P.O. Box 19285, Twentieth Street Station, Washington, D.C., 20036.

21. DEVELOPMENTAL STAGE ANALYSIS OF CREATIVITY

See: Gowan, J. C. *The Development of the Creative Individual*. (1971). Robert Knapp Pub., Box 7234, San Diego, California, 92107.

CARON, A. J. "A test of Maltzman's theory of originality training." *Journal of Verbal Learning and Verbal Behavior*, 1963, 1, 436-442.

DUNCAN, C. P. "Attempts to influence performance on an insight problem." *Psychological Reports*, 1961, 9, 35-42.

GALLUP, H. F. "Originality in free and controlled association responses." *Psychological Reports*, 1963, 13, 923-929.

MALTZMAN, I. "On the training of originality." *Psychological Review*, 1960, 67, 229-242.

MALTZMAN, I., BELLONI, MARIGOLD, & FISHBEIN, M. "Experimental studies of associational variables in originality." *Psychological Monographs*, 1964, 78, 3. (Whole #580).

MALTZMAN, I., BROOKS, L., BOGARTZ, W. & SUMMERS, S. "The facilitation of problem-solving by prior exposure to uncommon responses." *Journal of Experimental Psychology*, 1958, 56, 399-406.

MALTZMAN, I., BOGARTZ, W. & BREGER, L. "A procedure for increasing word association originality and its transfer effects." *Journal of Experimental Psychology*, 1958, 56, 392-398.

MALTZMAN, I. & GALLUP, H. F. "Comments on 'originality' in free and controlled association responses." *Psychological Reports*, 1964, 14, 573-574.

MALTZMAN, I., SIMON, S., RASKIN, P. & LICHT, L. "Experimental studies in the training of originality." *Psychological Monographs*, 1960, 74(6). Whole #493.

GOWAN, J. C., DEMOS, G. D. & TORRANCE, E. P. (Eds.) *Creativity: its Educational Implications*. New York: Wiley, 1967.

DAVIS, G. A. & SCOTT, J. A. (Eds.) *Training Creative Thinking*. New York: Holt, Rinehart, and Winston, 1971.

TREEFINGER, D. J. (Ed.) *Readings on Creativity in Education*. To be published by Prentice-Hall, Inc.

DAVIS, R. B. *The Madison Project*. Reading, Massachusetts: Addison Wesley. Five different curricula; grades 2-8.

MATTHEWS, G. *Nuffield Mathematics Project*. New York: Wiley. A British program for ages 5-13.

WERNITZ, J. H. *MINNEMAST Project*. For grades K-6; write: 720 Washington Avenue SE, Minneapolis, Minnesota 55414.

DUNN, L. M. *Peabody Language Development Kit*. American Guidance Publishers, Circle Pines, Minnesota 55014.

FROSTIG, M. *Frostig Visual Perception Program*. Chicago: Follett.

STENDLER, C. *Early Childhood Curriculum: a Pinget Approach*. Boston: American Science and Engineering.

For research on creativity among preprimary children, contact Professor Elizabeth Starkweather, Oklahoma State University, Stillwater, Oklahoma.

CLYMER, T. et al. *Reading 360*. Boston: Ginn and Company, 1969. An innovative series, in which E. Paul Torrance served as creativity consultant.

MEDEIROS, V. *The Voices of Man Literature Series*. Reading, Massachusetts: Addison-Wesley. High school literature series for disadvantaged students.

MOFFET, J. *A Student Centered Language Arts Curriculum*. (Volume 1: K-6; Volume 2: K-13). Boston: Houghton Mifflin, 1968.

BROWN, R. R. *Elementary Science Study*. (K-6). Manchester, Missouri: Webster Division, McGraw-Hill.

KARPLUS, R. & THIER, H. D. *Science Curriculum Improvement Study*. (K-6). Chicago: Rand-McNally.

LaSALLE, D. Write for information concerning an independent science center. *Talcott Mountain Science Center*, Montevideo Road, Avon, Connecticut 06001.

MAYOR, J. *Science: a Process Approach*. (K-6). New York: Xerox Corporation.

WASHTON, N. S. *Teaching Science Creatively*. Philadelphia: W. B. Saunders, 1967.

ANDERSON, R. D., DeVITO, A., DYRLI, O. E., KELLOGG, M., KOCHENDORFER, L. & WEIGAND, J. *Developing Children's Thinking Through Science*. Englewood Cliffs: Prentice-Hall, 1970.

BRUNER, J. S. *Man: a Course of Study*. Curriculum Development Associates, 1211 Connecticut Ave., NW, Washington, D. C. 20036.

EDCOM SYSTEMS. *Space, Time, and Life*. (Grades 4-6). EDCOM Systems, 145 Witherspoon Road, Princeton, N. J. 08540.

22. EXPERIMENTAL PSYCHOLOGY TECHNIQUES

23. FORCED RELATIONSHIP TECHNIQUES

24. FUTURISTICS

Specific types of exercises designed to derive new combinations of items and thoughts. See: Whiting, C. S. *Creative Thinking*. New York: Reinhold, 1958. (See also Management of Intelligence; Racking)

Predicting the future, with projections for five, ten, and fifty year periods. Write: Carl Gregory, California State College, School of

15. CURRICULUM - MATHEMATICS

16. CURRICULUM - PREPRIMARY

17. CURRICULUM - READING, LITERATURE, LANGUAGE ARTS

18. CURRICULUM - SCIENCE

19. CURRICULUM - SOCIAL STUDIES

Business, Long Beach, California 90801. Also contact: World Future Society, P.O. Box 19285, 20th St. Station, Washington D.C. 20036.

Approaches which help the individual to discover multiple meanings or relationships in words and expressions. See: Hayakawa, S. I. *Language in Thought and Action*. New York: Harcourt, Brace and World, Inc., 1964. For continuing current information, see ETC.: a *Review of General Semantics*, a quarterly journal with editorial offices at San Francisco State College, San Francisco, California 94132. (Business office: 540 Powell Street, San Francisco, California 94108.) See: True, S. R. "A Study of the Relation of General Semantics and Creativity." *Dissertation Abstracts*, 1964, 25 (4), 2390.

(Note: a conference on Creativity and General Semantics was held in conjunction with the 17th Annual Creative Problem-Solving Institute, in June 1971.)

A problem-solving approach (and/or training program) developed at the college and adult level. It stresses multiple viewpoints and a wide search for problem-elements; applies many methods similar to the older Job Relations Training program. See: Figors, P. W. & Figors, F. C. *Case Method in Human Relations: the Incident Process*. New York: McGraw-Hill, 1961.

An approach (or training program) that emphasizes "what a man does with information," i.e., how he interrelates facts in analyzing problems and making decisions. Developed at adult level. See: Kepner, C. H. & Tregoe, B. B. *The Rational Manager*. New York: McGraw-Hill, 1965.

A number of techniques for creative problem-solving, including negative ideation, 7 x 7 technique, and others, are included in: Carl E. Gregory. *The Management of Intelligence: Scientific Problem Solving and Creativity*. New York: McGraw-Hill, 1967.

A system involving the methodical interrelating of all elements of a problem in order to discover new approaches to a solution. See: Allen, M. S. *Morphological Creativity*. Englewood Cliffs, N. J.: Prentice-Hall, 1962.

A program on problem-solving skills for high-IQ first graders. Consists of units called "games." Presented by the teacher as a programmed script for individual instruction (one child at a time). See: Anderson, R. C. "Can First Graders Learn an Advanced Problem-Solving Skill?" *Journal of Educational Psychology*, 1965, 56(6), 283-294.

A survey of materials and resources which can be utilized in process education: Seferian, A., & Cole, H. P. *Encounters in Thinking: a Compendium of Curricula for Process Education*. Buffalo, New York: Creative Education Foundation, (Occasional Paper # 6).

25. GENERAL SEMANTICS

A self-instructional program for the upper elementary grades. It attempts to help children improve their creative problem-solving ability. To be published, in an expanded version, by Charles E. Merrill, Inc., of Columbus, Ohio. Considerable research has been conducted in which the original version of the *Productive Thinking Program* was used; much of this research is reviewed in: Treffinger, D. J. & Ripple, R. E. "Programmed instruction in creative problem-solving." *Educational Leadership*, 1971, 28, 667-675. Other published reports include:

COVINGTON, M. V. "Some experimental evidence on teaching for creative understanding." *The Reading Teacher*, 1967 (Feb.), 390-396.

COVINGTON, M. V. & CRUTCHFIELD, R. S. "Facilitation of creative problem-solving." *Programmed Instruction*, 1965, 4, 3-5, 10.

CRUTCHFIELD, R. S. "Creative thinking in children: its teaching and testing." In: H. Brim, R. Crutchfield and W. Holtzman (Eds.) *Intelligence: Perspectives 1965*. New York: Harcourt, Brace, and World, 1966 (pp. 33-64.)

CRUTCHFIELD, R. S. "Instructing the individual in creativity." In: *Educational Testing Service's Individualizing Instruction* (Princeton, 1965); also in: Mooney and Razik's *Explorations in Creativity* (1967), pp. 196-206.

CRUTCHFIELD, R. S. & COVINGTON, M. V. "Programmed instruction and creativity." *Programmed Instruction*, 1965, 4, 1-2, 8-10.

EVANS, D., RIPPPE, R. E. & TREFFINGER, D. J. "Programmed instruction and productive thinking: a preliminary report of a cross-national comparison." In: Dunn, W. R. & Holyroyd, C. (Eds.) *Aspects of Educational Technology*. London: Methuen, 1968 (115-120).

OLTON, R. M. "A self-instructional program for the development of productive thinking in fifth- and sixth-grade children." In: F. E. Williams (Ed.) *First Seminar on Productive Thinking in Education*. St. Paul, Minnesota: Macalester College, 1966, 53-60.

OLTON, R. M. "A self-instructional program for developing productive thinking skills in fifth- and sixth-grade children." *Journal of Creative Behavior*, 1969, 3, 16-25.

OLTON, R. M. & CRUTCHFIELD, R. S. "Developing the skills of productive thinking." In: Mussen, P., Langer, J. & Covington, M. (Eds.) *New directions in developmental psychology*. New York: Holt, Rinehart, and Winston, 1969.

OLTON, R. M., WARDROP, J., COVINGTON, M., GOODWIN, W., CRUTCHFIELD, R., KLAUSMEIER, H. & RONDA, T. "The development of productive thinking skills in fifth-grade children." Technical Report #34. Madison: University of Wisconsin-Rand D Center for Cognitive Learning, 1967.

RIPPLE, R. E. & DACEY, J. S. "The facilitation of problem-solving and verbal creativity by exposure to programmed instruction." *Psychology in the Schools*, 1967, 4, 240-245.

- 35. RACKING TECHNIQUES
 (also 7x7 technique and other forcing techniques)
 See: Gregory, C. E. *Management of Intelligence: Scientific Problem-Solving & Creativity*. New York: McGraw-Hill, 1967.
- 36. SELF-ENHANCING EDUCATION
 Emphasis on basic principles of creative problem-solving, including education for setting as well as solving one's own problems. See: Randolph, Norma & Howe, W. A. *Self-Enhancing Education, a Program to Motivate Learners*. Sanford Press, Sanford Office, 200 California Avenue, Palo Alto, California, 1967.
- 37. SELF-INSTRUCTIONAL COURSE IN APPLIED IMAGINATION
 Programmed set of 28 self-instructional booklets. For complete curriculum No. 015677 or microfiche of report EDO-10382 write to ERIC Document Report Service, 4936 Fairmont Ave., Bethesda, Maryland 20014.
- 38. SENSITIVITY ("T GROUP")
 A training program designed to help a person gain insight into himself and his functioning in a group. It attempts to increase the person's openness to ideas and viewpoints. See: Bradford, Leland P., Gibb, Jack R. & Benne, K. (eds.). *T Group Theory and Laboratory Method*. New York: Wiley, 1964.
 (See Affective Domain)
- 39. STRUCTURE OF INTELLECT
 A model devised by J. P. Guilford giving organization to the various factors of intellect, and arranging them into three grand dimensions: contents, operations, and products.
 See: Guilford, J. P. *The Nature of Human Intelligence*. New York: McGraw-Hill Co., 1967.
- 40. SYNECTICS (OR OPERATIONAL CREATIVITY)
 Guilford, J. P. *Intelligence, Creativity, and Their Educational Implications*. San Diego: Knapp, 1968.
 A training program which stresses the practical use of analogy and metaphor in problem-solving. The Synectics mechanisms "force new ideas and associations up for conscious consideration rather than waiting for them to arise fortuitously." Developed at adult level. See: Gordon, W. J. *Synectics: the Development of Creative Capacity*. New York: Harper Bros. 1961.
- 41. THEORETICAL ISSUES
 The question, "Can creativity be developed?" has interested many scholars, and the literature, both supportive and critical, contains many stimulating papers. Among them are:
 ANDERSON, H. H. "Creativity and education." *College and University Bulletin*, 1961, 13.
 AUSUBEL, D. P. "Fostering creativity in the school." *Proceedings of the Centennial Symposium, "How Children Learn."* Toronto, Ontario, Canada: Phi Delta Kappa and O.I.S.E., 1967, 37-49.
 AUSUBEL, D. P. *Educational psychology: a cognitive view*. New York: Holt, Rinehart and Winston, 1968. (Ch. 16, particularly pp. 549-555, 559-562.)
 AUSUBEL, D. P. & ROBINSON, F. *School learning*. New York: Holt, Rinehart and Winston, 1969. (Ch. 17, partic. 523-540, 543-4).

TREFFINGER, D. J. & RIPPLE, R. E. *The effects of programmed instruction in productive thinking on verbal creativity and problem-solving among elementary school children*. Ithaca, New York: Cornell University, 1968. Final Report of USOE Research Project OEG-0-8-080002-0220-010.

TREFFINGER, D. J. & RIPPLE, R. E. "The effects of programmed instruction in productive thinking on verbal creativity and problem-solving among pupils in grades four through seven." *Irish Journal of Education*, 1970, 4, 47-59.

TREFFINGER, D. J. & RIPPLE, R. E. "Developing creative problem-solving abilities and related attitudes through programmed instruction." *Journal of Creative Behavior*, 1969, 3, 105-110.

