

**C H A P T E R 5**

**SUMMARY OF FINDINGS, CONCLUSIONS AND  
SUGGESTIONS FOR FURTHER STUDY**

CHAPTER - 5

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FOR FURTHER STUDY

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*Our capacity to think, except in service of self-interest and in conformity with common sense is pitifully limited. Our capacity even to see, hear touch, taste and smell is so shrouded in evils of mystification that an intensive discipline of unlearning is necessary for anyone before one can begin to experience the world afresh with innocence, truth and love.*

*R.D. Laing  
The Politics of Experience*

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## CHAPTER 5

### SUMMARY OF FINDINGS, CONCLUSIONS AND SUGGESTIONS FOR FURTHER STUDY

#### 5.1. INTRODUCTION:

Creativity which is believed to be the root cause for the whole creation, invites a lot of controversy. For some it is a specified talent in a particular field, for others a constellation of the intellectual abilities, for some it is imaginative thinking and for others, a concrete mental ability to solve the problems. But all agree on the point that it is the creation of something new, original, unique or novel; something which is rare and not common-place either from the stand point of the individual, time or society.

Creative writing which is an off shoot of creativity is an original but spontaneous expression of the writer's imagination, feelings and thoughts. For people like Garard (1955) 'imaginative writing in purest form is found in dreams or dream-like states. Operating in the subconscious imagination regroups sensory data and initiates mental action which results in the conscious making of an original composition and this sort of writing stirs emotions, delineates a new idea, or gives a fresh insight into life.

Positively speaking as James. A. Duffy puts it 'imaginative writing as taught in the schools is any poem, short-story or other individually conceived and originally executed composition which approaches the category of the literature.'

Creative writing is not to be mistaken for practical writing. To distinguish it, creative writing is not an ordinary exposition, not a

piece of prose written to explain, argue or describe; it is not an essay written in response to a test question, nor it is a report based on the reading of the library source material. It is also not a biographical account usually demanded of students nor any kind of personal and business letters taught for form and structure, nor it is the written exercise in English grammar and usage. It is as Archibald observes "the use of words as material of arts".

Presently, it is the former goal that is aimed at in the language curriculum of both English and the mother tongue in our schools and colleges. Therefore creative-writing is the new vision that education should take of in view of the individual, social, intellectual, psychological, cultural and humanistic needs.

The reasons for developing the creative-writing ability are very many. A few of them are, the new awareness of the new mental powers by Guilford, the universal presence of the creative potential, the significance of the aesthetic development in man, the humanistic philosophy of self actualisation, the psychological view of the creative-writing as therapy, the sociological precept of the cultural heritage, and most importantly in view of the new educational policy of the human resources development and the need for cultivation of the head, heart, and hand.

But creative learning requires creative teaching and there is no substitute or a short cut for this. Therefore, the identification of the creative-talent and the use of the educational media as felt by many thinkers forms the whole crux of the problem, if education is to be given the quality of progressivism. Having done this ground work, the creative-

writer should be understood first in depth and breadth and Mackinon and Barron opened up this dominion.

## 5.2. OBJECTIVE-WISE FINDINGS AND CONCLUSIONS

The present study attempted to study both dimensions the creative-writing process and identification of the creative-writing potential and ability in student teachers of English in inter-cultural connotation. The following are the findings of the study which would be presented categorically under each objective.

### 5.2.1 OBJECTIVE-1

#### i) FINDINGS

An investigation into the creative-writing process constitutes the first objective of the study. Since creative-writing is a multi-faceted ability, it studied the physical and biographical features of the writers, the creative writing moment, the meaning, concept, forms and nature of creative-writing, the components and factors of creative-writing and his reaction to criticism, his suggestions for identifying and nurturing the creative-writing ability and in general his philosophy of life. The findings are listed under each aspect of the creative-writing process.

#### a) THE PHYSICAL AND THE BIOGRAPHICAL FEATURES OF THE CREATIVE-WRITER; ON ANALYSING THE PERSONAL DATA OF THE CREATIVE-WRITER IT IS FOUND.

1. that majority of the creative-writers 40 per cent are on job. They hail from different vocations except from the political, business and medical fields. It looks that they have taken up creative writing as a side activity. However, 10 per cent of them are found to be exclusively professional writers.

2. that the creative-writers have been using almost all the literary forms and it is observed that a single writer has been using two or three literary forms. But curiously enough, the short story is used by majority

of the writers (72 Per cent). Next the poem, then the essay is popular (57 per cent).

3. that fifty per cent of the creative-writers reported that they secured prizes and awards for their pieces of creative-writing and they are as many as 22 varieties both in cash and kind.

4. that 80 per cent of the creative-writers seem to have hobbies which are mostly literary and aesthetic; and a single writer mentioned three or four hobbies but reading and writing seem to be common to all.

5. It is not as though all the creative-writers are top-rank students as per their academic record. Nevertheless, majority of them (45 per cent) seem to be in the high above-average' level, and 20 per cent in the above-average level'. A few of them(22.5 per cent) are also found in the average group.

6. That Forty per cent of the creative-writers distinguished themselves in their school and college days with prizes and medals, merit and travel scholarships and as rank-holders.

7. that heredity seems to have some effect on creative writing for, only 37.5 per cent of the creative-writers reported that their parents, aunts and uncles, or grandparents were writers. But certainly there seems to be a creative writing atmosphere prevailing in their families as their brothers and sisters seem to have been writing, and finally.

8. that English as a foreign language is not thought to be a barrier for creative expression. Ten per cent of the writers use English exclusively as medium of their expression, and 30 per cent more use it along with their regional language . But on the whole there seems to be more creative-writing activity in the regional language than in English (60 per cent against 40 per cent of the creative-writers).

B. THE CREATIVE-WRITING EXPERIENCE:

In response to the question 'what is the main purpose of their creative-writing, 65 per cent of the creative - writers wrote that it is their 'desire for expression and communication;' 43 per cent said it is 'for love and enjoyment' 37.6 per cent of the responses marked the 'creative ego'. However, opinion is also distributed over the other choices also. Fifteen per cent of the creative writers declared that it is also for 'fame' that they, write; eight per cent said that it is for 'money' and only five per cent said 'therapy'.

2) As to the question of getting to the start of a poem or a story, 65 per cent of the creative writers pronounced, that it was all 'sudden and spontaneous', 32.5 per cent get it in 'reverie', while 20 per cent by 'conscious effort and at will'. A few of them (10 per cent) also do get it in their 'day - dreams.'

3) With regard to the point which time is conducive for creative - writing, most of them (47.5 per cent) seem to prefer either early hours of the morning or the midnight quietness (37.5 per cent) while a few declared that they could even write in a travel or in a walk or in the public too.

4) Thinking about the form of a creative-writing piece while writing, is another important problem for which, majority of the creative writers (70 per cent) said 'no' while a few (23 per cent) ticked 'yes'. The former group seem to believe in the 'organic or the natural form which comes, to them with the flow of thought while the latter is particular about the discipline of writing or a systematic presentation.



5) Majority of the writers(47.8 per cent) reported that they produced their first piece of writing in their school stage, while 20 per cent in each reported that they produced their first piece in their college days and in the adulthood. Only 5 per cent seem to have written their first piece during their post graduation.

6) And the creative writers described their first experience of creative-writing in such exciting words as 'delighted; happy, thrilling, satisfied, excited. Some felt that they were relieved surprised, had a sense of achievement and discovered their ' self;

7) Most of the creative-writers reported (20 per cent) that they were discouraged in the beginning mostly by the publisher or the editor. Next the parents and the teacher seem to have discouraged their early creative-writing efforts.

8) It seems a variety of objects, feelings and persons are providing inspiration to the creative writer. Of them 'nature' seems to be the main stimulating agency (52-5 per cent), next 'a person' and internal conflict seem to be the motivating forces. A few writers (40 and 35 per cent) mentioned 'intimate love' and patriotic feelings' as the themes of their writings. Only 20 per cent marked 'discontent with life' as the source of their expression.

9) As per their liking of a great writer, there seems to be no discrimination. They seem to be enjoying the readings of both the ancient and modern, Indian and Western, English and regional language writers.

10) As per the influence of a great writer on the present writers,

Shakespeare, Milton, Shelley, Keats and Enid Blyton were some of the common names mentioned along with some native regional language writers both of the past and of the present such as Valmiki, the three poets (Nannaya, Tikkana, Erra Pragada) Kalidas, Viswanath Satyanarayan, Ootukuri Lakshmi Kantham etc.

11) And the characteristics that the present writers are impressed within their writings are emotional aspect, organisational, stylistic and thought content. Imagination, imagery, satire, the use of metaphor, rhythm and a good dialogue-technique. These are a few of the components which would be present in a good piece of literary work.

12) AS to the question whether English as a foreign language is a barrier for creative expression, majority of the creative writers (60 per cent) marked a decided 'no', while 40 per cent of them marked 'yes'. The former group substantiated their argument by saying that by more acquaintance with English and by a genuine inspiration, one can overcome the barrier, while the latter held that mother tongue is an appropriate medium for creative expression because the writer thinks directly and dreams in his own mother tongue and has firm roots in his culture, myth, folk, love and tradition.

13) In response to the question whether the creative writers could recall their compositions in the public, 65 per cent said 'yes' and 35 percent said 'no'.

#### C) MEANING, CONCEPT, DEFINITION, STAGES AND SOURCES OF CREATIVITY.

1. The opinion of the creative writers is much divided about the meaning

of creativity. Majority of the responses (62.5 per cent) felt that it is to 'create something unique and novel', while 30 per cent look upon it as some thing to 'innovate: 22.5 per cent of the response also marked it as 'adventurous thinking' while equal opinion 17.5per cent each recorded it as 'inventing' and 'problem solving'. Lastly, a few responses (15per cent) recognised it as 'divergent thinking'.

2. A very keen and a multiple response is also recorded towards the concept of creativity. Majority opinion falls on the choice of 'the association of ideas' (30 per cent). The next preferential vote is for the choice of 'creative intuition' and more or less, equal weightage is given to the concept of 'intuitive genius' and ('self-actualisation (22.5 and 20 per cent). Fifteen per cent of the responses also consider it as 'giftedness and 'divine inspiration'. It is also interesting to note that 2.5 per cent of the creative writers view it as a part of the 'cosmic life but none see it as 'madness near allied'.