WARDROP, J. L., OLTON, R., GOODWIN, W., COVINGTON, M., KLAUSMEIER, H., CRUTCHFIELD, R. & RONDA, T. "The development of productive thinking skills in fifth-grade children." *Journal of Experimental Education*, 1969, 37, 67-77.

These include a variety of techniques such as role playing and role reversal. In psychodrama the attempt is made to bring into focus all elements of an individual's problem; whereas in sociodrama the emphasis is on shared problems of group members. Elements of these techniques have been used in various types of educational settings and training programs. See: Moreno, J. L., *Who Shall Survive?*, New York: Beacon House, 1953. For current reading, see the quarterly journal *Group Psychotherapy* by the same publisher.

The *Purdue Creativity Training Program* consists of 28 audio tapes and accompanying printed exercises, for the development of creative thinking and problem-solving abilities among elementary school pupils. For further information, write: John F. Feldhusen or Donald J. Treffinger, Educational Psychology Section, Purdue University, South Campus Courts G, Lafayette, Indiana 47907. Published descriptions and research reports include:

BAHLKE, S. J. *A study of the enhancement of creative abilities in elementary school children*. Unpublished master's thesis, Purdue University, 1967.

BAHLKE, S. J. *Componential evaluation of creativity instructional materials*. Unpublished doctoral thesis, Purdue University, 1969.

FELDHUSEN, J. F., BAHLKE, S. J. & TREFFINGER, D. J. "Teaching creative thinking." *Elementary School Journal*, 1969, 70, 48-53.

FELDHUSEN, J. F., TREFFINGER, D. J. & BAHLKE, S. J. "Developing creative thinking: the Purdue Creativity Program." *Journal of Creative Behavior*, 1970, 4, 85-90.

FELDHUSEN, J. F., TREFFINGER, D. J. & THOMAS, S. J. B. *Global and Componential Evaluation of Creativity Instructional Materials*. Buffalo, N. Y.: Creative Education Foundation, 1971.

ROBINSON, W. L. T. *Taped-creativity-series versus conventional teaching and learning*. Unpublished master's thesis, Atlanta University, 1969.

WBAA. *Creative Thinking: the American Pioneers*. (A manual for teachers). West Lafayette, Indiana: Purdue University, 1966.

- DANZIGER, K. "Fostering creativity in the school: social psychological aspects." *Proceedings of the Centennial Symposium, "How Children Learn."* Toronto: Phi Delta Kappa and O.I.S.E., 1967, 50-59.
- deMILLE, R. "The creativity boom." *Teachers College Record*, 1963, 54, 199+.
- GAGNE, R. M. *The conditions of learning*. New York: Holt, Rinehart, Winston, 1965. (partic. pp. 166-170.)
- GETZELS, J. W. "Creative thinking, problem-solving, and instruction." In *NSSE Yearbook, Theories of learning and instruction*. 1964, 240-267.
- GUILFORD, J. P. "Factors that aid and hinder creativity." *Teachers College Record*, 1962, 63, 391.
- HALLMAN, R. J. "Can creativity be taught?" *Educational Theory*, 1964, 14, 15+.
- ARNES, S. J. "Can creativity be increased?" In *Parnes and Harding. A source book for creative thinking*. New York: Charles Scribner's Sons, 1962, pp. 151-168.
- ARNES, S. J. *Creative potential and the educational experience*. Buffalo: Creative Education Foundation, 1967. (Occasional Paper #2.)
- TAYLOR, C. W. (Ed.) *Creativity: Progress and Potential*. N. Y.: Wiley, 1964 (Ch. 3 and 4).
- TAYLOR, C. W. & WILLIAMS, F. E. (Eds.) *Instructional Media and Creativity*. New York: Wiley, 1966.
- WHITE, W. F. *Psychosocial principles applied to classroom teaching*. New York: McGraw-Hill, 1969. (Ch. 7, particularly pp. 136ff.)
42. THINK PRODUCTS
A series of materials for teachers and industry to stimulate creative performance. Included is a series of TNT materials for teachers (techniques and tips) and a little magazine called "The Creative Thinker". Available from Think Products, 1209 Robin Hood Circle, Towson, Md. 21204.
43. THINKING CREATIVELY
Gary A. Davis, Department of Educational Psychology, University of Wisconsin, Madison, Wisconsin, has been active in research on the development of creative thinking abilities, and in constructing instructional programs and materials as well. He has also published with Joseph A. Scott, an anthology entitled, "Training Creative Thinking". New York: Holt, Rinehart, and Winston, 1971. Related articles and materials include:
DAVIS, G. A. "Training creativity in adolescents: a discussion of strategy." *Journal of Creative Behavior*, 1969, 3, 95-104.
DAVIS, G. A. & HOUTMAN, S. E. *Thinking creatively: a guide to training imagination*. Madison: University of Wisconsin Res. and Devel. Center for Cognitive Learning, 1968.
DAVIS, G. A., HOUTMAN, S., WARREN, T. & ROWETON, W. "A program for training creative thinking: I. Preliminary Field Test." Madison: University of Wisconsin, Res. and Devel. Center for Cognitive Learning, 1969.
- DAVIS, G. A. & MANSKE, M. "An instructional method of increasing originality." *Psychonomic Science*, 1966, 6, 73-74.
- DAVIS, G. A. & ROWETON, W. "Using idea checklists with college students: overcoming resistance." *Journal of Psychology*, 1968, 70, 221-226.
- MANSKE, M. & DAVIS, G. "Effects of simple instructional biases upon performance on the Unusual Uses Tests." *Journal of General Psychology*, 1968, 79, 25-33.
- E. Paul Torrance, Professor of Educational Psychology at the University of Georgia, Athens, Georgia, has developed with colleagues several sets of instructional materials for fostering creative thinking among elementary school children. His *Ideabooks* series, with Robert Myers, includes "Can You Imagine?", "For Those Who Wonder," "Invitations To Thinking and Doing," "Invitations To Speaking and Writing Creatively," and "Plots, Puzzles, and Plays." The *Imagicraft* series, with B. F. Cunningham, includes recorded exercises, based on biographical sketches of famous people and the "Sounds and Images" exercises. Most are intended for elementary school children, but contain imaginative exercises which might readily be used with adolescents and adults with minor modifications. For information, write Ginn and Company, Waltham, Massachusetts 02154. The *Torrance Tests of Creative Thinking* are published by the Personnel Press, Princeton, New Jersey.
- See also:
BRITTON, R. J. *A study of creativity in selected sixth-grade groups*. Unpublished doctoral thesis, University of Virginia, 1967.
- TORRANCE, E. P. & GUPTA, R. "Development and evaluation of recorded programmed experiences in creative thinking in the fourth grade." Minneapolis: University of Minnesota, Bureau of Educational Research, 1964.
- TORRANCE, E. P. "Priming creative thinking in the primary grades." *Elementary School Journal*, 1961, 62, 34-41. (See also Classroom Teaching and Creativity above.)
- Training programs applying general principles of creative problem-solving to group efforts toward reducing costs or optimizing value. Adult level. See: Miles, L. D., *Techniques of Value Analysis and Engineering*. New York: McGraw-Hill, 1961; also Value Engineering Handbook, H111, U. S. Department of Defense, March 29, 1963 (U. S. Government Printing Office, Washington, D. C.). For current information, conference reports, bibliographies, etc., write Society of American Value Engineers, Windy Hill, Suite E-9, 1741 Roswell Street, Smyrna, Georgia 30080.
- A symbolic logic game designed to increase one's ability to discover new relationships in a logical manner. Portions applicable at elementary level, proceeding through adult levels. Available from author, L. E. Allen (WFF 'N PROOF, *The Game of Modern Logic*), P.O. Box 71, New Haven, Connecticut 06501.
44. TORRANCES MATERIALS
45. VALUE ENGINEERING (OR VALUE ANALYSIS, VALUE INNOVATION, VALUE MANAGEMENT, ETC.)
46. WFF 'N PROOF

47. WILLIAMS' MODEL

Frank E. Williams, Portland State College, Portland, Oregon, has developed an approach for helping teachers integrate the teaching of cognitive and affective skills with the presentation of subject matter. Recent published reports include:

WILLIAMS, F. E. "Fostering classroom creativity." *Cal. Teachers Assn. Journal*, March 1961.

WILLIAMS, F. E. "The search for the creative teacher." *Cal. Teachers Assn. Journal*, January 1964, 60, 14-16.

WILLIAMS, F. E. "Perspective of a model for developing productive-creative behaviors in the classroom." In: Williams, F. E. (Ed.) *First Seminar on Productive Thinking in Education*. St. Paul: Macalester College, 1966, 108-116.

WILLIAMS, F. E. "Training children to be creative may have little effect on original classroom performance, unless..." *Cal. Journal of Ed. Research*, 1966, 17.

WILLIAMS, F. E. "Models for encouraging creativity in the classroom by integrating cognitive-affective behaviors." *Educational Technology*, 1969, 9, 7-13.

WILLIAMS, F. E. *Classroom Ideas For Encouraging Thinking and Feeling*. Buffalo, New York: D. O. K. Publishers, 711 East Delaware Avenue, Buffalo, N. Y. 14215.

WILLIAMS, F. E. *Media For Developing Creative Thinking in Young Children*. Buffalo, New York: Creative Education Foundation, 1968 (Occasional Paper #3).

48. WORK SIMPLIFICATION

An industrial training program that applies some of the general principles of creative problem-solving to the simplification of operations or procedures. Provides opportunity for personnel to use their mental resources in helping improve organizational operations, using simple industrial engineering principles. ("Job Methods Training," as well as other similarly named programs of World War II and thereafter, applied the basic concepts of this program.) See: Goodwin, H. F. "Work Simplification" (a documentary series of articles). *Factory Management and Maintenance*, July 1958. Briefer but more recent information may be obtained from Work Simplification Conferences, P. O. Box 30, Lake Placid, New York 12947 and from an article on Work Simplification by Auren Uris in the September 1965 issue of *Factory*.

49. YOUNG THINKER (1964)

For children between 5-10 years of age. A series of more than 50 projects and exercises which can be used by the individual or by groups. These have been used in the home and in schools. Available from W. O. Uraneck, 56 Turning Mill Road, Lexington, Massachusetts 02173.

Donald J. Treffinger, Associate Professor, Educational Psychology. Address: Purdue University, School of Humanities, Social Science and Education, Lafayette, Indiana 47907.

John Curtis Gowan, Professor, Dept. of Education. Address: San Fernando Valley State College, Northridge, California 91324.

INSTRUMENTOS PARA EL ESTUDIO
DE
LA CONDUCTA CREATIVA Y EL TALENTO CREADOR

Fuente de Información:

- KALTSOUNIS.B.: "Instruments Useful in Studying Creative Behavior y DAVIS G. A. and Creative Talent". The Joun.Creative Behavior
 - .Vol.5º, Nº.2º, 1.971, Págs:117 - 126
 - .Vol.5º, Nº.3º, 1.971, Págs:162 -165
 - .Vol.6º, Nº.4º, 1.972, Págs:268 - 274

A-C TEST OF CREATIVE ABILITY, by D. H. Harris & A. L. Simberg. Requires the examinee to write consequences of a described situation, explanations of statements assumed to be true, improvements of common appliances, solutions in situational problems and uses of common objects. Scoring rationale based upon assumption that "more creative" individuals will produce higher quantities of ideas, ideas of better quality, and more unique ideas. Available from *Education-Industry Service*.

ALTERNATE USES (AU), by P. R. Christensen, J. P. Guilford, P. R. Merrifield, & R. C. Wilson. A measure of spontaneous flexibility (divergent production of semantic classes) defined as the ability to produce a variety of class ideas in connection with an object or other unit of thought. Jr. high school through college and adult levels. Available from *Sheridan Psychological Services, Inc.*

ASSOCIATIVE FLUENCY I (AF), by P. R. Christensen & J. P. Guilford. A measure of the factor of divergent production of semantic relations defined as the ability to produce efficiently ideas bearing prescribed relations to other ideas or to produce alternate relations. In each case the task is to list as many words as possible that bear a specified, meaningful relation to the stimulus words. The forms are equivalent. Jr. high school through college and adult levels. Available from *Sheridan Psychological Services, Inc.*

CONCEPT MASTERY TEST — FORM T (CMT), by L. M. Terman. An intelligence test designed to measure ability to deal with ideas or concepts. Test samples this ability through two kinds of verbal problems: synonyms-antonyms and the completion of analogies. Questions draw on concepts from a wide variety of fields: physical and biological sciences, math, history, geography, literature, music, etc. The CMT is constructed so as to measure power or capacity rather than speed. Primarily for college through adult levels. Available from *The Psychological Corporation*.

CONSEQUENCES (CQ), by P. R. Christensen, P. R. Merrifield, & J. P. Guilford. A measure of two factors: ideational fluency (divergent production of semantic units) and originality (divergent production of semantic transformations). Provides a score for each factor. Jr. high school through college and adult levels. Available from *Sheridan Psychological Services, Inc.*

CREATIVE IMAGINATION TEST (FORMS A & B), by H. J. P. Schubert & D. S. F. Schubert. Indicates the individual's

approach to various problems and allows demonstration of creative problem solutions. Available from H. J. P. Schubert.

CREATIVE PROBLEM-SOLVING IN ARCHITECTURE TEST BATTERY, by G. T. Moore & L. M. Jay. Assesses level of creative problem-solving in architecture and allied disciplines. Available from *Architectural Experimental Laboratory, University of California*.

CREATIVITY TEST (FORM H), by C. H. Lawshe & D. H. Harris. Twenty item test to determine fluency, flexibility, and originality. Available from *Purdue University*.

EXPRESSIONAL FLUENCY (EF), by P. R. Christensen & J. P. Guilford. A measure of the factor of divergent production of semantic systems defined as the ability to produce efficiently appropriate verbal expressions of organized thought. Jr. high school through college and adult levels. Available from *Sheridan Psychological Services, Inc.*

FLANAGAN APTITUDE CLASSIFICATION TEST NO. 18 — INGENUITY, by J. C. Flanagan. Measures creativity or inventiveness. Each test item contains a description of a problem situation similar to one that might be encountered in life. Aspects of the solution are given, but the key word or words which include the crucial ideas are left blank, requiring the individual to think of an ingenious solution. The five choices are given in terms of the first and last letters of the possible right answer, so the individual really develops the solution. Designed primarily for high school students. Available from *Science Research Associates*.

FLANAGAN INDUSTRIAL TESTS — INGENUITY, by J. C. Flanagan. Description, same as above. Designed primarily for people who are seeking jobs. Available from *Science Research Associates*.

IDEATIONAL FLUENCY I (IF), by P. R. Christensen & J. P. Guilford. A measure of the factor of divergent production of semantic units requiring the examinee to produce efficiently many ideas fulfilling meaningful specifications. Jr. high school through college and adult levels. Available from *Sheridan Psychological Services, Inc.*

MILLER ANALOGIES TEST, by W. S. Miller. Single-score test of high difficulty level, originally designed to measure scholastic aptitudes at graduate school level. Also useful in the selection of individuals for high level positions in business. Available from *The Psychological Corporation*.

NEW USES (NU), by R. Hoepfner & J. P. Guilford. A measure of the structure-of-intellect ability of convergent production of semantic transformations; a redefinition ability. A low score on this test probably indicates "functional fixedness," which serves as an inhibitor in problem-solving, preventing insights. High school, college and adult levels. Available from *Sheridan Psychological Services, Inc.*

PERTINENT QUESTIONS (PQ), by R. M. Berger & J. P. Guilford. A measure of the factor of conceptual foresight, or cognition of semantic implications: the ability to see implications of a meaningful kind, as in having anticipations, in being aware of consequences, and in making predictions. High school, college, and adult levels. Available from *Sheridan Psychological Services, Inc.*

PLOT TITLES (PT), by R. M. Berger & J. P. Guilford. A measure of two factors: ideational fluency (divergent production of semantic units) and originality (divergent production of semantic transformations). The former was defined under Ideational Fluency. The latter is seen in the efficient production of ideas of high quality with respect to the criterion of "cleverness." High school, college and adult levels. Available from *Sheridan Psychological Services, Inc.*

POSSIBLE JOBS (PJ), by A. Gershon & J. P. Guilford. A measure of the factor of divergent production of semantic implications, the ability to elaborate upon given information or to suggest alternative deductions or extensions. Jr. high school through college and adult levels. Available from *Sheridan Psychological Services, Inc.*

PROJECT TALENT CREATIVITY TEST. Measures creativity or inventiveness. Each test item contains a description of a problem situation similar to one that might be encountered in life. Aspects of the solution are given, but the key word or words which include the crucial ideas are left blank requiring the individual to think of an ingenious solution. The five choices are given in terms of the first and last letters of the possible right answer, so the individual really develops the solution. Designed primarily for high school students. University of Pittsburgh, ©1960.

REMOTE ASSOCIATES TEST, by S. A. Mednick & M. T. Mednick. Measures ability to think creatively based on "associative" interpretation of the creative thinking process — an interpretation which envisions the process as one of seeing relationships between seemingly "mutually remote" ideas and

forming them into new associative combinations which are either useful or meet specified criteria. Available from *Houghton-Mifflin Company*.

SEEING PROBLEMS (SP), by P. R. Merrifield & J. P. Guilford. A measure of the factor cognition of semantic implications. Jr. high school through college and adult levels. Available from *Sheridan Psychological Services, Inc.*

SIMILE INTERPRETATIONS (SIM), by P. R. Christensen, J. P. Guilford & R. Hoepfner. A measure of the factor of divergent production of semantic systems which was defined under Expressional Fluency. High school, college and adult levels. Available from *Sheridan Psychological Services, Inc.*

TORRANCE TESTS OF THINKING CREATIVELY WITH WORDS (FORMS A & B), by E. Paul Torrance. Contain seven subtests which require individual to (a) ask questions about an unusual picture, (b) guess causes of the action in the picture, (c) guess consequences of the action in the picture, (d) think of ideas for improving a stuffed toy monkey or elephant, (e) list unusual uses for cardboard boxes or tin cans, and (f) predict consequences of an improbable event. Available from *Personnel Press, Inc.*

UTILITY TEST (UT), by R. C. Wilson, P. R. Merrifield & J. P. Guilford. A measure of both ideational fluency (divergent production of semantic units) and spontaneous flexibility (divergent production of semantic classes), which requires the examinee to conceive of new and unusual uses for familiar objects based on as wide a variety of attributes of the objects as possible. High school, college and adult levels. Available from *Sheridan Psychological Services, Inc.*

WORD FLUENCY (WF), by P. R. Christensen & J. P. Guilford. A measure of divergent production of symbolic units requiring the examinee to produce rapidly words fulfilling specified symbolic (letter) properties. Jr. high school through college and adult levels. Available from *Sheridan Psychological Services, Inc.*

DECORATIONS (DEC), by S. Gardner, A. Gershon, P. R. Merrifield & J. P. Guilford. A measure of the ability for divergent production of figural implications, an ability parallel to one previously called "elaboration" which is the ability to add meaningful details to what is given. Given outlines of well-known articles of furnishings, the examinee is to add decorative lines. Artistic quality is not important; figural ideas are

ABILITY —
NON-VERBAL

High school through college and adult levels. Available from *Sheridan Psychological Services, Inc.*

MAKING OBJECTS (MO), by S. Gardner, A. Gershon, P. R. Merrifield & J. P. Guilford. A measure of the factor of divergent production of figural systems, this test is parallel to those measuring expressional fluency in the verbal or semantic category. The factor might be called "figural expressional fluency," or, more precisely, "visual-figural expressional fluency." Given a collection of very simple figural elements, the examinee is told to construct specified objects by combining those elements. Jr. high school through college and adult levels. Available from *Sheridan Psychological Services, Inc.*

SKETCHES (SKET), by A. Gershon, S. Gardner & J. P. Guilford. A measure of the ability known as figural fluency, or divergent production of figural units: the ability to produce efficiently a variety of units or visual-figural information in response to specifications. Four basic, simple figures are given, each repeated twelve times, the examinee's task being to make each one into a recognizable object. Jr. high school through college and adult levels. Available from *Sheridan Psychological Services, Inc.*

SOUNDS AND IMAGES, by B. F. Cunningham & E. Paul Torrance. Familiar and obscure sounds on 33 $\frac{1}{3}$ rpm record elicit associations which may be scored for originality. Available from *Personnel Press, Inc.*

STARKWEATHER FORM BOARDS TEST. Consists of four form boards picturing scenes familiar to most children of pre-school age. The scoring of this test indicates the relationship between the child's conforming and non-conforming responses. Requires special apparatus. Available from *Elizabeth Starkweather.*

STARKWEATHER ORIGINALITY TEST. Predicts originality independently of verbal ability. Requires special apparatus. Available from *Elizabeth Starkweather.*

STARKWEATHER SOCIAL CONFORMITY TEST. In this test, the tendency to conform or not is influenced by the child's actual color preferences. Requires special apparatus. Available from *Elizabeth Starkweather.*

STARKWEATHER TARGET GAME. Designed to measure young children's willingness to try difficult tasks. Special apparatus required. Available from *Elizabeth Starkweather.*

TORRANCE TESTS OF THINKING CREATIVELY WITH PICTURES (FORMS A & B), by E. Paul Torrance. Contain three subtests which require individual to draw pictures which elaborate upon (a) a single brightly colored form, (b) ten incomplete line drawings, and (c) thirty-six identical circles (or pairs of parallel lines). Available from *Personnel Press, Inc.*

WELSH FIGURE PREFERENCE TEST, including the Barrow-Welsh Art Scale. Requires reaction to four hundred figures varying on several dimensions. In addition to the original scales, factor analytic studies recently completed may increase the usefulness of this instrument. Available from *Consulting Psychologists Press.*

PERSONALITY

A STUDY OF VALUES (AVL), by G. W. Allport, P. E. Vernon & G. Lindzey. Designed to measure the relative strengths of the six values of man as they have been conceptualized and described by psychologist-educator Edward Spranger — theoretical, economic, aesthetic, social, political, and religious values. Available from *Houghton-Mifflin Company.*

ADJECTIVE CHECK LIST (ACL), by H. G. Gough. List of three hundred adjectives used in obtaining self-descriptions or in obtaining descriptions of an individual by one or more observers. Available from *Consulting Psychologists Press, Inc.*

CALIFORNIA PSYCHOLOGICAL INVENTORY (CPI), by H. G. Gough. Measures folk-concepts of interpersonal behavior that are relative to social interaction, stressing the healthy rather than pathological aspects in behavior and personality. Provides measures of (1) poise, ascendancy, and self-assurance, (2) socialization, maturity, and responsibility, (3) achievement, potential, and intellectual effort, (4) intellectual and interest modes. Available from *Consulting Psychologists Press, Inc.*

FUNDAMENTAL INTERPERSONAL RELATIONS ORIENTATION — BEHAVIOR (FIRO-B), by W. C. Schutz. Provides measures of a person's characteristic behavior toward other people in the areas of inclusion, control, and affection. It is designed not only to measure individual characteristics, but also to assess relationships between people, such as compatibility. Available from *Consulting Psychologists Press, Inc.*

GUILFORD - ZIMMERMAN INTEREST INVENTORY (GZII), by J. S. Guilford & W. S. Zimmerman. An interest inventory based upon factor analytic findings providing ten extremely homogeneous scales which comprehensively cover broad areas of interest: mechanical (manipulative, constructive), natural (outdoor), aesthetic (appreciation), service (social welfare; helping others), clerical (business detail), mercantile (business; merchandising), leadership (administrative; persuasive), literary (verbal), scientific (investigating; experimental), and creative (covering all areas where uniqueness or inventiveness plays a role). High school, college and adult levels. Available from *Sheridan Psychological Services, Inc.*

MINNESOTA MULTIPHASIC PERSONALITY INVENTORY (MMPI), by S. R. Hathaway & J. C. McKenley. Provides estimates of the subject's personal stability and psychiatric soundness. The inventory has thirteen scales. Available from *The Psychological Corporation*.

MYERS-BRIGGS TYPE INDICATOR (MBTI), by Isabel Myers-Briggs. A test of cognitive styles and personalities. Types based largely on Carl G. Jung's theory of psychological attitudes, functions, and types. Provides measures of two basic attitudes — introversion and extroversion; with a preference for perceiving and judging; of the relative strength of two opposed perceiving functions — sensation and intuition and of two opposing judging functions — thinking and feeling. Also identified as a subject's personality type in the Jung frame of reference. Available from *Educational Testing Service*.

OMNIBUS PERSONALITY INVENTORY (FORM F). Requires response to three hundred and eighty-five true-false items. Provides scores on fourteen scales. The following scales appear to be most useful in studying the creative person: Thinking Introversion, Theoretical Orientation, Estheticism, Complexity, and Autonomy. Available from *The Psychological Corporation*.

OPINION, ATTITUDE, AND INTEREST SURVEY (OAIS). Questionnaire keyed for several traits, including creative ability and potential (Creative Personality (CP) Scale). Available from *OAIS Testing Program*.

RUNNER STUDIES OF ATTITUDE PATTERNS (INTERVIEW FORM III). Quite consistently, the Freedom Orientation Scales have correlated positively and the Control Orientation

Scales have correlated negatively with measures of creative behavior. Available from *Runner Associates*.

16 PERSONALITY FACTORS TEST. High score shows the type of personality which is creative and inventive in any area in which he possesses the ability and training; that is, the general tendency to work creatively in science, literature, art or the every-day job, etc., regardless of field. Available from *The Institute of Personality and Ability Testing*.

VOCATIONAL INTEREST (FORM FOR MEN, FORM FOR WOMEN), by E. K. Strong. Possible with a fair degree of accuracy to determine whether or not an individual would like certain occupations. Measures extent to which individual's interests agree or disagree with those of successful people in a given occupation. Available from *Stanford University Press*.

BIOGRAPHICAL DATA

ALPHA BIOGRAPHICAL INVENTORY. Three hundred multiple-choice items assess potential for scientific creativity in high school students. Available from *The Institute for Behavioral Research in Creativity*.

BIOGRAPHICAL INVENTORY, by C. E. Shaefer. The one hundred twenty-five multiple-choice items assess biographical information and creativity-related activities in areas of family history, avocational activities, and miscellaneous. Available from *Educational & Industrial Testing Service*.

SOURCES

Architectural Experimental Laboratory, University of California, Berkeley, California 94720.

Consulting Psychologists Press, Inc., 270 Town & Country Village, Palo Alto, California 94306.

Education-Industry Service, 1225 E. 60th Street, Chicago, Illinois 60637.

Educational and Industrial Testing Service, San Diego, California.

Educational Testing Service, Rosedale Road, Princeton, New Jersey 08540.

Houghton-Mifflin Company, 2 Park Street, Boston, Massachusetts 02129. Institute for Research in Creativity, P. O. Box 298, Greensboro, North Carolina 27402.

Institute for Personality & Ability Testing, 1602-04 Coronado Drive, Champaign, Illinois 61820.

OAIS Testing Program, Ann Arbor, Michigan.

Personnel Press, Inc., 20 Nassau, Princeton, New Jersey 08540.

The Psychological Corporation, 304 E. 45th Street, New York, New York 10017.

Purdue University, Occupational Research Center, Lafayette, Indiana 47907

Runner Associates, 378 Balligo Road, Conshohocken, Pennsylvania 19428.

Schubert, H. J. P., 500 Klein Road, Buffalo, New York 14220.

Science Research Associates, 259 E. Erie, Chicago, Illinois 60611.

Sheridan Psychological Services, Inc., P. O. Box 837, Beverly Hills, California 90213.

Instruments Useful in Studying Creative Behavior And Creative Talent

PART II

Noncommercially Available Instruments*

The tests listed in this article were selected from a list which appears in a monograph by Gary A. Davis, *It's Your Imagination: Theory and Training of Problem-Solving*, scheduled for publication in the spring of 1972, by Basic Books, Incorporated. The book summarizes two histories in the study of problem-solving and creative thinking: *The Academic Tradition of the Experimental Psychologist* (from Kohler's Chimps to Computer Problem-Solving) and the *Applied Tradition* concerned with training creative and problem-solving skills in industry and education.

The author has been an active researcher and writer in the areas of creativity and problem-solving for years.