3. a) As per the definition of 'creative-writing' the essence of their descriptions is 'that it is a mode of writing which is less critical, less analytical, more inspiring, more aesthetic in appeal and harmonious; another view expressed by them is that creative-writing is the expression of one's own ideas and feelings in a unique form. A third opinion is that creative writing is something which gives a creative joy, advance, release and a sense of fulfilment.

3. b) AS per the descriptions of the four important forms of creative writing, they sounded Wordsworth's opinion of 'poetry', that it is 'a spontaneous overflow of powerful feelings recollected in tranquillity'. The writers pronounced that 'story' writing is 'creating some characters taking some incident as a basis and coming out with certain moral pre-

cepts. 'Essay' is thought to be an outcome of a deep research study or giving words to one's mind and is a kind of story that never ends'. The 'novel' form also is perceived to be a story of character or all fiction-dealing and elaborating of the feelings of the characters and taking the whole life as drama.

4. Most of the creative writers that is forty per cent, consider the creative potential as 'a talent rare' while the next majority(35 and 30 per cent) of the writers deem it to be 'intuitive' and 'acquired'. Equal weightage is next given to the theory of 'heridity' and 'mystery'.

5. About the stages or steps involved in creative-writing most of the creative writers accorded their response to the four stages proposed by Graham Wallas--Preparation, Incubation, Illumination and verification. To be more precise, the writers described the process of story writing as - a flash of idea in the first instance, selection of the subject-scattering the important incidents all over the story, then actual drafting and fair copying. The process of composing a poem is described as--first, the emotional and contemplative mood which leads to the actual writing of the poem and polishing of it and then fair copying.

6. Lastly, majority of the creative writers (47.5 per cent) declared that some 'divine force' is responsible for their creative expression. Next majority opinion indicated 'environment' as the source of their writing. While equal opinion (20 per cent in each) is also forwarded to the 'sublimation' theory of the conflict in the subconscious, and a general 'dissatisfaction or anger with people and institutions'.

## D. THE COMPONENTS AND FACTORS OF CREATIVE WRITING:

The sixteen components are listed below in the order of importance as per the choice of the creative writers. They are cognitive, affective, literary and psychological in nature.

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	Percentage		Percentage
1. Originality (C)	70	9. Figurative expression(L)	27.5
2. Sensitivity (C)	62.5	10. Openness to Experience (Psy)	25
3. Fluency (C)	55	11. Emotion (A)	25
4. Imagination (Psy)	50	12. Mood (A)	20
5. Symbolism (L)	30	13. Imagery (Li)	20
6. Thought content (C)	30	14. Elaboration (C)	17.5
7. Flexibility (C)	27.5	15. Playfulness (Psy)	17.5
8. Humour (A)	27.5	16. Fantasy (Psy)	15

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Note: C-for Cognitive                      L-for literary  
           A-for affective                      Psy-for psychological.

2. Majority of the creative-writers, that is 55 per cent felt that 'heart or emotions' play a dominant role in creative-expression. Next they felt that both 'heart and intellect' (43 per cent) and 'intuition' (43 per cent) play a dominant role in creative-writing. There is another type of response that 'intellect' is exclusively responsible for creative writing (32.5 per cent) equal weightage is also given to knowledge of the elements of writing (32.5). Only 10 per cent preferred the factor of the bio-

logical inheritance' in creative-writing. It is note worthy that a small (12.5) per cent of the writers came out with the choice 'unknown' or mystery.

E. THE CREATIVE WRITERS REACTION TO THE PUBLIC CRITICISM, MOTHER TONGUE AS A MEDIUM OF EXPRESION. SOME METHODS OF IDENTIFICATION AND NURTURING OF CREATIVE WRITING AND LASTLY THE INFERRED PHILOSOPHY OF HIS LIFE.

1. Majority of the creative-writers (52.5 per cent) indicated their 'willing acceptance' to the offer of writing from the publisher or the editors, while others intimated that they 'don't feel like writing' and have to struggle for ideas if they are forced to write .

2. As regards the public criticism of their writings, majority of the creative-writers (57.5 per cent) informed of their positive acceptance of criticism. Twenty per cent of the responses stated that 'they dont care' for such criticism. A few of the responses, 17.5 in each indicated that they would take the public criticism 'casual' and would remain 'indifferent'. It is however gratifying to note that only a little per centage of creative writers (5 and 25) declared that they would get 'annoyed' and 'discard writing'.

3. Majority of the responses (67.5 per cent) declared that they would respond to 'suggestive comments'. While others informed that they would respond to only favourable comments. However, a few of them said that they would respond to even the 'adverse comments'.

4. AS to the question whether mother tongue alone is an appropriate language in the curriculum for nurturing creative-writing, majority of the

creative writers (62.5 per cent) negated it, saying that with some mastery and fluency of language, a genius can work in any language, provided he knows the art of writing. However, the opposite answer is also to be considered, since 37.5 per cent of the writers argued in favour of the mother tongue in view of the naturalness, firm rootedness of their culture myth and ideas, facility of expression and a better quality.

5. The creative-writers hinted a few methods of identifying the creative - writing talent such as 'reading the pupil's writings, allowing some flexibility, freedom and enjoyment, avoiding competition, giving some exercises in creative-writing encouraging word-building tests and stimulating imaginative, original and independent thinking, examining the traditional views and by organising the literary activities and by stimulating their urge for creative expression.

6. A few suggestions were also penned towards nurturing of creative - writing ability in the youngsters, they are exposure to experience, participation in the fine arts, encouraging publications, appreciating and reading their pieces of creative-writing to the class etc. lastly,

7. Most of the creative writers (30 per cent) showed their agreement to the Milton's lines of 'Paradise Lost' "it is in our mind to create a hell or a heaven". Next majority of the responses marked their choice of agreement on 'of course, love is the binding and governing principle of life', while more or less equal opinion (12.5 and 10 per cent) rested on the third and sixth observations about life and religion, that 'good and evil are two sides of the same coin' and that religion is for cultivation of the basic values such as honesty and integrity of mind and character.

Eight per cent of the choices sounded the 'pessimistic outlook of Webster to life' that we are like Tennis balls tossed to and fro by gods. Lastly, 2.5 per cent of the creative-writers in each, agreed with the sayings that 'life is a game where one man's loss is another man's gain, and with the material outlook of Samuel Johnson which reveals 'no man but a block-head ever wrote except for money'; and with a philanthropic idea of 'helping a neighbour if one can, other wise restraining from harming'.

ii) C O N C L U S I O N S

A. THE WRITERS PHYSICAL AND BIOGRAPHICAL FEATURES.

The creative-writing process is highly subjective and personal and yet there is a growing interest in examining the subject resulting in more research. But the ultimate concern is only to arrive at the possibilities of its cultivation--the disposition towards it--and to include the social and psychological conditions for its occurrence and expression.

So also the present investigation attempted to study the creative - writer's physical and biographical features, his actual experience of the moment, the sources and resources of inspiration, some factors or components of creative-writing. His thinking and suggestions for cultivating it in the youngsters, his philosophy of life etc. The following conclusions will give an overall picture of the subject.

It seems there is no discrimination for the muse of arts since it courted men from different vocations, although it is a side activity for them. However, there are a few writers who deem writing as 'Kavidharma' or vocation. It looks as though that the creative person may take any career but nothing can stop the poet in him.



The creative-writers although reported that they have been using several forms of expression, they seem to be quite at home with short - story and poem.

Certainly the prizes and awards seem to be serving as incentives or motivations to sustain the creative efforts of the writers. They do invite them. One creative writer deliberately told that he would not fill up the opinionnaire served to him because he did not get any award. Torrence and Myers (1970) also established that a positive reinforcement and external awards are necessary for creative activity. The creative-writers seem to be very much interested in engaging a variety of but mostly the literary and aesthetic hobbies. As mentioned earlier S.Kumar, Lewis M.Terman, Catherine Cox, Stanley Rosner and Frank Barron proved that this aspect has a positive effect on creativity. It is quite obvious that all creative-writers are not top rank holders in academic achievement. However, they figure themselves mostly in the high as well as the above-average levels but incidence of even the average achievement is not uncommon. In fact, writers like Wordsworth, Keats, Shakespeare, never showed interest in studies. It seems the creative-writers are more interested in the literary activities at school and college.

It appears heredity has some influence on the creative quality of the writer. Pezulla, Thorsen, and Madans (1972) showed an evidence to this fact. Galton and Terman too firmly believed that the genetic transmission is greatly responsible for creativity. Galton maintains that mental capacities are hereditary. The figures of the creative-writers also reveal that more creative-writing activity is found in the regional

language. However, a good number of writers have been adopting English also as a medium of expression.

On the whole the personal data of the creative-writers yields certain clues for identifying the creative-writing ability in the younger generations, that creativity can woo anyone, irrespective of his career, that a creative-writer is capable of using many literary forms, but more inclined to the poem and story, that prizes and awards would encourage and sustain the creative-writing potential and activity, that a writer is interested in engaging a variety of hobbies but mostly literary and aesthetic than practical and scientific, that though their I.Q. is above 160 according to Terman, Getzels and Jackson, academically they are mostly of a high above average group, that once the individual is fit with the hereditary transmission of intellect, a genius is not stopped by any obstacles, and that the writers are able to write creatively in English also even though it is a foreign language.

Thus the biographical inventories would serve as predictors of creativity and research in this field by Roe 1952, Mackinon 1960, Getzels and Jackson (1962) proved the same.

#### B. THE CREATIVE-WRITING EXPERIENCE:

The creative-writing experience is highly individualistic and controversial and yet it is communicable and amenable for research. But no researcher can say decidedly this is correct or that is, because the response is as complex as the nature of the subject.

It seems it is their desire for expression and communication' that is compelling them to write. Some of them reported that they were writing

simply for love and enjoyment. Some of them seem to be writing because of their poetic ego and some to get name and fame, while a few also expressed their money motive and a therapeutic measure. It seems the urge for expression and communication seem to be strong in the writers and then the 'pleasure principle'. However, the psychoanalytic view of 'therapy' is least pronounced. About writing for money there is a good example in Samuel Johnson.

The early hours of the morning seems to be good for creative-writing for many writers. May be the subconscious magic, synthesis during the sleep is resulting in the morning's pouring out. Midnight quietude is also preferred, may be for better concentration. The uncertainty of the creative inspiration is indicated by some who can write even in their walk or travel or in dreams like Robert Frost, Rodman and Coleridge.

It seems the writers in general do not think about the form while writing. It is either organic or natural or a matter of practice to some. For a real inspiration results in the flow of ideas and feelings and does not give scope for thinking of a form at that moment. If it does. it is just like thinking of the spelling of one's name while writing. The form seems to be following the flow of ideas and feelings.