* * *

TESTS **FABLES TEST.** Four fables have missing last lines. Individual supplies a moralistic, humorous and sad ending for each (Getzels & Jackson, 1962).

HIDDEN FIGURES. Individual indicates which of several figures is located in more complex geometric form (Witkin, Dyk, & Faterson, 1962).

HOT DOG PROBLEM. Individual invents new kinds of hot dogs by improving weiners, buns, or both (Davis, et al., 1969).

INDEPENDENCE OF JUDGEMENT TEST. High-scoring individuals resist yielding to group pressure in responding to opinion questionnaire (Barron, 1958).

* The publisher gratefully acknowledges the contribution of Basic Books, Incorporated to this effort.

INSTANCES. Individual generates examples of class concept (e.g., round things, things that make a noise). Other names: *Object Naming, Thing Categories* (French, 1951; Wallach & Kogan, 1965).

LETTER STAR TEST. Given letter-asterisk-letter-asterisk (e.g., Y*N*), individual constructs as many four-word sentences as he can, using the letters as initial letters of two words (Carroll, 1941).

LINE MEANINGS. Individual thinks of meanings or interpretations of abstract designs drawn with single line (Wallach & Kogan, 1965).

MAKE UP PROBLEMS TEST. Given complex paragraph containing numerical information pertaining to, e.g., buying a house or building a swimming pool, individual makes up as many mathematical problems as he can (Getzels & Jackson, 1962).

MATCHSTICK PROBLEMS. Given a pattern made of matchsticks, individual is asked to move or remove a certain number of matchsticks to create another specified pattern (Cline, Richards, & Needham, 1963; Guilford, 1967; Katona, 1940). In one variation, individual is asked to construct four equilateral triangles from six matches, requiring a 3-dimensional solution.

MOSAICS. Given colored pasteboard squares, individual designs own mosaic pattern (Barron, 1958).

PATTERN MEANINGS. Individual thinks of meanings or interpretations of abstract visual designs (Wallach & Kogan, 1965).

SENTENCE FLUENCY. Individual restates given idea in different ways (Taylor, 1947).

SIMILARITIES. Individual thinks of similarities between two objects, e.g., carrot and potato (Wallach & Kogan, 1965).

SYMBOL-EQUIVALENCE TEST. Individual free-associates to "stimulus image," e.g., empty bookcase, sound of foghorn (Barron, 1958).

TOURIST PROBLEM. Individual writes proposal (essay) for getting more European visitors to the United States (Hyman, 1964).

CHILDHOOD ATTITUDE INVENTORY FOR PROBLEM-SOLVING, by R. S. Crutchfield and M. V. Covington. Assesses attitudes related to creative and problem-solving activities (Covington, 1966).

ATTITUDE
SURVEYS

EMERSON SCALE. Ten items measure capacity to empathize with story characters of real people (Elms, 1966).

EXPERIENCES QUESTIONNAIRE. Seventy-nine yes-no items tap actual and imagined experiences which may relate to tendency for creativity (Taft, 1969; Taft & Gilchrist, 1970).

HOW DO YOU THINK? Twenty items, rated on 9-point scales (never true-always true) assess attitudes, motivations and self-perceptions related to creativity and problem-solving behavior (Davis, Houtman, Warren, & Roweton, 1969).

PENNSYLVANIA ASSESSMENT OF CREATIVE TENDENCY (PACT). Forty-five self-rating items measure attitudes and interests related to creativity (Rookey, 1967).

PRECONSCIOUS ACTIVITY SCALE. Thirty-eight items reflect respondent's attitudes toward engaging in creative activities (Holland & Baird, 1968).

THINKING INTEREST INVENTORY. Assesses attitudes and motivations pertaining to creative behavior (Merrifield, unpublished test).

WHAT KIND OF PERSON ARE YOU? Fifty two-choice items ask the individual to indicate which of the two characteristics describes him best (Torrance, 1970).

REFERENCES

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- FRENCH J. W. The description of aptitude and achievement tests in terms of related factors. *Psychometric Monographs*, 1951, No. 5.
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- HYMAN, R. Creativity and the prepared mind: The role of information and induced attitudes. In C. W. Taylor (Ed.), *Widening Horizons in Creativity*. New York: Wiley, 1964, 69-79.
- KATONA, G. *Organizing and Memorizing*. New York: Columbia University Press, 1940.
- MERRIFIELD, P. R. *Thinking Interest Inventory*. Unpublished test, Department of Educational Psychology, New York University.
- ROOKEY, T. J. *Pennsylvania Assessment of Creative Tendency (PACT)*. Unpublished test, Department of Public Instruction, Commonwealth of Pennsylvania, Harrisburg, Pa., 1967.
- TAFT, R. Peak experiences and ego permissiveness: An exploratory factor study of their dimensions. *Acta Psychologica*, 1969, 29, 35-64.
- TAFT, R., & GILCHRIST, M. B. Creative attitudes and creative productivity: A comparison of two aspects of creativity among students. *Journal of Educational Psychology*, 1970, 61, 136-143.
- TAYLOR, C. W. A factorial study of fluency in writing. *Psychometrika*, 1947, 12, 239-262.
- TORRANCE, E. P. *Creative Learning and Teaching*. New York: Dodd, 1970.
- WALLACH, M. A., & KOGAN, N. *Modes of Thinking in Young Children*. New York: Holt, 1965.
- WITKIN, H. A., DYK, R. B., FATERSON, H. F., GOODENOUGH, D. R., & KARP, S. A. *Psychological Differentiation*. New York: Wiley, 1962.

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Additional Instruments Useful in Studying Creative Behavior and Creative Talent

Part III, Non-Commercially Available Instruments*

*This is the third of a series of listings dealing with instruments that have been used in the study of creative behavior and creative talent. Since, to the best of our knowledge, these items are not commercially available, we have listed a reference with each test description.

By no means exhaustive, this information is provided only for the interest and potential use of Journal readers. It does not constitute an endorsement by the author or the Journal of Creative Behavior.

The first installment in this series entitled "Instruments Useful in Studying Creative Behavior and Creative Talent" appeared in Volume 5, No. 2, Second Quarter, 1971, pages 117-126. The second installment entitled "Instruments Useful in Studying Creative Behavior and Creative Talent" appeared in Volume 5, No. 3, Third Quarter, 1971, pages 162-165.

BARRON ANAGRAM TEST — requires that subjects find other words in a test word. They could rearrange the letters in a test word. It measures originality.

Barron, F. "The psychology of imagination." *Scientific American*, 1958, 199, Number 3, 150-166.

BIOGRAPHICAL INVENTORY FOR CREATIVE ADOLESCENTS — a life history questionnaire. The 166 questions are grouped into five sections designated as physical characteristics, family history, educational history, leisure-time activi-

ties, and miscellaneous. Most of the questions cover objective facts regarding present or past activities and experiences; some call for expression of preference and others pertain to plans and goals.

Anastasi, A. & Schaefer, C. E. "Biographical correlates of artistic and literary creativity in adolescent girls." *Journal of Applied Psychology*, 1969, 53, 267-273.

BIOGRAPHICAL INVENTORY FOR IDENTIFYING CREATIVITY IN ADOLESCENT BOYS helps identify adolescent boys who have given evidence of creativity in either artistic or scientific achievement.

Schaefer, C. E. "Biographical inventory correlates of scientific and artistic creativity in adolescents." *Dissertation Abstracts*, 1967(Sept.), 28(3B), 1173.

CREATIVE ACHIEVEMENT CHECK LIST — designed to elicit high school children's most creative achievement and aspirations.

Torrance, E. P. "Prediction of adult creative achievement among high school seniors." *Gifted Child Quarterly*, 1969, 13(4), 223-229.

CREATIVE EXPRESSION SCALE — measures developmental opportunities for creativity within college classrooms.

Gheen, W. L. "The adequacy of certain creative class methodologies in selected Texas industrial arts teacher training institutions." *Dissertation Abstracts*, 1971(April), 31(10), 5165.

CREATIVE PERFORMANCE SCALE — a scale for rating creativeness in science and art products of high school students.

Nguyen, G. H. "Reconstruction in creativity: a unified conception of the creative person." *Dissertation Abstracts*, 1970 (Nov.), 31(5A), 2194.

CREATIVE RISK TRAINING — a new training procedure on sensitivity.

Byrd, R. E. "Self-actualization through creative risk taking: a new Laboratory Model." *Dissertation Abstracts*, 1971 (June), 31(12A), 6712.

CREATIVE THINKING TEST — subjects are asked to perform verbal and pictorial analogies tasks in which the possible answers are given, and then to make up their own examples.

Elliott, R. C. "Creativity and the handling of conflict in bright sixth graders." *Dissertation Abstracts*, 1971(June), 31(12B), 7621.

CREATIVE TRAITS INVENTORY & CREATIVE APTITUDE BATTERY — these are two instruments designed to tap general creative abilities of undergraduate White and Negro students.

Lewis, H. E. "A descriptive study of self-concept and general creativity of southern and northern undergraduate students." *Dissertation Abstracts*, 1967(May), 27(11A), 3625.

CREATIVE WRITING EVALUATION FORM — useful in evaluating creative writing of high school students.

Veix, D. B. "A study of the influence of selected aesthetic experiences on the creative writing of tenth grade students." *Dissertation Abstracts*, 1971(July), 32(1A), 260.

CREATIVITY ATTITUDE SURVEY FOR ELEMENTARY LEVEL CHILDREN — it is designed to tap confidence in own ideas (11 items), appreciation of fantasy (7 items) theoretical and aesthetic orientation (5 items), openness to impulse expression (4 items), and desire for novelty.

Schaefer, C. E. & Bridges, C. I. "Development of a creativity attitude survey for children." *Perceptual & Motor Skills*, 1970, 31, 861-862.

CREATIVITY DESIGNS TEST — designed to measure general creative thinking abilities of college students.

McGaughey, M. V. "The formation of learning sets as a function of creativity and intelligence in adolescent females." *Dissertation Abstracts*, 1969(Feb.), 29(8B), 3090.

CREATIVITY RATING FORM — designed for rating college age individuals with creative potential.

Baker, M. A. S. "The relationship of creativity to several selected personality variables." *Dissertation Abstracts*, 1971 (Jan.), 31(7B): 4324.

CREATIVITY TEST — consists of 10-items designed to elicit characteristics of potentially creative students in mathematics. Prouse, H. L. "Creativity in school mathematics." *Mathematics Teacher*, 8: 876-879, Dec., 1967.

EISENMAN PREFERENCE FOR POLYGONS TASK — a modified version of the simplicity-complexity test consisting of 12 polygons of various complexities. Complexity is defined according to the number of points. Applicable for adults. Eisenman, R. et al. "Perceived creativity, set, and preference for simple or complex shapes." *Perceptual & Motor Skills*, 1966, 22, 111-114.

FRANCK DRAWING COMPLETION TEST — It consists of a series of 36 simple incomplete line drawings which are to be completed by the subject in any way he wishes. It measures non-verbal originality.

Barron, F. "The psychology of imagination." *Scientific American*, 1958 199, Number 3, 150-166.

GROUP TEST OF CREATIVITY (By Metfessel) & INDIVIDUAL TEST OF CREATIVITY (By Risser) — Both instruments are applicable for measuring creative and aesthetic qualities of art products produced by high school pupils.

Ginn, B. B. "Talent in art: creative intelligence of selected senior high school students compared with creative and aesthetic qualities of their products." *Dissertation Abstracts*, 1969(March), 29(9A), 3040.

INVITATIONS TO CREATIVE THINKING — written creative science exercises designed to enhance elementary school children's creative thinking.

McCormack, A. J. "The effect of selected teaching methods on creative thinking, self-evaluation, and achievement of students enrolled in an elementary science education methods course." *Dissertation Abstracts*, 1970(April), 30(10A), 4311.

LEVY MOVEMENT BLOTS — a technique devised by David Levy with the express purpose of eliciting movement of college students.

Griffin, D. P. "Movement responses and creativity." *Journal of Consulting Psychology*, 1958, 22, 134-136.

LUNDSTEEN TEST OF CREATIVE PROBLEM SOLVING — designed to indicate the presence of specific qualitative levels of thinking known as abstract, functional, error, and concrete thought.

Rickborn, I. & Lundsteen, S. W. "The construction of and acquisition of reliability data for a test of qualitative levels in creative problem solving." *California Journal of Educational Research*, 1968, 19(2), 53-58.

MODIFIED BENNETT TEST — is based on the Test of Productive Thinking by G. K. Bennett of the Psychological Corporation. Assesses creativeness of a verbal product in terms of multifaceted conceptual framework.

Price, A. D. "Effect of role-inducing instructions on performance on a new test of creative thinking." *Psychological Reports*, 1970, 27, 919-924.

MOTHER GOOSE TEST — designed to elicit verbal creativity measures of elementary school children. Torrance, E. P. University of Georgia, Athens, Georgia.

ONOMATOPOEIA AND IMAGES — it is a test of originality using word stimuli which includes semantic and sound elements to evoke imaginative responses. Khatena, J. Onomatopoeia and images: preliminary validity study of a test of originality." *Perceptual & Motor Skills*, 1969, 28(1), 335-338.

PAPER SHAPES TEST — measures elementary children's creative ability in art.

Keenan, J. F. "The relationship of certain socio-cultural and community factors among sixth grade students to creativity in art." *Dissertation Abstracts*, 1971(Feb.), 31(8A), 3782.

PERSONAL OPINION SURVEY — a 30-item paper-and-pencil personality test consisting of five short form tests of six items each. The specific tests are tolerance of complexity, tolerance of ambiguity, scanning, independence of judgment, and regression in the service of the ego. Applicable for high school students.

Eisenman, R. & Robinson, N. "Complexity-simplicity, creativity, intelligence, and other correlates." *Journal of Psychology*, 1967, 67, 331-334.

THE PERSONAL-SOCIAL MOTIVATION INVENTORY — a 30-item test designed to isolate individuals of inquiring, searching, reaching-out, and courageous attitude. Torrance, E. P. University of Georgia, Athens, Georgia.

RATING SCALE FOR CREATIVE RHYTHMIC MOVEMENTS — designed for rating pre-school age children's creativity in rhythmic movements.

Balagtas, T. M. "The relationship between parental attitudes and children's creativity in rhythmic movements." *Dissertation Abstracts*, 1969(June), 29(12A), 4304.

ROGGE-STORMER TEST OF CREATIVE THINKING — designed to measure creative behavior of elementary school children.

Sowers, A. C. "Some effects which influence creative behavior in trainable mentally retarded pupils." *Dissertation Abstracts*, 1970(April), 30(10A), 4287.

SELECTED CREATIVITY TASKS — assesses the science ability of elementary children to form classes given a center of focus and the criterion for class membership.

Abraham, E. C. "The effects of post-laboratory discussions in science on selected inquiry skills judged to be components of creativity." *Dissertation Abstracts*, 1970(Nov.), 31(5A), 2205.

SIMILES TEST — subject is asked to give three different responses to each of 10 incomplete similes.

Schaefer, C. E. "The similes test: a new measure of metaphorical thinking." Proceedings of the annual convention of the American Psychological Association, 1970, 5(1), 169-170.

SIX CRITERION ELEMENTS OF SPONTANEITY — it is concerned with identifying and measuring the employment of a creative procedural strategy in executing art works and directs a judge to rank art products on the degree of apparent spontaneity in their artistic execution.

Lombard, J. B. "A longitudinal and comparative study of eighth grade students' "spontaneous" and "creative" art performance and production." *Dissertation Abstracts*, 1971 (Jan.), 31(7A), 3375.

STEWART TEACHER RATING OF CREATIVITY AND GIFTEDNESS SCALE — can be used by teachers to classify elementary children into creative and non-creative.

Nuttall, E. V. "Creativity in boys: a study of the influence of social background, educational achievement, and parental attitudes on the creative behavior of ten year old boys." *Dissertation Abstracts*, 1970(July), 31(1A), 231.

TEST OF CREATIVE ABILITY IN MATHEMATICS, FORMS A & B — each test consists of six geometric and numerical problems preceded by an example illustrating each problem and asking students to come up with as many similar solutions as possible. Applicable to students of high school age and above. Buckeye, D. A. "The effects of a creative classroom environment on the creative ability of prospective elementary mathematics teachers." Unpublished Doctoral Dissertation, Indiana University, Bloomington, Indiana, 1968.

TINKER TOY TEST OF CREATIVITY — measures non-verbal creativity of preschool age children. Wolfe, B. E. "A comparison of the impact of two kindergarten programs on the creative performance of disadvantaged

negro children." *Dissertation Abstracts*, 1971(May), 31 (11B), 6886.

WARREN & DAVIS DISTANT LINKING EXAM — a children's (sixth grade) creativity measure modeled after Mednick's Remote Associates Test. Each WADDLE item presents subject with three words and requires that he produce a fourth one distantly linked to all three.

Warren, T. F. Beloit College, Beloit, Wisconsin.

WORD ASSOCIATION — designed to elicit rigid verbal association to stimulus words.

MAKE UP MATH PROBLEMS — subject must respond to a complex paragraph involving numerical values by suggesting all of the mathematical problems which could be solved with the information in the paragraph.

Getzels, J. W. & Jackson, P. W. "The meaning of 'giftedness' — an examination of an expanding concept." *Phi Delta Kappan*, 1958, 40, 75-77.

THE WYRICK TEST OF MOTOR CREATIVITY — evaluates motor creativity of elementary children.

Alston, D. "A comparison of motor creativity with verbal creativity and figural creativity of black culturally deprived children." *Dissertation Abstracts*, 1971(Nov.), 32(5A), 2458.

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FILMS DE CREATIVIDAD

Fuente de información:

- "The Journal of Creative Behavior"

.Vol. 4, nº 3, 1.970, págs: 190-209

.Vol. 9, nº 2, 1.975, págs: 97 -111

GOLDBERG, M. J.: "Films on Creativity -

Do They Exist?"

The Journal of Creative Behavior

Volumen 4^o, Número 3, 3^o trimestre

1.970, págs. 190 - 209

**FILM
FESTIVAL
LISTING**

ACCENT ON ACHIEVEMENT (20 mins.)

Describes the Federal Incentives Awards Program and gives examples of contributions made by NASA employees.
National Aeronautics and Space Administration

ADVENTURES OF THE ASTERISK (11 mins., color)

Uses wax crayon and water color drawings in a lithographic technique to present a condensed, animated cartoon account of the life of a man symbolized by an asterisk.
McGraw-Hill Films

ALEXANDER AND THE CAR (sound filmstrip, color)

Animated filmstrip on a junk yard car. Appealing to children from ages 4 to 8; good motivational film for language arts, art, social studies, science, etc. It sees the world through a child's eyes.
Weston Woods

APE TO AGAPE (30 mins.)

A narration by J. H. McPherson on the psychology of creativity.
Delta College Television Center

AVOIDING COMMUNICATION BREAKDOWN (24 mins.)

Dr. Berlo calls attention to warning signals of defective communications, and shows how these signals could have been used by communication-conscious managers to prevent breakdown.
BNA Films

BERFUNKLE (10 mins.)

What is a word? This animated film follows the humorous misadventures of a poor soul trying to find the exact meaning of the word "berfunkle." The search reveals concepts about the nature of words.
Henk Newenhouse

BLINKITY BLANK (6 mins., color)

A film experiment by Norman McLaren in the use of intermittent animation and spasmodic imagery. McLaren makes play with the laws of persistence of vision and after-image on the retina of the eye. The result is a "now you see it - now you don't" effect. Chosen Best Animated Film of 1955 by the British Film Institute.
International Film Bureau

THE CARE AND FEEDING OF IDEAS (15 mins.)

A film on the patent system.
National Association of Manufacturers

A CHAIRY TALE (10 mins., black/white)

This fairy tale in modern manner, told without words, is a kind of simple ballet, a pas de deux, of a youth and a common kitchen chair. The young man tries to sit, but the chair declines to be sat upon. The ensuing struggle, first for mastery and then for understanding, forms a story.
International Film Bureau

CHANGING ATTITUDES THROUGH COMMUNICATION (24 mins.)

Dr. Berlo shows how the introduction of change often arouses resistance, throwing employees off balance, and thereby producing tension. Understanding this will help create acceptance of new policies.
BNA Films

CHARLIE AND THE GOLDEN HAMPSTER (13 mins.)

Explains the guiding concepts of a non-graded elementary school. The importance of the individual child with his particular learning style is dramatically portrayed throughout. These are concepts which can be utilized in any elementary school, old as well as new.
I/D/E/A

CHRISTOPHER FILM (25 mins.)

Highlights the basic principles of creative problem-solving and presents an actual demonstration of a panel brainstorming the problem of how a community can show greater appreciation of its teachers.

The Creative Education Foundation

CLAY: (ORIGIN OF THE SPECIES) (15 mins., black/white)

Employs animated three-dimensional modeling clay forms to create an intriguing visual variation on Darwin.

McGraw-Hill Films

COMMUNICATING MANAGEMENT'S POINT OF VIEW (24 mins.)

Persuasion is a vital part of the manager's job — affecting and changing people's beliefs, attitudes and behavior. Dr. Berlo shows how managers can become more skillful in this aspect of communicating techniques.

BNA Films

COMMUNICATION FEEDBACK (24 mins.)

Dr. Berlo shows that effective communication is impossible if feedback is ignored, distorted, avoided or simply not perceived.

BNA Films

COMMUNICATION'S PRIMER (22 mins.)

Uses a variety of cinematic techniques to fit all types of personal and impersonal communications into a conceptual framework using the Claude Shannon model. This model includes an information source, coding transmission channel, receiver, decoder and destination.

State University of New York College at Buffalo Film Library

CREATIVE ATTITUDE (27 mins.)

This film not only brings the nebulous subject of creativity into focus but also outlines ways to spark new ideas; it suggests ways to penetrate the wall of conventional thinking and project into the realm of the new and unknown.

General Motors Corporation

THE CREATIVE CYCLE (30 mins.)

Dr. Herbert True, University of Notre Dame, traces the steps of creative process: mechanical approach, fatigue and frustration, subconscious manipulation, decision, and selling the idea.

Michigan State University

CREATIVITY (21 mins.)

J. W. Taylor, author of *How to Create New Ideas*, uses demonstrations and descriptive examples to explore the effects on creativity of such blocks as mental illness and lack of curiosity. He offers suggestions on how to overcome these barriers which hinder the creation of new ideas.

American Management Association, Inc.

CREATIVITY (10 mins., color)

In this workshop film the filmmaker interweaves man's capacity to conceive, imagine and create. By employing a wide variety of film techniques, full advantage is taken of the magic of motion picture craftsmen.

U. S. Department of Agriculture

CREATIVITY: THE PROFESSIONAL APPROACH (30 mins.)

Dr. Herbert True, University of Notre Dame, discusses creativity and the conditions (inner qualities, external atmosphere, social environment) which affect it.

Michigan State University

DANCE SQUARED (4 mins., color)

This intriguing encounter with geometrical shapes can be readily understood and enjoyed by young minds. As the title suggests, DANCE SQUARED uses music, movement, and color to explore the symmetries of the square. The viewer is able to grasp basic concepts, making it possible for him to then experiment on his own.

International Film Bureau

DEVELOPING MORE AND BETTER IDEAS (25 mins.)

Presents step-by-step process of developing ideas.
Industrial Education Films

DISPUTE: ROUND I AND II (2 films, 50 mins. each, black/white)

These two films are on-the-scene records of what really happens to both sides in a conflict between labor and management. The films expose personalities and powers during an actual conflict, and at the same time disclose bargaining techniques. The first film shows what happens when a shop steward is fired; the second shows what happens when management declares a redundancy.

Peter Robeck Films

DRUMMER HOFF (sound filmstrip, color)

Drummer Hoff is a lively folk verse about the building of a cannon. The parts of the remarkable machine are assembled as soldiers, brightly dressed in full uniform, each bringing forth an item to be added.

Weston Woods

EFFECTIVE LISTENING (15 mins.)

Discusses the following ways for a listener to overcome daydreaming, detouring, debating and private planning — all of which are obstacles to effective listening: periodically self-evaluate listening habits, select a good listening post, develop an interest, relate own thinking to what is heard, anticipate important points, and "get it now."

Industrial Education Films

THE EVALUATION OF FUNCTION, COST, WORTH (25 mins., color)

A basic film on value engineering.

Merit Film Productions

EXPLORING CHEMISTRY

The Rank Organization

THE FACE (3 mins., color)

Animated bit of whimsy based on the premise that ideas lead to ideas.

Brandon Films

FIDDLE DE DEE (4 mins., color)

Winner of many awards, this probably is Norman McLaren's best known film. Celluloid dyes, inks, and trans-

parent paints were applied directly to the film. Often both sides were painted to utilize the effects obtained by transparencies. The surfaces were stippled, scratched, and pressed with cloths, while the paint was wet, and chemically different paints were mixed to create patterns analogous to effects produced by mixing oil and water on the same surface.

International Film Bureau

FINDING INFORMATION (11 mins., color)

Ricky, in the process of caring for a baby bird, discovers many ways to obtain information, such as advice from the pet shop, help from the materials in the library, and his own observation and experiments.

Henk Newenhouse

FOLLOW THE LEADER (23 mins., black/white)

This is an unusual motion picture told not only in words but also by the visual and auditory elements of extraordinary camera work and an original musical score. The dialog is terse and sometimes frightening as improvised by the youthful actors involved in a make-believe children's war game. It is a disturbing film study of mob psychology.

Carousel Films

GARRY MOORE FILM (20 mins.)

Features an actual demonstration of a panel brainstorming the problem of how wives can be more helpful to their husbands.

The Creative Education Foundation

THE GOLDEN KEY (25 mins., 45 color slides with script)

Highlights the principles and procedures of creative problem-solving.

The Creative Education Foundation

IBM WORLD'S FAIR PUPPET SHOWS (10 mins., color)

Presents two of the puppet shows on display at the World's Fair in New York. In one playlet, Sherlock Holmes unravels the mysterious disappearance of the Glasgow Express by using computer logic. The second playlet, entitled "Computer Day at Midvale," portrays the town of Midvale celebrating the installation of its first computer.

IBM Film Library

IMAGINATION AT WORK (21 mins.)

By means of a story about a pantomimist who inherits a brick factory, this film explains the major barriers to creative thought as well as the factors which contribute to creative ability.

Roundtable Films

THE IMPOSSIBLE FORM OF MASTER STURM (13 mins.)

This production gives the audience a close-hand look into a non-graded high school which has been operating for ten years. Individual rather than group needs are shown as important aspects of the curriculum. The basic premise is that with the proper guidance, the individual, whether slow, average or superior, can transform his school experience into one of inquiry and curiosity rather than one of mere problem-solving.

I/D/E/A

THE INFORMATION MACHINE (10 mins., color)

A sophisticated, amusing account of the development of the electronic computer beginning with primitive man and ending with the advent of machine simulation. Colorful and imaginative, this film is an effective communications device for explaining the nature of data processing. A winner of international film awards, it is geared for adult audiences and school groups, junior high and above.

IBM Film Library

THE INTERVIEW (5 mins., color)

A satirical account between a "square" announcer and a "hip" horn player. The announcer is utterly confused by the jazz man's terminology and the latter is utterly discouraged by the announcer's ignorance. No interview will ever be the same once any potential participants see this film.

Brandon Films

LISTENING (14 mins., color)

The world squeaks, clinks, roars, chirps, twangs. It makes lovely, quiet sounds and hurried, scurried sounds. A class of second graders experiences and reports. Awareness. Sensory delight. The neglected auditory sense surfaces. And about time.

Churchill Films

MAKE A MIGHTY REACH (45 mins., color)

Introduced by John Gardner, this film deals entirely with school improvement through innovation. Gardner points out that much education today is "monumentally ineffective." Focusing on the efforts of a dozen school systems, the film emphasizes new ideas aimed at making learning easier and more effective.

I/D/E/A

MANAGEMENT BY OBJECTIVES (30 mins., color)

Takes a broad, universal look at the management process. Two case histories are examined 'on site' to illustrate specific concepts in practice; animation is used extensively to state general principles.