It seems creative-writing is making her first appearance in the adolescent period or the teen age and then a gap during the post graduation, but ripe in the adulthood. Therefore education for creativity could be started very early and help its continuity. It appears that the creative writer is directed by his own inner need of self-satisfaction, gratification, pleasure motive and the psychological relief, self-actualisation

and a sense of achievement and hence he would continue to write irrespective of the publisher or editor. Besides the editor and publisher, the parent and the teacher seem to be the discouraging agents for creative - writing efforts of the writers in the early stage. It is reported that 'nature' and then the 'person' are the main stimulators of creative writing. Personal love, patriotic feelings and discontent with one's own life also seem to be constituting the themes for their creative expression.

The creative writer is generally influenced by some great writers whose stylistics would certainly reflect in his works consciously or unconsciously. The influence of the Western writers like Shakespeare, Milton seem to be more and their literary characteristics can yield a good criteria for judging and assessing creative-writing. Most of the writers feel that they are quite at home with English and hence it is no barrier for expression. In fact, M.K. Gandhi and Rabindranath Tagore testified it as a most 'flexible and convenient tool for expression'. And finally most of the writers expressed their ability to recall their composition while others did not.

#### C. MEANING, CONCEPT, STAGES AND SOURCES OF CREATIVITY.

A lot of variety is also found in the writer's views about the meaning and concept of creativity in general. However, there was a general consensus on the choice that it is creating something 'unique and novel' the responses of 'innovation', adventurous thinking, inventing, problem solving and divergent thinking' also should be accounted since they indicate various levels and functions of creativity. The researcher feels that the creative-writers couldn't understand the full import of the expression 'divergent thinking'.

So also about the concept of creativity which looks like a spectrum of multiple response. For some it is the 'association of ideas', for some a 'creative intuition', for some it is intuitive genius or self-actualisation, for others it is giftedness and divine inspiration. A few more also stressed the biological theory of cosmic life but none agrees with the psychoanalytic theory of madness. The responses on the whole are tinged by the scientific, psychological, philosophic, humanistic, and traditional perspectives.

The creative-writers furnished a number of definitions and descriptions about 'creative writing' and its four important forms. Their opinions stressed three points:

1) that creative writing is not analytical but aesthetic in nature (2) that it is the expression of the writers feelings, ideas and experiences, (3) that it is pleasure deriving, impulse releasing and that which gives a sense of fulfilment. The creative-writers echoed the definition of Wordsworth of a poem - that it is a spontaneous overflow of powerful feelings. The story is described as the 'creation of characters around some basic incident, giving some message, to the world. Essay is the product of the author's scholarship or deep study of research, and a novel is a fiction built around the life of a character or a hero elaborating his feelings and incidents.

Coming to the point of the creative-writing process, majority of the writers accorded their choice to the four stages of the creative thinking process proposed by Graham Walls -- preparation, incubation, illumination and verification. The word preparation is to be understood in two connotations -- a good background knowledge in the field and a prior setting

and planning of writing a piece of literature. It is felt that a good background in the subject matter and hard work is necessary for a creative flash. Thomas Alva Edison says 'genius is one per cent inspiration and ninety nine per cent perspiration' which is proved in his own case of the discovery of the electric bulb. Incubation also should be understood as the 'unconscious work' that goes within the mind, or what Arieti calls it-- the 'magic synthesis' which may be very long or short. But inspiration is sudden and spontaneous which is a mystery for the creative person himself. It seems to be an 'insight' in the case of scientists and 'a flash' of an idea in the case of a writer but an outburst of expression in the case of a poet, the duration of which is not in his control. Finally verification is only a physical or a phenomenal stage of polishing, revising structuralising the creative-piece. It is however, important to note that the creative-writers see the process of composing a poem and writing a story slightly distinct. The steps indicated in the composition of the poem are--first the emotional sensitivity, reverie and then actual writing of the poem. In story writing, a flash of idea first, secondly the selection of the topic--organising the material, actual drafting and lastly fair copying.

Lastly, a creative-writer is not a psychoanalyst nor a researcher to investigate or to know about the origin or the source of creative expression--whether it is 'Inner directed' or 'environmental', whether it is the expression of conflict in the subconscious mind or discontent with society, it's institutions and life itself on the whole. Nevertheless, most of them attributed their creative expression to some 'divine force' which is a traditional view, found from Goethe to Milton, from Valmiki to Srinatha. That nature is the source of creative inspiration is the 19C. Romantic theory of poetry which was championed by Wordsworth, Coleridge

and others. Both these theories are associated with some mystical element. Sublimation is the psychological proposition according to which the anti-social desires and the unrealised wishes, that are curbed by the super Ego, find an expression through arts and poetry. It may be true in case of some artists, writers like Vangogh, Coleridge, O Neil, Lastly, a poet is an idealist, a moralist, a preacher who when disappointed with systems and organisations retorts and bursts in righteous anger that results in creative expression.

D. SOME COMPONENTS AND DOMINANT FACTORS OF CREATIVE WRITING.

Once again this is the area where the cognitive, affective, psychological and literary elements figure; in which the creative writers are more an authority over the affective and literary elements. The cognitive factors are those which involve the process of cognition, factors which contribute to creativity as per Guilford's 'Intellect Model: creativity having been given a separate identify from intelligence attained a cognitive status. As such it is concluded that sensitivity, originality, fluency, flexibility, elaboration and thought content belong to the cognitive domain of creativity, while humour, emotion, mood figure in the affective domain as per the writers, thirdly imagination, openness to experience, playfulness and fantasy represent the psychological domain of creativity while, structural elements and stylistics such as symbolism, use of Metaphor, imagery etc., constitute the literary elements and the creative-writer's choices or preferences resulted in this order; originality, sensitivity, fluency, imagination, symbolism, sensitivity, thought content, flexibility, humour, figurative expression, openness to experience, emotion, mood, imagery, elaboration, playfulness and fantasy.

The creative writers opined that the 'heart or emotion' play a dominant role in creative writing, some felt it is both 'heart and intellect' for creative writing is an emotional out burst, as well as some unique idea or experience or truth which precedes from the intellect of man. Some of them also sounded the intuition theory and a philosophic view of genius accordingly 'creative intuition' or a superior intelligence play a significant role. It is however interesting to note, that a few creative-writers upholding the biological theory of creativity, which has its origin in Charles Darwin's theory of creative evolution according to which the creative ability as a cosmic force, is present in nature so also in man's biological structure which makes him to come out with creative products. Finally, a few writers announced that the origin of the creative impulse is unknown perhaps 'unaware' or positively mysterious.

To conclude this section, this is what the creative-writer felt, thought and opined and what the researcher feels reliable and genuine. But it is for the psychologist and other researchers to prove or disprove them on further investigation as comprehensive whole.

e) The Reaction of the creative-writers to the public criticism, making a case for or against English as medium of creative-writing, some ways and methods to identify and nurturing creative-writing, and the supposed philosophy of the writer's life in general.

The creative-writers have really something to say in this section for it is mostly related to the problem of creative-writing talent identification. Incidentally this section would also reveal the writer's behaviour on compulsion of writing, his attitude to constructive and destructive criticisms, and their conviction towards English as a medium of creative writing.



It seems the creative-writers in general takes it as a credit or as a rare opportunity to get an offer from the editor or the publisher, while it is also true that some of them 'don't feel like writing on compulsion' or 'struggling for ideas'. Then accepting or annoying at criticism much depends on the mental ability or the personality traits of the person. It seems most of the writers do welcome, at least not perturbed by criticism; although the other extreme reported of 'annoyance and discarding of writing'. A few writers expressed a neutral feeling that they 'don't care for it' or take it 'causal'. Same is the case in responding to the critical remarks. The majority group said that they would respond to the constructive criticism, while the second and third groups announced that they would respond to favourable comments and adverse comments too respectively. Infact, this is testifying to the fact that the greatness of the author depends upon the amount of thinking and criticism he evoked through his work in his readers and the critics. Shakespeare and Milton are best examples to this.

Another important conclusion is that the creative-writers on the whole did not express any hostility or diffidence to write creatively in English eventhough it is a foreign language, although the oriental group is strictly adhering to the traditional view, that mother tongue alone has an advantage over the foreign language.

The creative-writers suggested some practical, rather common sense methods of identification and nurturing of the creative-writing ability in the youngsters. Reading the pupils writings, allowing some freedom, flexibility and enjoyment, avoiding competition, giving some exercises in creative-writing encouraging word play and building, calling for original imaginative and independent thinking, examining their views on tradition

and custom, through literary activities and by stimulating their creative urge.

As per the question of cultivating the creative writing potential the following are some suggestions: exposure to experience, participation in the fine arts, encouraging publications, appreciating and reading their creative-writing pieces to the class or to some audience. For such a procedure would not only fetch some recognition but also enhances and sustains his talent.

The creative-writer in general seem to be self-confident and believes in self-making. Many writers in the past (Milton, Keats, Shelly, John Donne) refused to accept defeat in the hands of death. They try to overcome the mortal nature of man by their works. A few also seem to be believing in the universal love principle, basic honesty and integrity of character. A few more expressed the pessimistic, attitude of 'fate' and 'life as a game'. Many writers in the past were also obsessed with death and fate as Shakespeare in Hamlet, and Webster in Duchess of Malfi. It is also not uncommon to see one or two Samuel Johnsons who are very materialistic and business minded in creative productions, and last a few writers seem to be philanthropic and egalitarian in their outlook.

The suggestions and methods and the attitudes of the creative writers could be put to a thorough testing and investigation further. The opinions may be divers but the element of the universality will be the outcome. In short, the conclusions under the first objective of the present study, not only reveals the poet as a type, but also the nature of the creative-writing process and some useful criteria for detecting the creative - writing potential and the amateur talent and set conditions for its

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development in the class room. And hence the need for studying the creative-writing process is imperative, since the process cannot be isolated from the person, and the product cannot be judged in isolation of his personality.

5.2.2: OBJECTIVE-2 A.

IDENTIFICATION OF THE CREATIVE-WRITING ABILITY IN STUDENT-TEACHERS OF ENGLISH IN INDIA.

i) FINDINGS

This section presents the findings of the present study under two broad areas -- the creative-writing potential, and the ability of the total Indian sample and the Anglo-Indian Community.

1. THE CREATIVE WRITING POTENTIAL:

The findings of which are presented in terms of the Grand means of the Creative attitude, aptitude and previous experience of the student - teachers in writing creatively. This unit also includes the findings in relation to the creative-environment provided to the student-teachers.