BNA Films

MARSHALL McLUHAN: MEDIUM IS THE MESSAGE

(55 mins., color)

By means of narration, visual images, and McLuhan's own words, the ideas of the controversial Canadian are presented. Covers such areas as the impact of television versus movies, "hot" and "cool" media, the future of education, and the meaning behind McLuhan's title **THE MEDIUM IS THE MESSAGE**. Brilliant color photography illustrates narration dealing with twentieth century phenomena.

Syracuse University Film Library

MASLOW AND SELF-ACTUALIZATION (2 films, 30 mins. each, color)

Dr. Maslow, founder of the concept of self-actualization, discusses the dimensions of self-actualization and elaborates on recent research and theory related to each dimension: "Honesty," "Awareness," "Freedom," and "Trust."

Psychological Films

MASTERS OF THE DESERT (30 mins., black/white)

This is the story of the miracle of our time — the miracle of the rebirth of the Negev Desert in Israel. Fascinated by the mystery of how people survived there 2,000 years ago, Professor Ewanari began a study which unearthed the simple yet sophisticated methods of water engineering developed by this ancient civilization. He then applied ex-

actly the same principles to a new farm built on the foundation of an original farm.

Peter Robeck Films

MEANINGS ARE IN PEOPLE (24 mins.)

Dr. Berlo demonstrates how misunderstandings occur. He presents dramatic re-enactments of what was said and what was thought by several managers and subordinates at cross-purposes in typical at-work situations.

BNA Films

THE METOOSHOW: "IF I WERE AN ANIMAL" (20 mins., color)

A series of young children are interviewed and each is asked, "If you could be an animal, what would you be, and why?" Their responses lead this film into a fascinating exploration of animals as envisioned through the eyes of children.

Three Prong Television

THE METOOSHOW: "SIT DOWN" (20 mins., color)

The traditional adult demand is transformed into an imaginative world of play, exploring changes of movement through games and activities.

Three Prong Television

THE METOOSHOW: "WATER IS WET" (20 mins., color)

An exploration of "wetness," beginning on a rainy day and moving through fantasy and reality to activities that make the rain more meaningful and fun.

Three Prong Television

THE METOOSHOW: "WHERE DOES MY STREET GO?" (20 mins., color)

An excursion into the magic of each child's own "city," with its different streets and pathways, and the worlds of imagination through which those pathways extend.

Three Prong Television

MIND'S EYE (30 mins.)

Illustrates how our assumptions interfere with seeing and perceiving. Frustration of the mind is offered as a method of decreasing the interference.

Michigan State University

MORE THAN MEETS THE EYE (A STUDY OF MAN'S VISUAL PERCEPTION) (40 mins.)

This film examines the illusion of dimension in art, exemplified by the artist's use of a flat canvas to portray the world in depth. Man's visual perception is explained by psychologists and translated, on canvas, by artists.

Peter Robeck Films

MOTIVATION THROUGH JOB ENRICHMENT

This film gives managers an opportunity to hear Dr. Herzberg discuss his famous "Motivation-Hygenic Theory." He emphasizes that motivation is found only in the job itself, in the opportunity to satisfy the human need for accomplishment. He describes the various ways routine jobs can be enriched to provide motivation.

BNA Films

MY ART IS ME (21 mins., color)

Shows a racially and socio-economically integrated group of four- and five-year olds participating in a wide variety of preschool activities in an experimental nursery school program. The focus is primarily on the use of art materials but demonstrates that an art program should relate to the total fabric of the school. In addition to film sequences showing children using art materials there are comments about their work, sound-track children's songs, and a brief teacher commentary.

University of California

NEIGHBORS (9 mins., color)

A Norman McLaren film employing his "pixillation" technique, in which the principles normally used to put drawings or puppets into motion are used to animate live actors. The story is a simple parable about two people who, after living side by side with mutual friendliness and respect, come to blows over the possession of a flower that grows on the line where their properties meet.

International Film Bureau

ORGANIZATIONAL DEVELOPMENT (30 mins., color)

This shows the application of behavioral science principles to the complex social structures found in every large organization -- in business, in industry, etc. In this lecture, Sheldon Davis discusses the new, dynamic approaches

many managers are now adopting in order to change the cultural norms or value systems within an organization. The result is that groups become more productive while at the same time the work experience becomes more meaningful to the individuals involved.
University of California

OVERCOMING RESISTANCE TO CHANGE (30 mins.)

Shows how supervisors can overcome and prevent serious morale problems and losses in efficiency during periods of change in an organization.
Roundtable Films

THE PAINT STORY (10 mins., slide presentation)

By Charles Thomas Kettering
The Thomas Edison Foundation

PEOPLE DON'T RESIST CHANGE (22 mins.)

Allan Mogensen tells management how to make needed changes in work procedures and enlist the cooperation of those affected. He advocates and practices involving employees in improving their own jobs. This film is illustrated with animated drawings to add interest and impact to the message.
BNA Films

PERCEPTION (17 mins., black/white)

Explains perception as a set of elaborate processes whereby sense impressions are organized into clear, usable pictures. Includes four principles of perception: perceptual constancy, attention, expectancy, and organization.
McGraw-Hill/Contemporary Films

PERCEPTION AND COMMUNICATION (22 mins., black/white)

This film is a series of concrete examples of how human perception affects the communication process and the individual's concept of reality. Two major theories of perception—the cognitive and transactional—are introduced, each being illustrated in varying degrees. Comments by Kenneth Norberg, of Sacramento State College, relate these theories of perception to the classroom.
State University of New York College at Buffalo Film Library

PERCEPTUAL LEARNING (12 mins.)

Three demonstrations by Dr. D. O. Donderi show the importance of experience in determining what one sees. Each illustration is a recent development in visual perception. One of five filmed psychology lectures produced by the National Film Board of Canada.
Syracuse University Film Library

PERSON TO PERSON COMMUNICATION (14 mins., black/white)

By analyzing the major barriers in face-to-face communication and demonstrating specific practical methods of overcoming these barriers, this film acquaints the viewer with vital elements needed in understanding and working with others.
Roundtable Films

PROBLEM-SOLVING IN GROUPS (25 mins.)

An illustration lecture on management committees and how they function, with particular emphasis on solving problems. Dr. Wallen explains the problem-solving process, how committees usually deal with problems and how their methods can be improved.
University of California

THE PROBLEM (13 mins., color)

An imaginative animated puppet film that centers on the question of what color the trash box in a large organization should be painted. Though done with great humor, the film examines the insight of the dehumanizing effect of bureaucracies.
Brandon Films

QUICK AS A FLASH (45 mins., black/white)

Dr. George Porter, recent co-winner of the Nobel Prize for Chemistry, uses colorful experiments to present and explain photolysis, the process by which brief flashes of light are used both to initiate and produce change and to photograph and record it.
Peter Robeck Films

RAINSHOWER (14½ mins., color)

This film offers a rich experience in looking at the sights and listening to the sounds, the beauty and rhythm of the

rain. It is an experience in the changing moods of a day when a rainshower comes to plants and animals on a farm, and to people at work in a community. Narration is used only for the introduction; the rest is natural sound.

Churchill Films

THE REAL SECURITY (24 mins.)

An inspiring film featuring the well-known management consultant and lecturer, J. Lewis Powell. A dynamic mixture of mind-stretching concepts and laugh-stimulating illustrations, he examines the historical process of mankind from a refreshingly new point of view. It will motivate every executive, supervisor, salesman or other responsible employee to develop his own real security — by becoming a growing man in a growing organization.

BNA Films

RELEASING THE ENERGY OF IDEAS (20 mins., 30 color slides with script)

Principles and procedures of creative problem-solving. The Creative Education Foundation

ROBIN PITMAN: ART TEACHER (16 mins., black/white)

This film takes place in the classroom of Robin Pitman, where he gathers his class around his drawing table and starts the discussion with a simple dot. He and his students then investigate the strength of materials, evaluate abstract shapes and test the effectiveness of tools in producing certain results.

Peter Robeck Films

RUNNING ERRANDS FOR IDEAS (25 mins. each side, 33½ rpm record)

By Charles Thomas Kettering
Thomas Edison Foundation

THE SEARCH FOR SAVINGS (20 mins.)

Explains value engineering and analysis.
Industrial Education Films, Inc.

SHORT AND SWEET (5 mins., color)

Abstract spasmodic imagery — occasionally as brilliant as fireworks and constantly intriguing and colorful — Inter-

prets lively jazz uniquely and appropriately in this experimental film by Norman McLaren and Evelyn Lambart.

International Film Bureau

SQUEAK THE SQUIRREL (11 mins., color)

Squeak is an intelligent animal, astonishingly so to most of us. As we watch him learn to get food in new situations, each one presenting a more difficult problem, we are helped to develop an understanding of how an animal learns.

Churchill Films

THE TEACHER AND TECHNOLOGY (49 mins., black/white)

The beginnings and history of the impact of technology on education are traced in the opening sequences of this film. A series of pictorially-documented programs follow which illustrate some of the ways in which technology is being used to meet the dual problems of educating masses of students and at the same time providing individualized instruction.

State University of New York College at Buffalo Film Library

TORN PAPER (5 mins., color)

A new and unique kind of art expression is demonstrated in this film. First using newspaper as practice material, and then working with sheets of colored paper, students tear out a variety of shapes, figures and designs. These "torn paper" forms are then pasted on a paper background to form clever and unusual pictures.

State University of New York College at Buffalo Film Library

UNDERSTANDING THE GIFTED (33 mins., color)

Uses student participants to point up four common primary traits of the gifted: ability to abstract and generalize, diverse and complex interests, the urge to create, and a well-defined sense of ethics and values.

Churchill Films

VALUE ANALYSIS (28 mins., black/white)

Illustrates the stages of a VA investigation that resulted in a saving of 75% of competent cost. A team approach ap-

plied to a variety of examples makes this film a convincing brief for value analysis.

Roundtable Films

VALUE ANALYSIS: AN ADVANCED PURCHASING TECHNIQUE (30 mins., 42 color slides with script)

Defines value analysis' relationship to creativity, human relations, and skill in communication.

National Association of Purchasing Agents

VALUE ANALYSIS: HOW IT WORKS (15 mins., filmstrip with 33 $\frac{1}{3}$ rpm record)

Story of individual buyers using the techniques of value analysis. It tries to impress upon the viewer that the buyer is in the best position, in most cases, to suggest alternate purchased materials and services to improve the company's profit position.

National Association of Purchasing Agents

VALUE ANALYSIS IN ACTION (20 mins., color)

Explains value analysis job plan and demonstrates its practice by teams.

National Association of Purchasing Agents

VALUE ANALYSIS/STANDARDIZATION (15 mins., filmstrip with 33 $\frac{1}{3}$ record)

Gives an illustrated explanation of the purposes and applications of these two important techniques in the profession of purchasing. Shows the purchasing agent how to set up programs based on these techniques and demonstrates the value of scientific purchasing procedures to over-all company operation.

National Association of Purchasing Agents

VALUE ANALYSIS SUCCESS STORIES: "COST-PER-COPY CONTRACT" (64 color slides and script)

An example of value analysis related to office copy machine costs.

National Association of Purchasing Agents

VALUE-ORIENTED CREATIVE THINKING (30 mins., color)

Application of creativity to value engineering. This film is suitable as a basic means of creativity orientation for any type of group.

Merit Film Productions

VALUE-ORIENTED PAPERWORK MANAGEMENT (26 mins., color)

This film shows how to effectively use value engineering and industrial engineering techniques for paperwork simplification.

Merit Film Productions

WAYS TO FIND OUT (11 mins., color)

On a rainy afternoon a young child experiences the wet world around him. He can see the clouds, smell the damp leaves, hear the patter of the drops, feel the wetness and even taste the rain.

Churchill Films

WHY MAN CREATES (25 mins.)

This film is a series of explorations, episodes and comments on creativity. Each segment of the film makes its own statement in its own style and technique.

Pyramid Films

WORK IMPROVEMENT THROUGH WORK SIMPLIFICATION I (10 mins.)

Finding a better way—the philosophy of work simplification and the steps involved in the process.

American Management Associates, Inc.

WORK IMPROVEMENT THROUGH WORK SIMPLIFICATION II (25 mins.)

Implementing a work simplification program.

American Management Associates, Inc.

YEAR 1999 A.D. (26 mins., color)

A home-based computer serves as a bookkeeper, banker, shopper, cook, maid, entertainer, librarian, and teacher in a look at suburbia by the turn of the next century. This colorful motion picture explores the wonders of an almost totally controlled environment in the house of tomorrow.

Ford Film Library

**ADDRESSES OF
FILM
SOURCES**

- AMERICAN MANAGEMENT ASSOCIATES, INC.**
Film Department
American Management Associates, Inc.
135 West 50th Street
New York, N.Y. 10020
- BNA FILMS**
BNA Films, Division of
The Bureau of National
Affairs, Inc.
5615 Fishers Lane
Rockville, MD. 20852
- BRANDON FILMS**
Brandon Films, Inc.
221 West 57th Street
New York, N.Y. 10019
- CAROUSEL FILMS**
Carousel Films, Inc.
1501 Broadway
New York, N.Y. 10036
- CHURCHILL FILMS**
Churchill Films
662 North Robertson Boulevard
Los Angeles, CA. 90069
- CONTEMPORARY FILMS**
Contemporary Films/
McGraw-Hill
Eastern Office
Princeton Road
Hightstown, N. J. 08520
- CREATIVE EDUCATION FOUNDATION, INC.**
Buffalo State University College
334 Bishop Hall
1300 Elmwood Avenue
Buffalo, N.Y. 14222
- DELTA COLLEGE**
Delta College Television Center
University Center, MI. 48710
- FORD FILM LIBRARY**
Ford Film Library
The American Road
Dearborn, MI. 48121
- GENERAL MOTORS CORPORATION**
General Motors Corporation
Public Relations Staff — Film
Library
General Motors Building
Detroit, MI. 48202
- HENK NEUENHOUSE**
Henk Neuenhouse
1825 Willow Road
Northfield, IL. 60093
- IBM FILM LIBRARY**
IBM Film Library
c/o Modern Talking Picture
Service, Inc.
1212 Avenue of the Americas
New York, N.Y. 10036
- I/D/E/A**
I/D/E/A's Informational
Services
P.O. Box 446
Melbourne, FL. 32901
- INTERNATIONAL FILM BUREAU**
International Film Bureau
332 South Michigan Avenue
Chicago, IL. 60604
- McGRAW-HILL FILMS**
McGraw-Hill Films/
Contemporary Films
330 West 42nd Street
New York, N.Y. 10036
- MERIT FILM PRODUCTIONS**
Merit Film Productions
P. O. Box 5005
Mission Hills, CA. 91340
- MICHIGAN STATE UNIVERSITY**
Audio-Visual Center
Michigan State University
East Lansing, MI. 48824
- NATIONAL AERONAUTICS AND SPACE ADMINISTRATION**
National Aeronautics and
Space Administration
G. C. Marshall Space Flight
Center
Incentive Awards Office (PERI)
Personnel Office
Huntsville, AL. 35812
- AMERICAN MANAGEMENT ASSOCIATES, INC.**
Film Department
American Management Associates, Inc.
135 West 50th Street
New York, N.Y. 10020

NATIONAL ASSOCIATION OF MANUFACTURERS
National Association of
Manufacturers
Film Bureau
277 Park Avenue
New York, N.Y. 10017

NATIONAL ASSOCIATION OF PURCHASING AGENTS
National Association of
Purchasing Agents, Inc.
11 Park Place
New York, N.Y. 10007

PETER ROBECK FILMS
Peter Robeck & Company, Inc.
230 Park Avenue
New York, N.Y. 10017

PSYCHOLOGICAL FILMS
Psychological Films
Administrative Office
205 West 20th Street
Santa Ana, CA. 92706

PYRAMID FILMS
Pyramid Films
Box 1048
Santa Monica, CA. 90406

THE RANK ORGANISATION
Short Film Group
The Rank Organisation
P. O. Box 4NE
London, W1, England

ROUNDTABLE FILMS
Roundtable Films, Inc.
321 South Beverly Drive
Beverly Hills, CA. 90212

STATE UNIVERSITY OF NEW YORK COLLEGE AT BUFFALO
Buffalo State University College
Film Library
Communications Center
1300 Elmwood Avenue
Buffalo, N.Y. 14222

SYRACUSE UNIVERSITY FILM LIBRARY
Syracuse University Film Library
1455 East Colvin Street
Syracuse, N.Y. 13210

THE THOMAS EDISON FOUNDATION
The Thomas Edison Foundation
c/o The Detroit Edison
Company
2000 Second Avenue
Detroit, MI. 48226

THREE PRONG TELEVISION
Three Prong Television, Inc.
1525 East 53rd Street
Chicago, IL. 60615

UNIVERSITY OF CALIFORNIA
University of California
Extension Media Center —
Distribution
Berkeley, CA. 94720

U. S. DEPARTMENT OF AGRICULTURE
U. S. Department of Agriculture
Office of Information
Motion Picture Service
Washington, D.C. 20250

WESTON WOODS
Weston Woods Studios
Westen, CT. 06880

- REFERENCES**
MC LUHAN, M., & FIORE, Q. *The medium in the message*. N.Y.: Random House, 1967.
TAYLOR, C. W., & WILLIAMS, F. E. (Ed.). *Instructional media and creativity*. N.Y.: Wiley, 1966.
WEISBERGER, R. A. *Instructional process and media innovation*. Chicago: Rand McNally, 1968.

Minerva J. Goldberg, Associate Director of Instructional Resources.
Address: Buffalo State University College, 1300 Elmwood Avenue,
Buffalo, New York 14222.

Films on Creativity (1)
Supplement I*

* For additional films on creativity, we refer the reader to the article entitled, "Films on Creativity—Do They Exist?", which appeared in the Journal of Creative Behavior, 1970, 4(3), 190-209. Since there has been a time lapse of five years, some of the films listed in that article may no longer be available; however, the majority of them are.

ADVANCING CREATIVITY IN EDUCATION

30

Color

Shows activities in Michigan's various programs funded under FSEA projects. Describes an enrichment experiment, language arts project, project in outdoor education, etc. in public schools of Michigan under the auspices of the State Education Department.

Instructional Media Center, Michigan State University

ARE YOU LISTENING?

12

B/W

Diagnoses the "disease of not listening," focusing on its causes in order to create the foundation for a more effective communication program. Explores five major areas of non-listening.

Perennial Education, Inc.

ART IN COLLAGE

11

Color

Demonstrates simple collages that students can create using simple scraps of cloth, shoestrings, etc. — showing creativity and motivation.

AIMS Instructional Media Services, Inc.

(1) The Journal of Creative Behavior
 Volumen 9º, Número 2º, 2º trimestre
 1.975, págs. 97 - 111

ART OF MEDITATION Color 28
Initiation to the art of meditation. Explanation of breath control, relaxation, body position and mantras (chants) which are all a part of the meditative experience. Hartley Productions, Inc.

BEING ABRAHAM MASLOW B/W 30
An autobiographical film portrait of one of the most important psychologists of our time. His ideals have profoundly influenced the study and practice of psychology as well as philosophies of management and styles in government and business. In this film, Abraham Maslow explores the factors which shaped his life and ideas. Filmmakers Library

A BRITISH JUNIOR CLASSROOM Color 24
Produced to assist teachers with understanding and implementing the concepts of the open classroom in Britain where the concept originated. I/D/E/A

BUDDHISM: MAN AND NATURE Color 14
Probes the philosophy of the interrelationship of man and nature. (Honors: 1968 New York Film Festival, Gold Medal: 1969 CINE, Golden Eagle). Hartley Productions

CHANGE — TRAINING TEACHERS FOR INNOVATIONS Color 29
This in-service training film employs two techniques that have been successfully used by industry in training personnel to think positively about new and different methods. Depicts teachers and administrators as they work toward solutions to problems in their schools. I/D/E/A

CHANGES, CHANGES Color 6
This simple story about wooden building blocks and two wooden dolls illustrates adaptability to change. As the events and situations change, so do the forms they construct with the blocks. The wood motif is extended to the musical score, which is performed only on wooden instruments. Animated. Weston Woods

CHROMOPHOBIA Color 11
Entirely without words, this film uses clever and whimsical animation and music to tell its tale of suppression, fear, and ultimate victory of the free spirit. International Film Bureau

CLAUDE Color 3
Provides a cryptic demonstration of the attempted repression of creativity. Claude is a small animated boy with a head shaped like a football. He lives in an opulent house and is owned by a pair of cardboard, conformist cliché-ridden parents. Claude ignores them both, having better things to do with a small black box, and finally takes his revenge in a sardonic, surprise ending. Pyramid Films

A CONVERSATION WITH CARL ROGERS B/W 60
Film interview featuring Dr. Rogers. Through skillfully-posed questions by Keith Berwick, moderator, the viewer is introduced to the philosophy, practice, and interests of Dr. Rogers and his work. Psychological Films

THE COSMIC ZOOM Color 8
Take one point in time and space: a boy and his dog rowing a boat over gently-lulling waves. Hold the point in time and space while a quick metamorphosis transforms live action into an animated sequence. Suddenly you are hurled upward, caught on a zoom into outer space. Gradually, motion stops and reverses, hurling you back through space and zooming inward on a magnification of microscopic life. In eight minutes you have traveled an entire cross-section of the universe and have experienced, at the very least, man's place within it. Contemporary/McGraw-Hill Films

DIHEDRAL KALEIDOSCOPIES Color 13
Presents basic ideas of symmetry by exhibiting the dihedral groups by means of reflections in two intersecting mirrors. International Film Bureau

DIMENSIONS Color 13
An animated "play" on the size of things, where all the customary proportions must be achieved, often with amusing results. Filmed without words, it is essentially a chil-

dren's film, but all will enjoy its simplicity, charm, witty stop-motion special effects, and its message: all things are relevant, even on the comic screen.
Films, Inc.

DOT AND THE LINE Color 9
An award-winning animation film about a dot and a line. It proceeds to explore two plane geometric relationships in a fascinating and delightful fashion that will make young and old alike more mathematically perceptive.
Films Inc.

THE EYE OF THE BEHOLDER Color 25
Dramatizes the story of twelve hours in the life of Michael Gerard, an artist. After a brief introduction of cartoon illustrations, which makes the point that we can easily be misled (the old shell game, the top hat illusion, the ambiguous cube figure), we see Michael in his studio, standing amid a disarray of spilled paints and a knife, with an apparently lifeless young woman lying on a couch. From here, the film flashes back to give the impressions Michael has made in the minds of five people with whom he has come in contact.
Stuart Reynolds Production

EYE OF THE SUPERVISOR Color 12
A basic human relations film on understanding people, it equips supervisory personnel for the task of evaluating employee behavior and performance by emphasizing the need for an "open mind behind the open eye."
National Educational Media, Inc.

FEATHER Color 8
A provocative film which takes a positive approach toward creativity. A child, who wants to brainstorm in her own conceived brainstorming process, uses a feather that she has found. After receiving little or no response from her environment, her small brother finally gets into the game in a delightful manner.
Dr. E. Paul Torrance
The University of Georgia

FLATLAND Color 12
From the novel by Edwin A. Abbott, this is about a two-dimensional world and the inhabitants' inability to conceive

of the possibility of three dimensions. Excellent for consideration of other possible worlds.
Contemporary/McGraw-Hill Films

FOCUS ON TOMORROW Color 25
The film's action revolves around this dilemma: to support heavily an old product, which represents a great emotional investment, and thus slow down development of a new item, or to boldly support the new item and abandon "yesterday's breadwinners."
BNA Communications Inc.

FUTURE SHOCK Color 42
Taken from the Alvin Toffler book of the same name, describes the world of tomorrow and the changes people must face in the emerging industrialism of today.
Contemporary/McGraw-Hill Films

GROUP DYNAMICS: GROUPTHINK Color 20
A discussion with Dr. Irving Janis on his book, Symptoms of Groupthink, relating eight areas of concern in group critical decision-making.
CRM Films, Consumer Marketing

HEALING THE WHOLE PERSON: A Ray Garner Film Color 53
Medicine of the future — healing the whole person, body, mind, and spirit — must incorporate the wisdom of the past. This film presents eight of Europe's great leaders in the new medicine, as they are interviewed by Everts G. Loomis, M.D. Those interviewed include Roberto Assagioli, father of Psychosynthesis.
Friendly Hills Fellowship

THE FLOW OF ZEN Color 15
Alan Watts talks on philosophy of Zen Buddhism, preparing the viewer for meditation basic to Zen teaching.
Hartley Productions

IN A BOX B/W 4
How to hide from the dangers, disturbances, and problems of the modern world — **IN A BOX** — where else? A telling commentary on human behavior.
Learning Corporation of America

INCREASING PRODUCTIVITY 14 Color
 Managers are challenged to accept their responsibility for increasing productivity through creative change. The productivity problem is methodically analyzed and defined, and new perspectives for dealing with it are given.
 National Educational Media, Inc.

THE INNER MAN STEPS OUT B/W 35
 Designed to stimulate thinking and discussion about human relations, this film is about a supervisor who has trouble getting along with others and himself. It shows his realization of his own lack of understanding of the feelings and needs of others.
 Perennial Education, Inc.

INNER SPACES Color 28
 Captain Edgar D. Mitchell, the sixth man to set foot on the moon, who conducted telepathy experiments from outer space, now explores the "Inner Spaces" of the human mind. Recent scientific findings combine with ancient religious and meditational practices.
 Hartley Productions

AN INVITATION TO WELL-SPRINGS Color 30
 An experience of the Well-Springs program, based on the belief that the outer reflects the inner, that conflict lies within the self, and outer conflict, even world conflict, can be resolved only as the individual deals with himself in reducing tensions. Movement to music is basic to programs.
 Well-Springs

IS IT ALWAYS RIGHT TO BE RIGHT? Color 8
 Deals with the importance of openness and receptivity — insights into human relations, self-development, communications, and perception.
 Roundtable Films, Inc.

JOURNEY INTO SELF B/W 47
 Led by two of America's foremost psychologists, a group of eight total strangers from various parts of the country meet in an intensive basic encounter group to share some of the most intimate aspects of their lives. This documentary focuses on four group members and contains highlights of the most emotional moments of their interaction.
 WBSI (Western Behavioral Sciences Institute)

KALEIDOSCOPE ORISSA Color 37
 Presents a cultural study of Orissa, one of the poorest states in India, which is nevertheless renowned for its intricately beautiful productions, done with primitive instruments. Included in the film are molding and baking ceramic pottery, weaving, and the combining of extraordinary colors and designs in fabrics.
 International Film Bureau

KOESTLER ON CREATIVITY Color 40
 Arthur Koestler talks about his goals in making this film which investigates some of the processes underlying the creative act: "This film is based on the book, **THE ACT OF CREATION**. Although the main emphasis is on the scientist, not the artist, I have tried to indicate that the conscious and unconscious processes underlying the creative act are based in both cases on much the same pattern."
 Time-Life Films Inc.

LEARNING THROUGH INQUIRY Color 31
 Explains the way in which the excitement of inquiry can be employed to facilitate a youngster's learning. Emphasizes learning by all students through direct observation and involvement of factual and human phenomena. The film assists teachers by increasing their knowledge of techniques of inquiry.
 I/D/E/A

LEO BEUERMAN Color 14
 Presents the life of Leo Beuerman, a severely-handicapped man, who through determination and an ever-positive attitude, created a rewarding life. It shows how Leo compensated for his limitation through patience and perseverance and whose wish is that he might someday be successful enough in business so that he might help the less fortunate.
 Centron Educational Films

MAGIC NET Color 10
 E. Paul Torrance is the central character in this film, made under the direction of Dr. Rod Myers. Illustrates some of the problems of establishing a creative set for problem-solving among young children.
 Dr. E. Paul Torrance
 The University of Georgia

MANAGEMENT OF CREATIVITY B/W 36
Seven experienced engineering managers and a group of engineering students discuss how business and industry can reconcile youth's demands for creative freedom and social relevance with the senior man's insistence on practicality, profitability, and wisdom acquired through experience.