THE GENERAL PERFORMANCE:

i) When the mean scores of the creative potential of the five city student-teachers are compared -- Bombay students reflected the highest creative potential by a mean of 174.13 and the standard deviation of 32.431. Next, stand the student-teachers of Calcutta with a mean score of 167.444 and the standard deviation of 29.118. The student-teachers of Delhi occupied the third place with a mean of 167 and a standard deviation of 23.717. The Madras student-teachers obtained a mean of 165.03 and a standard deviation of 31.009 and lastly, Guntur student-teachers, with a mean score of 153.44 and a standard deviation of 30.06.

ii) The college wise analysis of the creative potential of the student - teachers revealed the following points: 1) of 23 colleges of Education covering the five cities, St.Xaviers College of Bombay stood highest with a mean of 189.5 and a standard deviation 24.495. Surabja College of

Bombay is second in the list showing the mean score of 180.5 and a standard deviation of 28.022. 3) Next, six colleges of Education obtained a mean score of 170, Eleven colleges 160, and two colleges 150. But Stella Martetune College of Madras, and lastly ST. Joseph's College of Education indicated the lowest creative-writing potential mean score of 149 and 142.51 with standard deviations of 31.56 and 26.539 respectively.

2. AREA WISE ANALYSIS--THE ATTITUDE, APTITUDE AND PREVIOUS EXPERIENCE IN CREATIVE WRITING

i). One of the three areas of the creative-writing potential, the creative aptitude of the student-teachers showed the highest mean value of 100.125 with a standard deviation 17.787. Next, comes the creative attitude of the student-teachers with a mean and standard deviation of 45.269 and 9.88 respectively. Lastly, the area of 'previous experience' in creative writing shows the mean of 19.593 and the standard deviation of 12.215.

ii) The state wise analysis of the three areas reveal that (1) the Delhi student-teachers scored high in the first area -- the creative attitude' while Calcutta, Bombay, Madras and Guntur student-teachers fall in the next order of significance. (2) that the student-teacher population of Bombay indicated the highest aptitude (108.25) for creative writing while that of Delhi, Calcutta, Madras and Guntur followed it in the descending order. (3) In the area of 'previous experience' the student-teachers of Madras stood out (22.38) and next gradually Calcutta (20.48), Guntur (17.99), Bombay (17.94) and lastly Delhi with a mean of 17.

iii. The college wise area analysis revealed that 1) of all the colleges of education, the Bombay Teachers' Training college showed a very good attitude towards creative writing (52.7). Next, the student teachers of

three colleges (Loreto, Sri Shikshayatan and central Institute of Education) scored a mean of 50 and above, in the creative attitude. 3) the student - teachers of eight colleges of education scored the mean which is below 45. 4) In the area of the creative aptitude. St. Xaviers College Bombay topped the list 5) Next, the student teachers of thirteen colleges obtained a mean score which is above a hundred. 6) while the others, below hundred. 7) As per the third area, the student teachers of the Government Teachers' College Madras reported to have more creative writing experience (27.4) than the others. 8) Next the student-teachers of eight colleges showed a mean value of above twenty; 9) while the rest scored below twenty which is the average of total Indian sample.

### 3. THE CREATIVE-WRITING ENVIRONMENT

i) As regards the sort of encouragement given to the student - teachers by the English teachers and the parent, the general mean score of the former is 22.152 and the latter, 16.101, their standard deviations being 10.164 and 6.812.

ii) The state-wise analysis speaks that the student teachers of Madras seem to be getting more encouragement from the English teacher than the rest in their creative-writing efforts since its mean shows, 23.07. Next follows Calcutta with 22.7, Bombay 21.63, Guntur 21.47 and Delhi(21). As per parent's encouragement for student teachers in their creative-writing efforts, Calcutta stands high, next, Delhi, Bombay, Madras and Guntur with their means of 17.71, 17.50, 16.81, 15.83 and 14.45.

iii) To the question, which colleges are getting more teacher's and parent's encouragement towards their creative-writing exercises, 1) The Gokhale Education Society seem to be getting the high/greatest encourage-

ment as its mean shows 27.7 (2) Next, Sri Shikshayatan College Calcutta and St. Xaviers of Bombay are getting more encouragement from the teacher itself. (3) Next, the Government training College, Madras, the Chembur Comprehensive College, Bombay Loreto College, Calcutta N.K.T. College, Madras, the Surabja College, Bombay and H.J. College, Bombay, David Hare and the B.Ed. Department of Calcutta -- altogether eight colleges seemed to be receiving a considerable amount of encouragement from the teacher (which is above the mean of 22 of the total sample) (4) The student teachers of 12 colleges seem to be getting less encouragement from the teachers as their mean scores are less than that of the total sample which is 22.2. (5) It is a pity that the P.V.D.T. College Bombay and the Lady Willingdon student-teachers seem to be getting the least encouragement although they are quite famous. Their mean values are just 13.8 and 18.9.

As to the question of the parent's encouragement for the student - teachers creative writing efforts 1) the Gokhale Education Society students seem to be getting more encouragement (19.9) than the others. (2) Next, Loreto, Sri Shikshayatan, Zamia Millia Islamia student-teachers reported more encouragement than their peers (19 above) (3) Next, in the order of importance are, H.J. College, Birla College, St. Xaviers, the Teacher's Training College, Lady Willingdon, University of Calcutta, the Central Institute of Education, Delhi and the B.Ed. Department of Calcutta University. (4) It is a pity that the P.V.D.T., the Government and the N.K.T. College student teachers are getting the least parent's encouragement whose mean values are just 5 or a little more than five.

4. THE SIGNIFICANCE OF DIFFERENCE IN THE CREATIVE WRITING POTENTIAL OF THE STUDENT-TEACHERS.

Since the mean values of the creative attitude, aptitude and previous experience do not speak out whether the difference between two means is significant or not, the 't' values are computed for this purpose and the following are the findings.

(a) THE CREATIVE WRITING ATTITUDE:

1) The difference between the mean values of Guntur and Delhi, Guntur and Calcutta scores is found to be more significant at both .01 and .05 levels. (2) While the difference between the mean scores of Guntur and Madras, Delhi and Madras, Bombay and Madras, Calcutta and Madras is found to be just significant. (3) But the difference between the mean scores of Delhi and Bombay, Delhi and Calcutta, Bombay and Calcutta is not significant at any level.

b. THE CREATIVE WRITING APTITUDE:

1) The difference between the mean values of the creative-writing aptitude of the student-teachers of different city-states is highly significant in the case of Guntur and Bombay, (2) and moderately significant in the case of Guntur and Delhi, Guntur and Calcutta and Guntur and Madras. (3) the difference between the means of Delhi and Bombay, Bombay and Calcutta, and Bombay and Madras is significant at both levels .01 and .05. (4) But there is no significant difference between the means of Delhi and Calcutta, Delhi and Madras and Calcutta and Madras.

c. PREVIOUS EXPERIENCE:

As per the question of the student-teacher's previous experience in creative-writing (1) the difference between the mean values of Guntur and Madras, Bombay and Madras is significant at both levels .01 and .05. (2) the difference is just significant at .05 level in case of Delhi and



Calcutta. (3) the difference is not significant in the case of Guntur and Delhi, Guntur and Bombay, Guntur and Calcutta, Delhi and Bombay, Bombay and Calcutta and Calcutta and Madras.

d. As to the question whether there is any significant difference between two mean values showing the teacher's encouragement, it is observed that no significant difference is found between the five state means either at .01 and .05 levels.

e. But in the case of parent's encouragement to the student teachers in creative writing exercises, (1) the difference is significant between the means of Guntur and Delhi, Guntur and Bombay, Guntur and Calcutta and Calcutta and Madras (2) while it is not significant at any level in case of Delhi and Bombay, Delhi and Calcutta, Delhi and Madras, Bombay and Calcutta and Bombay and Madras.

f. In regard to the question whether there can be seen any correlation between the creative-writing potential of the student-teacher of the five cities and the teacher's encouragement for it, Delhi showed a high correlation. (.6) next, Bombay, Calcutta, Madras and Guntur showed a low but positive correlation.

g. In the case of the creative-writing potential and the parent's encouragement for it, Bombay and Delhi indicated a high positive correlation of 0.7 (2) the 'r' value of Madras is also significant because it shows 0.48 (3). In the case of the other two cities Guntur and Calcutta there exists a low but positive correlation of 0.37 and 0.43.

5. IDENTIFICATION OF THE CREATIVE WRITING ABILITY OF THE STUDENT TEACHERS THROUGH THE COMPOSITION OF A POEM.

THE OVERALL PERFORMANCE:

- 1) The mean and the standard deviation of the creative-writing ability scores of the poem of the total sample are 20.6429 and 10.1288.
- 2) Only 588 student teachers out of 752, could write a poem of their own on seeing a beautiful scenery hung in the class room.
- 3) And they wrote their poems in 'free verse' in whatever stanza form they like.
- 4) Of the student-teachers of the five cities, those of Bombay scored the highest mean, next in the order are Delhi, Madras, Guntur and Calcutta with their mean scores of 23.5204, 22.7759, 21.492, 18.7794 and 18.4871 respectively.
- 5) . Of 23 colleges of education (1) the student-teachers of St. Xaviers Bombay scored the highest mean of 27.7 (2) Next, the student teachers of Surabja college and Theresa College exhibited a high creative-writing ability whose means are 25 and 26. (3) Next, the Gokhale College, N.K.T. Chembur Comprehensive, H.J. and Zamia Millia College scored better in poem writing whose mean is 24. (4) The next group of colleges that obtained a mean score of 22 to 24 are Stella Martitune, Loreto, Lady Willingdon, Teachers Training College and Central Institute of Education. And Lastly, (5) about nine colleges obtained a mean score which is less than the mean of the total sample of poem.
- 6) It is interesting to note that (1) a high percentage of the student-teachers exhibited an above-average ability (35-26 Mean) in composing a poem (2) Twenty eight per cent of the student-teachers showed the average, 17 per cent, below-average, and 16 per cent low ability in

writing a poem. (3) On the whole 5 per cent of them exhibited a high creative-writing ability through the poem.

6. : CLASSIFICATION OF THE STUDENT TEACHERS OF INDIA ON THE BASIS OF THEIR CREATIVE-WRITING POTENTIAL

1. The student-teacher population has been classified on the basis of the mean score of the total sample which is 165 adding fifteen points on either side. Accordingly.

2. Fifty per cent of the total population figured itself as the average group is ranging from 140 to 180.

3. Twenty six per cent of the student teachers indicated an above - average' level of creative writing potential which ranges from 181 to 200 raw score and

4. Nineteen per cent showed the below average creative-writing potential which ranges from 100 to 139.

5. On the whole, only four per cent of the student teachers exhibited the high creative writing potential whose score is 221 and above in the questionnaire. Lastly,

6. Only two per cent of the sample indicated a low creative-writing potential which ranges from 99 and below.

7. : THE COMPONENT ANALYSIS:

1. A Twenty-two point criteria is evolved to score the poetic compositions of the student-teachers and they are furnished here under in order of significance as per their means.

S.No.	Component	Mean	S.No.	Component	Mean
1.	Sensitivity	1.28	13.	tone	0.99
2.	originality	1.28	14.	fantasy	0.95
3.	playfulness	1.17	15.	style	0.87
4.	fluency	1.14	16.	rhyme	0.77
5.	flexibility	1.11	17.	allegory	0.77
6.	psychological insight	1.09	18.	alliteration	0.76
7.	elaboration	1.08	19.	imagery	0.74
8.	rhythm	1.08	20.	symbolism	0.71
9.	language	1.06	21.	assurance	0.59
10.	uniquetitle	1.02	22.	figures of speech	0.57
11.	form	1.02			
12.	mood	1.00			

#### 8. THE CLASSIFICATION ANALYSIS OF THE STORY

1. Only four per cent of the 611 student-teachers exhibited a 'high creative-writing ability' in story-writing, while 14 per cent of them showed a 'low' creative-writing ability.
2. Thirty three per cent of the student-teachers have shown an average creative-writing ability in story-writing.
3. It is curious to observe that the above average ability student - teachers are more than both the above average and the below average ability students in writing a story, which is 35 per cent against 33 and 14 per cent.

#### 9. IDENTIFICATION OF THE CREATIVE-WRITING ABILITY OF THE STUDENT-TEACHERS OF INDIA BY MEANS OF AN IMAGINATIVE STORY WRITING.

##### General performance:

1. The number of student-teachers that attempted story-writing is 611.

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2. The mean of the scores of these 611 student teachers in story - writing is 23.073. and

3. The standard deviation of the said scores is 10.9248.

State-city wise analysis:

i) Of the student-teachers of the five state cities, the Madras student-teacher group scored the highest mean of 25.51977 in story-writing.

ii) Next follows Delhi, Bombay, Calcutta and Guntur with the mean scores of 24.4375, 23.7763, 21.6539 and 21.641 respectively.

College - wise analysis:

1) Of 23 college of education covering the five cities, the student - teachers of Loreto College (Calcutta) scored the highest mean of 31.955 in story-writing.

2) Next best are the student-teachers of Gokhale College, Lady Willingdon, St.Xaviers and ST.Joseph's college of education whose means fall within the range of 27 to 29.

3) The third group of colleges St. Theresa, H.J. Surabja, Zamia Millia, Central Institute of Education and Meston College scored the mean scores of 24 to 26.

4) The rest of the nine college - student groups scored 23 to 18, and lastly,

5) David Hare, A.L.College and the P.V.D.T.College students exhibited the lowest mean scores 15.10, 13.3621 and 11.9286.

10. THE COMPONENT ANALYSIS OF THE STORY.

A 24 point criteria was considered as the components of a story and they are listed below in the order of the significance of their means.

S.No.	Component	Mean	S.No.	Component	Mean
1.	Originality	1.37	16.	Story-ending	0.92
2.	Sensitivity	1.35	17.	Surprise	0.91
3.	Fluency	1.27	18.	Unique title	0.90
4.	Flexibility	1.21	19.	Suspense	0.88
5.	Elaboration	1.18	20.	Novelty of names	0.82
6.	Mood	1.17	21.	Symbolism	0.64
7.	Setting	1.17	22.	Dialogues	0.49
8.	A good beginning	1.12	23.	Humour	0.28
9.	Language	1.12	24.	Titles(No)	0.26
10.	Playfulness	1.10			
11.	Psychological insight	1.10			
12.	Openness to experience	1.08			
13.	Imagination	1.06			
14.	Fantasy	1.03			
15.	Plot-construction	1.02			

#### 11. THE 3 SCORES

1. According to the '3' scores of each student-teacher in the short story, 13 per cent are found to be highly creative, 70 per cent, the average, and 17 per cent, the low Creative group.
2. Again as per the '3' scores of the poem, 17.5 per cent of the student-teachers are found to be highly creative, 68.5 per cent, the average and 14 per cent, the low creative group.
3. The 'T' scores rendered a comparison between the Test 1 (story) and Test 2 (the poem) as to know in which test did the student-teacher performed better. As such out of 513 student-teachers that attempted both the story and poem, 245 students that is nearly 40% exhibited a high creative-writing ability;

4. While 235 student-teachers that is 38% exhibited a high creative - writing ability in a poem; and Only 33 student teachers that is 5.38 per cent of them showed a high (performance) or ability in writing both the poem and story.

5. Out of 29 high creatives in the poem and 27 in the story. Only ten student-teachers figured themselves as toppers in both and their ranks in the poem and story are as follows.

Poem	Story
R1	R2
3	13
4	11
5	2
5	14
6	12
12	9
12	9
13	10
14	5
14	6

## 12. THE HIGHEST-CREATIVE-WRITING POTENTIAL

1. Out of 752 student-teachers 28 students are found to be high creative writing potential students.

2. Of them 60.72 per cent are females and 39.28, males.

3. 10.72 per cent are from the regional medium and 89.28 per cent, from the English medium.

4. 35.72 per cent are from the high economic background, 39.28 from the middle class and 25 per cent are from the low economic background.

5. 21.42 per cent are from the uneducated parental background, 28.58 from undergraduate, 14.28 graduate, and 35.72 from the post graduate parental background.

13. THE LOW CREATIVE-WRITING POTENTIAL STUDENT-GROUP

- 1) The number of the low creative - writing potential group is just 13 in a sample of 752.
- 2) Of them 69.23 per cent are females and 30.77 per cent are males.
- 3) 53.84 per cent are from the regional medium and 46.16 are from the English medium.
- 4) 15.38 per cent are from the high economic group, 38.46 per cent from the Middle class and 46.16 per cent from the low economic group.
- 5) From the view point of educational background, 28.03 per cent of the low creative-writing potential student teachers are from the uneducated parental background, 38.46 per cent from the under graduate, 38.46 per cent from the graduate, but none from the post-graduate background.

14. THE HIGH AND THE LOW CREATIVE-WRITING ABILITY STUDENT-TEACHERS AS PER THE STORY

a) The high creative-writing ability in story.

- 1) The number of the high creative-writing ability student-teachers in story is 27.
- 2) Out of them 96.29 per cent are females and only 3.71 are males.
- 3) All of them are from the English medium and more from the regional medium.
- 4) 48.14 per cent represent the high economic class, 44.44 per cent the middle class and 7.42 per cent only the low economic background.
- 5) From the view point of educational background, 48.14 per cent are from the post graduate parentage, 29.62 per cent from the graduate and only 11.12 percent in each from the uneducated and undergraduate parentage.



b) The Low creative-writing ability in story:

- 1) The number of the lowest creative-writing ability student-teachers in the story is 86.
- 2) Of them 55.82 per cent are females and 44.18 are males.
- 3) 39.53 per cent are from the Regional medium and 60.47 are from the English Medium.
- 4) 12.8 per cent are from the high economic groups, 54.65 per cent are from the Middle class, and 32.55 per cent, from the Low economic group.
- 5) From the view point of the educational background, 22.1 per cent are from the uneducated parentage, 48.84 per cent are from the undergraduate, 11.62 per cent from the graduate, and 17.44 per cent are from the post graduate parentage.

15. THE HIGH AND LOW CREATIVE-WRITING ABILITY STUDENTS IN POEM-WRITING.

a) The top creative - writing ability students:

- 1) The number of the high creative-writing ability student-teachers in poem - writing is 29.
- 2) Of them 89.65 per cent are females and 10.35 per cent are males.
- 3) Amongst them 6.89 per cent are from the regional medium and 93.11 per cent are from the English Medium.
- 4) 51.73 per cent represent the high economic group, 31.03 per cent the middle class and 17.24 per cent the low economic background.
- 5) From the educational background point of view, 37.93 per cent are from the post graduate 31.03 graduate, 20.68 the undergraduate and only 10.36 per cent from the uneducated parentage.

B. The Lowest creative - writing ability students in poem:

- 1) The number of the lowest creative - writing ability student - teachers

in poem - writing is 92.

2) Of them 64.14 per cent are females and 35.86 per cent are males.

3) 36.96 per cent are from the Regional medium and 63.04 per cent from the English medium.

4) 18.48 per cent of them belong to the High, 45.66 per cent to the middle class and 35.86 per cent to the low economic group.

5) As from the educational background, 27.18 per cent of low creatives are from the uneducated, 34.78 per cent from the undergraduate, 21.74 per cent from the graduate, and only 20.3 per cent from post graduate parental background.

ii) CONCLUSIONS UNDER THE SECOND OBJECTIVE

a) The Creative - writing potential and Environment:

1) The mean value of the creative - writing potential scores of the total Indian sample 752 is 164.527 which speaks of the average creative writing potential of whole Indian sample against which the forth coming means are compared. This speaks of the innate capacity of the student teachers for creative - writing.

2) Among the five cities, the student - teachers of Bombay, topped the list in creative - writing potential; Next, the student - teachers of Calcutta, Delhi, Madras and Guntur followed the order. The difference in the creative writing potential may be due to the cultural variation in the four major cities on one hand and between Guntur and the four cosmopolitan cities on the other.

3) Of 23 colleges of education, ST. Xaviers College (Bombay) student - teachers seem to possess the highest creative - writing potential and next the Surabja College, Bombay and six more colleges indicated a creative - writing potential score which is higher than the mean of the total sample which is 164.5 on the whole 81 per cent of the student teachers do possess

an above - average creative writing potential.

4) The creative - writing potential is considered to be contributed by the creative attitude, aptitude and one's previous experience in writing creatively. The student-teachers on the whole showed more aptitude (63.7 per cent) for creative-writing than the attitude (57.84 per cent) and very little previous experience (19.6 per cent) in creative expression. The three area means are 100.125, 45.269 and 19.59 which are used as the criteria for assessing the other kind of area means. It shows that the student-teachers have more aptitude but little cultivation of the creative writing attitude and little encouragement for previous experience in creative - writing.