University of California at Berkeley

MATHS IS A MONSTER B/W 30
The film shows how such everyday objects as eggs, jars of liquids, strings, road signs, thread and bricks, may be used to teach such concepts as weights and measurements, geometric shapes and representation, number bases, fractions, volumes of displacement, etc. New concepts are taught through associations with other concepts with which the children are already familiar and in which they are already interested. One of a series in British primary schools. (see Molony, JCB)
Time-Life Films

MOTION PERCEPTION I:
TWO-DIMENSIONAL MOTION PERCEPTION Color 7
Illustrates how stimuli moving in two-dimensional space are perceived by the viewer. Dr. Johansson used computer-generated stimuli and movements in human objects to show how motions are seen and analyzed in terms of groups and sub-groups. The Gestalt law of common fate is also demonstrated.

Houghton Mifflin/Department M

MOTION PERCEPTION II:
THREE-DIMENSIONAL MOTION PERCEPTION Color 11
Demonstrates a strong tendency to perceive changing stimulus patterns as three-dimensional changes. The viewer is shown how few cues, and the type of cues, that are necessary to perceive three-dimensional changes.

Houghton Mifflin/Department M

OF MEN AND MOTIVES: A TEST FOR CREATIVITY B/W 30
A discussion with Sarnoff Mednick on the principles of creativity and problem-solving.

University of Michigan Television Center

OPEN CLASSROOM IN AMERICA Color 22
Produced to assist teachers with understanding and implementing the concepts of the open classroom. Shows adaptation of the British version to American methodology.
I/D/E/A

"PERT/Cost" Color 45
An introduction to program evaluation and review technique (PERT): a planning tool for creative people. Shows activities planning, nature of development, and technology involved with the PERT concept. A view both for the beginner and a review for those familiar with PERT and PERT/Cost. The film starts out with the basics in PERT and develops into PERT/Cost for the more advanced user. Recommended for those persons who will be attending sessions on PERT.

U.S. Navy (Walter Kubisty, Buffalo, NY)

POTENTIALLY YOURS Color 31
A document of America's growth revolution and its techniques for developing our human potential. Sequences include California growth centers, meditation, Gestalt experiments, many growth games and encounter techniques for the integration of body, mind, and spirit.
Harley Productions

POWERS OF TEN Color 8
Animated trip through the universe at a speed that changes the visual scale by a power of ten every ten seconds.
Museum of Modern Art

PRIMARY EDUCATION IN ENGLAND Color 17
This explores the significant aspects of the successful non-graded education in British primary schools, as seen in Sea Mills Infant School at Bristol. Imagination and individuality are keynoted in this innovative approach to education.
I/D/E/A

PROBLEM SOLVING — A CASE STUDY Color 22
In the form of a full-length case study, enables the trainer to completely involve the audience in the problem solving process. A company manufacturing plastic components almost loses the business of one of its oldest customers, due to severe quality control problems. What went wrong? How can it be put right? With the help of a series of specially chosen discussion techniques, the audience follows the solution to this problem.
Roundtable Films

PROBLEM SOLVING — SOME BASIC PRINCIPLES 18
 Color
 Establishes the principles that must be followed if a manager is to correctly identify and effectively solve the problems he is certain to meet.
 Roundtable Films

A PSYCHOLOGY OF CREATIVITY Color 31
 This film reveals techniques for stimulating creativity in various people, including schizophrenics. The varieties of creativity that have been isolated and identified are explained. Answers being sought by researchers in the field of the psychology of creativity are reported by noted investigators.
 MacMillan Films, Inc.

PULCINELLA Color 11
 To the music of Rossini, Pulcinella, who is the Neopolitan cousin to the classic rascal Punch, has a colorful dream in a timeless tale of man, woman, and the law. By Emanuele Luzzati an internationally known theatrical designer, painter, ceramic artist, and filmmaker and Giulio Gianini, a scenic designer and a documentary filmmaker as well as an animator.
 Connecticut Films, Inc.

RAINSHOWER Color 15
 A rich experience in looking and listening. The sights, sounds, beauty, and rhythm of rain, as it affects plants, animals on a farm, and people at work in the community. Without a word of narration, the film evokes the feel of rain, and shows how it is important to people and other living things.
 Churchill Films

THE SEARCHING EYE Color 18
 Illustrating the premise that seeing is the tool through which we perceive and know the world, a ten-year-old boy goes to the beach, doing the things that a ten-year-old would be expected to do. The film shows what he sees — and what a child cannot see: the world that is yet to be discovered by him.
 Pyramid Films

SEE, TOUCH, FEEL Color 37
 Artists in residence at high schools in Pennsylvania, Min-

nesota, and Colorado demonstrate and discuss their method of teaching young people. An innovative education program, which placed contemporary artists in the schools, provides an insight into the teaching-learning process, as well as into the development and encouragement of creativity.
 ACI Productions

SLEEP AND DREAMING IN HUMANS Color 14
 Designed to enhance lectures on sleep and dreaming, and research methodology, by taking the audience directly into the human sleep laboratory. Dr. Dement demonstrates standardized research techniques used to specify stages of wakefulness, sleep, and dreaming in humans.
 Houghton Mifflin/Department M

THE SLEEPING BRAIN Color 23
 Dr. Jouvet explores the neurophysiology of sleep and dreaming and demonstrates research methodology through a series of experiments on cats. The film shows how animal research is necessary for, and relevant to, studies of human behavior.
 Houghton Mifflin/Department M

SOLO Color 15
 The many joys of solo mountain climbing — the resounding rhythm of persistent physical effort, the intoxicating scenes of private beauty and the powerful joy that comes with each successful solution to a difficult situation.
 Pyramid Films

SUMMERHILL Color 28
 A visit to a school without fixed rules, where no one studies except as he wishes and where each student is his own master. A co-educational English Boarding School, Summerhill was founded by Alexander Neil 45 years ago. In the film he explains his objectives; and from the activities of the children at work and play, can be seen how his methods work. School, he says, should put preparation for life ahead of learning. Produced by the National Film Board of Canada.
 Contemporary/McGraw-Hill Films

THE SUPERVISOR — MOTIVATING THROUGH INSIGHT Color 12
 Instruction in employee motivation for those who must

achieve results through the work of others. Provides insight into employee psychology, the way motivation works and the keys to achieve it.

National Educational Media, Inc.

- "T-GROUP EXPERIENCE" SERIES** Color 30
1. How T-Groups Work
 2. A New Way of Learning
 3. Practical Applications
 4. Why T-Groups Work

A series of four new films, dramatically portraying what actually happens during the T-Group experience, telling what a T-Group is all about and how it can be of help. The films feature Chris Argyris, Warren Bennis, and Alfred Marrow — three of the nation's leading T-Group practitioners, writers, and theorists.

MCM Films.

TORN PAPER Color 5

A new and unique kind of art expression is demonstrated in this film. First using newspaper as practice material, and then working with sheets of colored paper, students are shown tearing out a variety of shapes, figures, and designs. These "torn paper" forms are then pasted on a paper background to form clever, unusual pictures.

Bailey Films

UP IS DOWN Color 6

A commentary on the attempt by the majority to make individuals conform. Animated cartoon.

Pyramid Films

WONDERING ABOUT THINGS Color 30

Explores the nature of scientific inquiry and the public's concern about the problems that science and technology create. Tells how various individuals regard science today. The educational film also tells something about a branch of modern chemistry - silicones.

Pyramid Films

THE WORLD OF THE FUTURE Color 20

How does one maintain equilibrium in a world of never-ending change? How does one cope with future shock? Alvin Toffler, who believes the future is with us now, outlines the dilemma and suggests ways in which society and

the individual may be able to cope.

The FilmMakers/VNV Communications

YOU PACK YOUR OWN CHUTE Color 30

The concept that an individual can control his own destiny, create his own successes and failures, is explored in human, everyday terms. This is further demonstrated by a woman who puts her thesis to the test by parachuting from a plane 3,000 feet over the Pacific.

Ramic Productions

ZEN AND NOW Color 15

Alan Watts interprets and emphasizes Zen philosophy of living daily in the development of awareness and appreciation.

Hartley Productions

ADDRESSES OF FILM SOURCES

ACI PRODUCTIONS
16 W. 46th Street
New York, N.Y. 10036

AIMS INSTRUCTIONAL MEDIA SERVICES, INC.
P. O. Box 1010
Hollywood, California 90028

AMERICAN MANAGEMENT ASSOCIATION, INC.
Information Film Service
135 W. 50th Street
New York, N.Y. 10036

BAILEY FILMS
2211 Michigan Avenue
Santa Monica, California 90404

BNA COMMUNICATIONS, INC.
5615 Fishers Lane
Rockville, Maryland 20852

CENTRON CORPORATION
Lawrence, Kansas 66044

CHURCHILL FILMS
662 North Robertson Boulevard
Los Angeles, California 90069

CLASSROOM FILM DISTRIBUTORS
2425 Hollywood Boulevard
Los Angeles, California 90028

CONNECTICUT FILMS, INC.
6 Cobblehill Road
Westport, Conn. 06880

CONTEMPORARY/McGRAW-HILL FILMS
Film Rental Libraries
Princeton Road
Hightstown, New Jersey 08520

THE CREATIVE EDUCATION FOUNDATION
Chase Hall
SUCB
Buffalo, N.Y. 14222

CRM FILMS, CONSUMER MARKETING
Del Mar, California 92014

THE FILM MAKERS
VNV Communications
628 East Camino Real
P. O. Box 593
Arcadia, California 91006

FILMMAKERS LIBRARY
290 West End Avenue
New York, N.Y. 10023

FILMS INC.
1144 Wilmette Avenue
Wilmette, Illinois 60091

- FORD FILM LIBRARY
The American Road
Dearborn, Michigan 48121
- FRIENDLY HILLS FELLOWSHIP
26126 Fairview Avenue
Hemet, California 92343
- HARTLEY PRODUCTIONS, INC.
Cat Rock Road
Cos Cob, Conn. 06807
- HOUGHTON MIFFLIN DEPT. M
110 Tremont Street
Boston, Massachusetts 02107
- I/D/E/A'S INFORMATIONAL
SERVICES
P. O. Box 446
Melbourne, Florida 32901
- INDUSTRIAL EDUCATION
FILMS, INC.
65 Pondfield Road
Bronxville, N.Y. 10708
- INTERNATIONAL FILM
BUREAU INC.
332 S. Michigan Avenue
Chicago, Illinois 60604
- LEARNING CORPORATION OF
AMERICA
711 Fifth Avenue
New York, N.Y. 10022
- MacMILLAN FILMS, INC.
34 MacQueston Parkway 5,
Mount Vernon, N.Y. 10550
- MCM FILMS
15 Columbus Circle
Suite 906
New York City, N.Y. 10023
- MERIT FILM PRODUCTIONS
P. O. Box 5005
Mission Hills, California 91340
- MICHIGAN STATE UNIVERSITY
Instructional Media Center
East Lansing, Michigan 48824
- MUSEUM OF MODERN ART
53rd Street
New York, N.Y.
- NATIONAL AERONAUTICS
AND SPACE ADMINISTRATION
1520 H. Street
Washington, D.C. 20025
- NATIONAL ASSOCIATION OF
MANUFACTURERS
277 Park Avenue
Film Bureau
New York, N.Y. 10017
- NATIONAL EDUCATIONAL
MEDIA, INC.
15250 Ventura Boulevard
Sherman Oaks, California 91403
- NATIONAL FILM BOARD
OF CANADA
1251 Avenue of the Americas
New York, N.Y. 10020
- OHIO STATE UNIVERSITY
Motion Picture Division
156 West 19th Avenue
Columbus, Ohio 43210
- PERENNIAL EDUCATION, INC.
Attn. Hank Newenhouse
1625 Willow Road
North Field, Illinois 60093
- PSYCHOLOGICAL FILMS
Administrative Office
203 W. 20th Street
Santa Ann, California 92707
- PYRAMID FILMS
Box 1048
Santa Monica, California 90406
- RAMIC PRODUCTIONS FILM
60 West 57th Street
New York, N.Y. 10019
- ROUNDTABLE FILMS, INC.
113 North San Vincente Blvd.
Beverly Hills, California 90211
- STUART REYNOLDS
PRODUCTIONS
9465 Wilshire Boulevard
Beverly Hills, California 90212
- SYRACUSE UNIVERSITY FILM
LIBRARY
Collendale Campus
1455 E. Colvin Street
Syracuse, N.Y. 13210
- TIME-LIFE FILMS, INC.
Distribution Center
Multimedia Division
100 Eisenhower Drive
Paramus, New Jersey 07652
- U. S. DEPT. OF AGRICULTURE
Films booked through Cornell
University
Film Library, 31 Roberts Hall
Ithaca, New York 14850
- UNIVERSITY OF CALIFORNIA
Extension Media Center —
Distribution
Berkley, California 94720
- DR. E. PAUL TORRANCE,
UNIVERSITY OF GEORGIA
College of Education
Dept. of Educational Psych.
Athens, Georgia 30601
- UNIVERSITY OF MICHIGAN
TELEVISION CENTER
400 S. 4th Street
Ann Arbor, Michigan 48103
- WELL - SPRINGS
11667 Alba Road
Ben Lomond, California 95005
- WBSI, WESTERN BEHAVIORAL
SCIENCE INSTITUTE
1150 Silverado
La Jolla, California 92037
- WESTON WOODS
Weston, Conn. 06880

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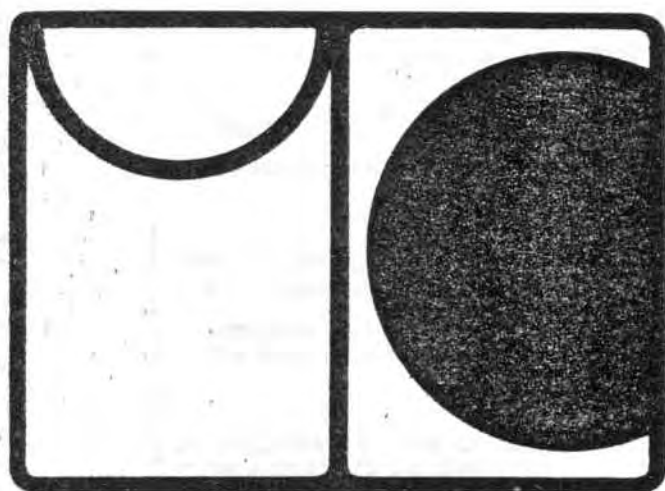
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