5) Among the five cities, the position of each in each Area is shown below

S.No.	Attitude			Aptitude		Previous Experience			
	Place	Mean	R1	Place	Score	R2	Place	Score	R3
1.	Delhi	49.53	1.	Bombay	108.25	1.	Madras	22.38	1.
2.	Bombay	48.313	2.	Delhi	101.17	3.	Calcutta	20.48	2.
3.	Calcutta	47.331	3.	Calcutta	99.89	3.	Guntur	17.99	3.
4.	Madras	44.07	4.	Madras	99.37	4.	Bombay	17.94	4.
5.	Guntur	41.41	5.	Guntur	94.29	5.	Delhi	17.00	5.

It is clear from the above table that Delhi and Bombay have a better creative attitude and aptitude but relatively little experience in creative-writing. Therefore, there is a need for cultivating this creative writing potential. Calcutta, Madras and Guntur student teachers indicated a lesser creative attitude and aptitude but more actualisation of the potential. However, it is desirable to develop more creative attitude and aptitude through the process of education in the student

teachers on the whole.

6) Among the 23 colleges of education the Bombay Teachers' Training college student-teachers exhibited a high creative-writing attitude (52.7) St. Xavier's College a high aptitude, and the Government Teachers' College Madras showed a better experience in creative-writing. The following table would reveal the position of the 23 colleges.

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Level	Attitude No. of colleges	Aptitude No.	Experience No. of colleges
Above the general mean	15	14	10
Below the general Mean	8	9	13

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It is obvious that the student-teachers of various Colleges indicated a good attitude and aptitude for creative-writing but little actualisation of them, which suggests the need for cultivation of the creative writing ability in the language class.

7) There seemsto be some encouragement extended to the Indian student - population but it is of little significance. Another point is that the parent's encouragement seems to be a little more than that of the teacher's when their per centages are considered (which are 53.96). The English teacher should be exhorted and trained to encourage the creative expression.

8) Among the five state-cities, Madras and Calcutta student-teachers seem to be getting more teacher's encouragement than their peers, while only those of Calcutta relatively are getting a high parent's encouragement for their creative-writing efforts.

9) On the whole only eleven colleges of education seem to be getting a considerable amount of teacher's encouragement and only 12 colleges student teachers, the parent's encouragement for the creative writing efforts. This implies that only 46 per cent and 54 per cent of the student-teacher population is getting the teacher's and parent's encouragement.

10) As to the question of the significance of difference between the mean values, in the area of the creative attitude and aptitude the difference between the means of Guntur and Madras in general is just significant, but in comparison with the other three major cities-Bombay, Calcutta and Delhi, it is highly significant. However, the difference between the means of the three big cities is not significant.

11) In the area of previous experience in creative-writing the student teachers of Madras and Calcutta topped, therefore the difference of means of the other cities is significant in combination with them.

12) In the aspect of the teacher's encouragement for student-teachers creative writing, it seems no city is better than the other; all are sailing in the same boat and it is decidedly less, while.

13) In the case of parent's encouragement for the creative-writing, Bombay Delhi and Madras students showed better scores than those of Guntur and Calcutta. Hence, the difference in the mean scores is found to be significant between these combinations.

14) As per the crucial question whether there exists any correlation between the student-teachers creative-writing potential and the teacher's and parent's encouragement, it is proved in the case of Delhi and Bombay. In the case of the other places it is low but positive. In the area of parent's encouragement too. Bombay, Delhi and Madras showed a high positive

correlation. On the whole it is noticed that there exists a positive correlation between the student's creative writing potential and the environment in the form of the teacher's and the parent's encouragement.

15) It is a quite welcoming feature that on the whole 80 per cent of the student-teachers of the Indian sample possess an average, above average and high creative writing potential whose per centage are 50.26 and 4 respectively-which establishes the fact that there is a need to cultivate it through education. Since it is made pretty clear that they are having the innate capacity for creative writing from the language and culture point of view the student-teachers of the post graduate parentage are at advantage than their counterparts.

B. The creative - writing ability and poem (Conclusions)

- 1) The mean score of the creative-writing ability of the total Indian sample as per the composition of a poem is 20.6429.
- 2) It seems some of the student-teachers(164) found it difficult to write a poem even though it is a free verse. May be due to lack of skill, practice and inspiration.
- 3) Among the five cities, the student - teachers of Bombay, Delhi and Madras scored better than their peers and more than the average score of the total sample.
- 4) The student teachers of 13 colleges scored the mean which is above the average performance of the total sample. St. Xaviers Bombay students are commended for their outstanding performance.
- 5) On the whole it is observed that 67 per cent of the sample (5 per cent high 34 above average and 28 per cent below average) exhibited a good creative-writing ability in composing a poem which is a favourable

condition for fostering the creative expression.

6) All the 22 components of writing a poem figured important. But the student-teachers scored better in sensitively, originality, playfulness, fluence, flexibility, psychological insight, elaboration, rhythm, language, uniqueness of the title, form and mood, while they scored low in tone, fantasy, style, rhyme, allegory, alliteration, imagery, assonance and the use of the metaphor. It is pretty clear that the students scored better in the contributing factors of creative-writing such as sensitivity, originality, etc., but less and weak mostly in the psychological and structural and stylistics of writing a poem such as fantasy, imagery, symbolism etc. This point hints at the dire need for instruction in those components.

C) CREATIVE WRITING ABILITY OF THE STUDENT TEACHERS THROUGH THE MEDIUM OF AN IMAGINATIVE STORY (CONCLUSIONS)

1. It seems the student-teachers found story-writing relatively familiar and easy and hence more number of students attempted it; the mean of the total sample is also considerably high when compared to the poem which is 23.073 against 20.6429.

2. Among the five cities, Madras student-teachers performed best in story writing. The student teachers of Delhi and Bombay also put forth better performance in story writing.

3. Amongst the Colleges Loreto College, Calcutta student teachers exhibited a greater creative writing ability. Altogether ten college student teachers did better in the story, that is more than average of the total Indian sample.

4. It is amazing that as per the raw-scores, the above-average group is more than the average group in story-writing which is 35 per cent against 33 per cent. Four per

cent of the student-teachers exhibited a high performance, while 14 per cent in each the below average and low creative writing ability. On the whole 72 per cent of the sample exhibited a good creative-writing ability in the short story.

5. Of the 24 point criteria, the student-teachers scored well (above the mean of 1.18) in the cognitive factors of originality, sensitivity, fluency, flexibility and elaboration. In the psychological factors like playfulness, psychological insight, imagination and fantasy they scored moderately, but more than the mean of one. But they are found to be weak in the skills and techniques of writing a short -story such as good ending, surprise, unique title, suspense, novelty of names, symbolism, the technique of dialogue, humour and fluency in giving titles. This leads the researcher to conclude that there is a dire need of cultivating the cognitive factors as the contributing factors of creative writing and providing instruction in the constructional and technical points of writing a story in the class room.

6. From the 3 scores one can infer that the high, average and low creatives both in the story and the poem are normally distributed. The 'T' scores of the student-teachers who wrote both the poem and the story of their own, revealed that nearly 40 per cent of 51.3 students exhibited a high creative writing ability in story-writing and 38 per cent, in the poem, while only 5 per cent, exhibited equal ability in writing both.

7. Out of 29 high creative-writing ability student-teachers of the poem, only 10 figured as toppers in the story also. Perhaps the art of writing a poem and a short story require separate skills.

8. Out of the 28 high creative writing potential student-teachers,



majority (61 per cent) are females, 89 per cent are from the English medium, mostly from the middle and high economic background and post graduate background. It is however, curious to notice that as far as the potential for creative-writing is concerned, there seems to be no discrimination of educational background for, although they represent a highly educated parentage background, a reasonable per centage of the student - teachers represent the uneducated and the under graduate parentage also (21 and 29 per cent respectively). A less per centage of the high creative writing potential students are found to be drawn from the graduate parentage.

9. Another surprising point is that the number of the low creative - writing potential students teachers is 13; less than half of the high creative potential group; of them of course 69 per cent are females, 54 per cent, from the regional medium, mostly from the low and middle economic groups and equality (38 per cent) from the graduate, undergraduate parental backgrounds and a little number (23 per cent) from the un-educated but none from the post graduate parental background. Therefore, the researcher feels that it is from the highly educated parentage that high creatives can emerge in India and the graduate parentage is of no importance in an Indian situation. Perhaps the Indian middle class family is just bothered about the minimum needs and immediate objectives of job and degrees and hence no scope for the students in general to entertain higher ambitions, hobbies and wishes.

10. The high creative-writing ability student-teachers in short-story writing are 27. Of them 96 per cent are females, belonging to the English medium, mostly representing the high and the middle class families and a

highly educated parentage. However, a few of the high ability students in the story are also found in the graduate, undergraduate parentage.

11. The low-creative writing ability student teachers in story writing are more than the low potential group 86 against 13 and more males are found when compared to the low potential group. (44 per cent against 31). It is very curious and astonishing to see that majority of the low creative writing ability group here belongs to the English medium and middle class family. As per the educational background most of the low-creative-writing ability group represent mainly the under graduate parentage . A few of them are also found in the post graduate and graduate parentage.

12. Although a less number of students attempted a poem when compared to the story, more number of high ability students are found in poem writing. Most of them are females (90 per cent) (93 per cent are) from the English medium, mostly from the high and middle class families and from the post graduate and graduate parentage.

13. The number of low creative-writing ability student teachers is more in the poem than in the story writing. Most of them of course are females as the female number in general is more. But it is funny that most of them belong to the English medium and the middle and low economic groups; As per their educational background most of them are from the under graduate and uneducated backgrounds. Perhaps they are culturally and linguistically deprived.

### iii) DISCUSSION

The preceding findings and conclusions amount to a few precise observations. 1) that there exists a triangular relationship between the creative-writing potential (or the innate capacity), the environment, and

the creative-writing ability. The student teachers do possess a favourable attitude in their liking for creative writing activities and interests they have a better aptitude in possessing the divergent thinking abilities like, sensitivity, originality, fluency, flexibility, imagination, playfulness, sense of humour etc. which contribute to creative-writing: adding to it a little earlier experience in creative-writing. And the mean of their creative-writing potential is 165 while the means of the creative-writing ability of the poem and story are just 20 and 23. therefore, it is pretty clear that the ability falls short of the potential; that the creative-writing performance is eight times lesser than the potential; which ultimately hints at the need for actualisation of the potential or actualisation of the ability.

In order to do so a favourable environment should be provided. But the teachers and parent's encouragement seem to be very low 22 and 16. Hence, the need for encouraging and fostering creative-writing is obvious.

Some more conclusions under this objective are that as far as the creative writing potential is concerned no difference is found between the males and females but the performing ability differed; more over, most of the high creatives are drawn from the English medium, high and middle class and post graduate parantage although there are some exceptions.

#### 5.2.2: OBJECTIVE-2 B.

##### IDENTIFICATION OF THE CREATIVE WRITING POTENTIAL AND ABILITY IN STUDENT TEACHERS OF NIGERIA

###### i) FINDINGS

###### a. THE CREATIVE WRITING POTENTIAL:

1. The number of the Nigerian student-teachers of English is 50.
2. The mean score of the Nigerian student-teachers indicating their

creative-writing potential is 174.5, and

3. The standard deviation of the above scores is 24.6.
4. As per the specific areas of creative-writing potential, the Nigerian student-teachers obtained a mean score of 44.9 in the creative attitude, 94.3 in the aptitude and 35.38 in previous experience in creative writing.
5. The mean value of the scores of the Teacher's encouragement for the Nigerian student teachers towards their creative-writing efforts is 31.78.
6. The mean score of their scores for parents' encouragement is 20.86.

b. THE CREATIVE WRITING ABILITY OF STORY WRITING IN THE NIGERIAN STUDENT TEACHERS:

1. The mean score of the story writing of the Nigerian student teachers is 23.5 and the standard deviation is 4.2.

c. THE CREATIVE WRITING ABILITY OF POEM WRITING:

It is quite surprising to hear from the concerned professor in English, that the student teachers of Nigeria were unable to write a poem of their own.

ii) CONCLUSIONS-OBJECTIVE-- 2 B.

IDENTIFICATION OF THE CREATIVE WRITING POTENTIAL AND ABILITY OF THE STUDENT TEACHERS OF NIGERIA IN THE SAME LINGUISTIC BUT DIFFERENT CULTURAL CONNOTATION.

1. The mean score of the creative-writing potential of the Nigerian student-teachers is considerably higher than that of the Indian sample.
2. The Nigerian student teachers indicated a little lesser attitude and aptitude for creative-writing but certainly more experience in writing creatively than the Indian student-teachers. Their actualisation of the

talent seems to be much better than the Indian student teachers. Their mean scores are 44.9 against 45.269, 94.3 and 100.125 and 35.38 against 19.59.

3. As per the problem of the creative writing environment, the Nigerian student teachers seem to be getting more teacher's encouragement than the parents. And when compared to the Indian situation the Nigerian students reported that they have been receiving more teacher's and parent's encouragement which are indicated by their means of 31.78 against 22.152 and 20.86 against 16.101. It seems they have a good reinforcement both from the teacher and the parent.

4. As per the creative-writing ability of the Nigerian student-teachers, they attempted only the short story and the mean of the sample is just a little higher than that of the Indian sample--23.5 against 23.073.

5. The Nigerian student teachers were found to be diffident in composing a poem (as reported by their professor). May be because of low standards in English or lack of instruction and practice in creative-writing. Even the story that they have attempted was short of elaboration.

To sum up, the Nigerian student teachers seem to possess a greater creative writing potential, but their ability to write falls short of it as seen in the case of the Indian student-teachers. Ofcourse, their attitude and aptitude to creative writing are not higher than the Indian students but their experience in writing is certainly more.

The reasons for this greater creative potential could be their richness of the culture and the teachers and parents encouragement which are found to be greater than that for the Indian student teachers.

A profile of the Creative - Writing potential, Environment and ability in the cross-cultures of India and Nigeria.

S.No.	COUNTRY	N	FACTOR	AREA	M	S.D	't'
1.	INDIA	752	A) The Creative	1) The Creative - Writing Attitude	45.269	9.88	0.31
	NIGERIA	50					
2.	INDIA	752	Writing	2) The Creative - Writing Aptitude	100.125	17.787	2.60**
	NIGERIA	50					
3.	INDIA	752	Potential	3) Previous Experience in Creative - Writing	19.593	12.215	10.07**
	NIGERIA	50					
4.	INDIA	752	B) The Creative Environment	1) Teacher's Encouragement	22.152	10.164	10.457**
	NIGERIA	50					
5.	INDIA	752	The Creative Environment	2) Parent's Encouragement	16.101	6.812	7.513**
	NIGERIA	50					
6.	INDIA	752	C) The Creative-Writing ability	1) Story - Writing (original)	22.152	10.164	0.597
	NIGERIA	50					

\*\* Significant at 0.01 level.

# INDIA AND NIGERIA - A COMPARITIVE PICTURE

553-B

India and Nigeria - A Comparative Picture

SCALE

X AXIS 1cm = 1 COUNTRY

Y AXIS 1cm = 10 Mean Scores

MEAN SCORES

Y

130

120

110

100

90

80

70

60

50

40

30

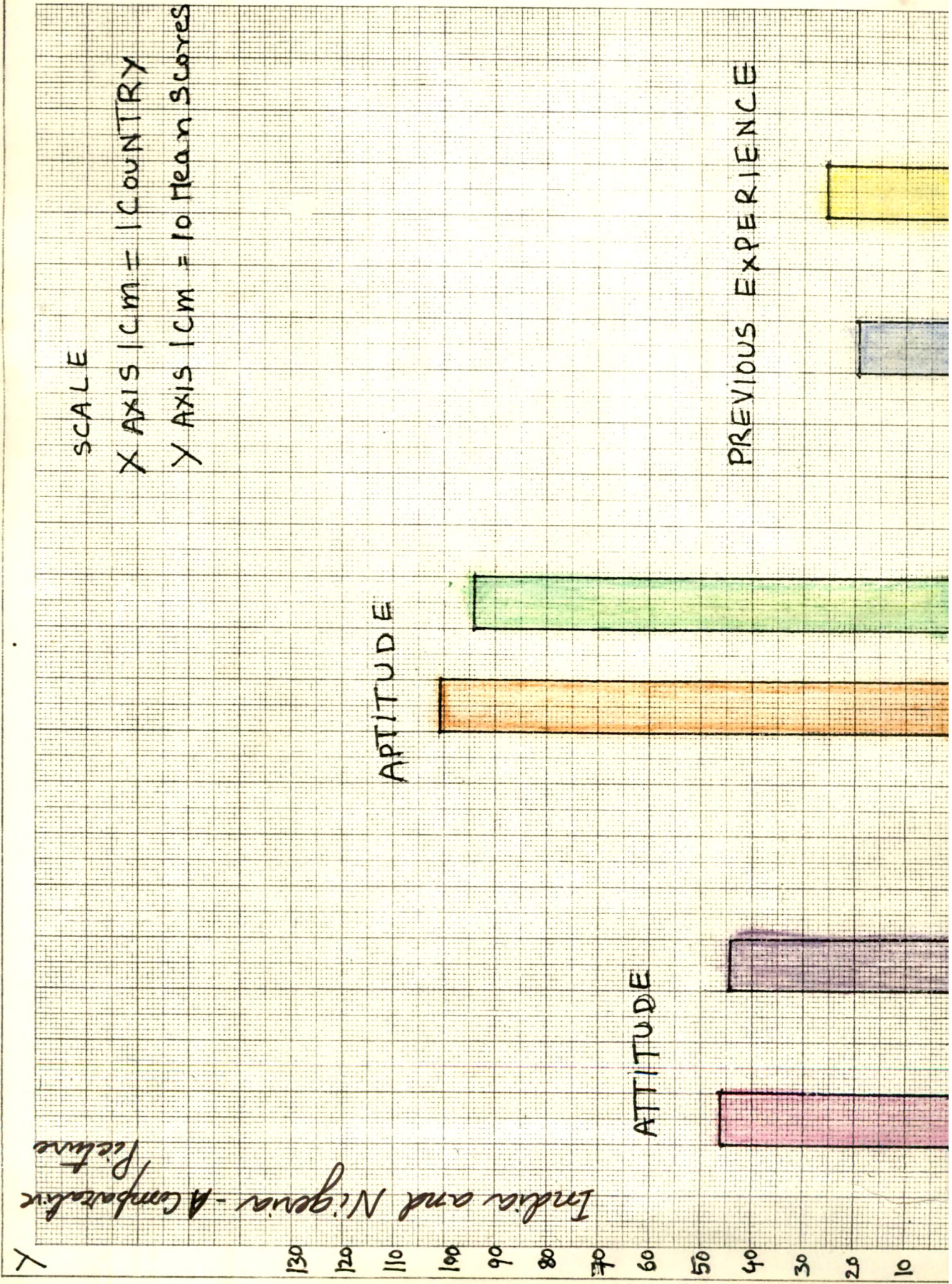
20

10

ATTITUDE

APTITUDE

PREVIOUS EXPERIENCE



5.2.3. OBJECTIVE-3

CORRELATION BETWEEN THE CREATIVE WRITING ABILITY SCORES OF VARIOUS CITIES AND THE ENGLISH ACHIEVEMENT MARKS OF THE STUDENT TEACHERS OF INDIA.

i) FINDINGS

a. CORRELATION BETWEEN THE SCORES OF THE POEM AND THE ENGLISH MARKS:

1. The 'r' value of the poem scores and English marks of Guntur students is more than the others 0.375.
2. The 'r' value of the said scores of the Calcutta student-teachers is 0.229.
3. Of Delhi student scores 0.106.
4. Of Madras student scores 0.095 and
5. Of Bombay student teachers scores is just 0.07.

b. CORRELATION BETWEEN THE SCORES OF STORY AND ENGLISH MARKS

1. The 'r' value of the story scores and English marks of the Delhi student-teacher groups is the highest in the list, 0.437.
2. Next high score is that of Calcutta which is 0.354.
3. Next to it Madras reports the 'r' value of 0.215.
4. Guntur reports the 'r' value of 0.112 and
5. Bombay reports the 'r' value of 0.101, the least of all.

c. COMPARISON BETWEEN THE STORY MEANS AND ENGLISH ACHIEVEMENT MEANS BY THEIR RANK POSITION:

The student-teachers of Madras and Delhi obtained the first and second ranks in story writing while in the English achievement they stand on the reverse, the second and first.

2. In the rank position of Bombay, Calcutta and Guntur the same ranks are held by the student-teachers in the creative-writing ability and



English achievement.

D. COMPARISON BETWEEN THE MEAN SCORES OF THE POEM AND ENGLISH ACHIEVEMENT BY RANKS:

1. There seems to be more variation in the rank position of the student-teachers of the five cities in case of the poem in relation to the English achievement. The student teachers of Bombay stood first in the poem but third in the English achievement. Delhi occupied the second and first ranks respectively; Madras the third and second; Guntur fourth and fifth, and lastly Calcutta, the fifth and fourth positions.

E. THE HIGH CREATIVES IN THE POEM Vs. THE HIGH ACHIEVERS IN ENGLISH:

1. Out of 29 student-teachers of the High creative-writing ability students in the poem, only one student-teacher is found to be among the high achievers in English and his rank position is 14 against 5 in English. The rest of them are not found in the toppers list of the high achievers in English.

2. As per the academic standard of the rest (28) student-teachers 73 per cent are found to be the above-average group, and 24 per cent, the average group.

F. THE HIGH CREATIVES IN THE STORY VS. THE HIGH ACHIEVERS IN ENGLISH:

1. Out of 27 high creatives in the story, only one is found in the high achiever's list of English and his rank position is 6 against 5.

2. As per the academic stand of the rest of the 26 high creative-writing ability student-teachers in the story, 74 per cent showed an above - average achievement in English, and 22 per cent, the average achievement.

ii): OBJECTIVE - 3:CONCLUSIONS

CORRELATION BETWEEN THE CREATIVE WRITING ABILITY (STORY AND POEM) SCORES OF THE FIVE CITY STUDENT TEACHERS AND THEIR ENGLISH ACHIEVEMENT MARKS:

a. CORRELATION BETWEEN THE POEM SCORES AND THE ENGLISH ACHIEVEMENT MARKS:

The 'r' values of the scores of the poem and English marks of all the five cities---Guntur, Madras, Bombay, Calcutta and Delhi--are less than 0.5. Therefore it is a low correlation but positive which implies that the creative-writing ability and the English achievement correlate to some extent. that the high creative may be high achiever also. It may be due to their creative ways of learning, but for that they are usually not thought to be keen on the achievement goal.

b. CORRELATION BETWEEN THE STORY SCORES AND ENGLISH ACHIEVEMENT

1. Here too no significant correlation is found between the scores of the story and English marks of the student-teachers.

2. However, the scores of the five cities showed a better correlation here than in the case of the poem;

3. Especially the 'r' values of Delhi, Calcutta, and Madras are higher than Guntur and Calcutta scores of the poem.

4 It may be due to the kinship between the short story writing and essay mode of writing in the English examination.

C. COMPARISON BY MEANS OF THE MEAN SCORES OF THE STORY AND ENGLISH ACHIEVEMENT:

1. Even when the mean scores are compared, the first and second ranks were obtained by Madras and Delhi in story-writing while in English the reverse the second and first. However, a little correlation is found

between the two.

2. The difference is more in case of the scores of the poem and English achievement.

3. On the whole, there is no one to one relationship between the creative-writing ability and the English achievement as per the mean scores too. Therefore the toppers either in the poem or story are not and need not necessarily be the toppers in the English achievement also, and the incidence of the high creative being the high achiever is not common.

It seems creative-writing and academic achievement are separate abilities the divergent and convergent thinking abilities.

4. As per the general academic stand, the high creative writing ability student-teachers belong mostly to the above average level.

5. However, some of them also belong to the average group in the academic achievement.

iii) DISCUSSION:

To sum up the conclusions under the third objective of the study (1) A little correlation is found between the creative writing ability and the English achievement. (2) but it is a positive correlation and hence there is a probability of the high creative becoming a higher achiever in English.(3) Certainly the two seem to be distinct abilities---one the divergent and the other convergent, as in the case of creativity and intelligence tests.

The high creative-writing ability student-teachers may not be the toppers in the achievement. but more than often they belong to the above average academic level.

There are a few instances where the high creative is only an average

achiever in English. May be because they are not achievement motivated or because they are not conformists to adhere to the conventional knowledge of facts and figures and the stereotype modes of teaching and learning.

The above observations suggest that the class teacher is not supposed to look for a creative child in the high achiever of English, nor could she use the same methods of teaching for developing the creative-writing ability. A high achiever learns and scores highly in the language while the creative child explores, and generates (English) language to suit his own purpose of creative expression and communication.

OBJECTIVE 4

5.2.4. : THE EFFECT OF THE INDEPENDENT VARIABLES ON THE CREATIVE WRITING POTENTIAL OF THE STUDENT TEACHERS OF INDIA.

i) FINDINGS:

A. THE CREATIVE WRITING POTENTIAL

a. THE SEX:

1. The number of the 'male' student-teachers is 282 while that of the females is 470.
2. The mean score of the 470 female students teacher's creative-writing potential is 164.06. While that of their counterparts is 165.3.
3. The critical ratio of the two means is 0.53.
4. Therefore the difference between the male and female creative potential mean scores is not significant at any level, either at .01 or .05.

b. THE MEDIUM OF INSTRUCTION:

1. Out of 752 student-teachers of India, 184 students are from the Regional Language medium, while 568 are from the English medium.
2. The mean value of the creative-writing potential scores of the 184 regional medium student-teachers is 155.02, while that of the latter is 167.61.

3. The critical ratio of the two mean scores is 4.65.
4. And hence, the difference between the two mean scores reflecting their creative - writing potential is significant at both levels ---- .01 and .05.

c. THE ECONOMIC STATUS:

1. The economic status of the student-teacher is decided on the basis of his parents income per a month following the rules of the social welfare scholarship-scheme for the students in India -- (below 600 the low economic group, between 600 to 2000 rupees, the middle and above 2000 rupees, the high economic group)

Accordingly, 144 student teachers have come from the 'High' economic class, 360 from the 'Middle' and 248 from the 'Low' economic group.

2. The mean values of the three groups are 172.33, 162.54, and 162.58.
3. The critical ratios of the three pairs of means that is the High and Middle', the Middle and Low and the High and Low--are 3.22, 0.02 and 2.99 respectively.
4. Therefore, the difference between the mean scores of the High and Middle and the High and Low economic groups is significant at both levels of .01 and .05, while it is not significant in case of the Middle and Low economic groups at any level.

d. THE EDUCATIONAL BACKGROUND OF THE STUDENT TEACHERS:

1. The student teachers whose parent's education is below 10th class come under the category of uneducated parentage and their number is 161.
2. The student-teachers whose parents are of below the degree level come under the undergraduate parentage group, and their number is 307.

:560:

3. The number of the graduate parentage group is 163, and
4. The number of the student-teachers whose parents are either doctors, engineers, lawyers or post-graduates is 121.
5. The mean scores of the above mentioned four groups are 159.45, 164.02, 164.61 and 172.45 respectively.
6. The critical ratios of the four pairs of means-- the uneducated and the undergraduate, the undergraduate and the graduate, the graduate and the post-graduate, and the post graduate and the uneducated parentage groups---are 1.51, 0.2, 2.16 and 3.58.
7. Therefore, of these four groups the difference between the uneducated and post-graduate parentage group is significant at both levels .01 and .05, the difference between the means of the 'Graduate and post graduate' parentage student groups is just significant at .05 level; while it is not significant at any level, in case of the uneducated and the under-graduate and the under-graduate and graduate parentage student group means in the creative-writing potential.

B. THE EFFECT OF THE INDEPENDENT VARIABLES ON THE CREATIVE-WRITING ABILITY SCORES OF THE POEM.

a) S e x:

1. The total sample that attempted to write a poem is 588, of which 431 student-teachers are females and 157 are males.
2. The mean scores of the two groups are 21.53 and 18.21.
3. The critical ratio of the two means is 3.88 which is significant at both levels .01 and .05.
4. Therefore, there seems to be a significant difference between the

creative-writing ability of the females and males.

b) Medium of Instruction:

1. The number of student-teachers that have come from the English medium is 469 and from the Regional medium 119 only.
2. The mean scores of the two groups are 21.97 and 15.41 respectively.
3. The critical ratio of the two scores is 6.56 which is significant at both levels of .01 and .05.
4. Therefore, the difference between the creative-writing scores of the regional and English medium students is significant.

c) The Economic Background:

1. The number of student-teachers that are from the High economic background is 138, from the Middle class 283, and from the Low Class 167.
2. The mean scores of the three groups are 23.46, 20.46 and 18.63 respectively.
3. The critical ratios of the three pairs are as follows-the high and the middle class student score is 2.81, the middle and the low economic groups score is 1.87, and the low and the high economic group score is 3.99.
4. Of the three group scores, the difference between the means of the 'High' and 'low' economic group, and the high and the middle economic group is found to be significant at both levels - 0.01 and 0.05.

d) The Educational background:

1. The number of student teachers who are from the un-educated parental background is 115, from the undergraduated background 213, from the

graduate back ground 142, and from the post-graduate background 118.

2. The mean scores of these four groups are 16.9, 21.65, 20.2 and 22.99.

3. The critical ratios of the four pairs of scores are 4.2139, 1.3565, 2.1053 and 4.4389.

4. The difference between the two mean scores of the un-educated parentage and undergraduate parentage group is significant at both levels .01 and .05. The difference between the fourth pair of means-the post graduate and the un-educated parentage-is also significant at both levels. But the difference between the mean scores of the graduate and post graduate parentage groups is just significant at .05 level, while it is not significant at any level in case of the means of the undergraduate and graduate parentage student groups.

C. FINDINGS WITH REGARD TO THE INFLUENCE OF THE INDEPENDENT VARIABLE ON THE STORY-WRITING ABILITY SCORES OF THE STUDENT-TEACHERS OF INDIA.

1. There seems to be a significant difference between the performance of the males and females in short-story writing, since the critical ratio of the two means is 5.5. And as per their means the females performed significantly better than the males (24.5 and 19.33).

2. The difference between the mean scores of the regional and English medium students is equally significant since their critical ratio is 6.77. And as per their means, the English medium student-teachers performed better than their counterparts in the story-writing.

3. AS far as the economic class is concerned, the difference between the high and the middle, the high and the low economic groups is found to be significant as their critical ratios are 4.28 and 4.54; while the difference is not significant in the case of the means of the middle and low economic groups. And the means clearly reveal that the high economic



group out did others in story.

4. As per the influence of the parents' education on the student - teachers' performance in story, the difference between the means of the uneducated and under graduate, the undergraduate and the graduate student groups is not significant at any level, while the difference is significant between the graduate and post graduate group means just at 0.05 level; and significant at both levels in the case of the last pair of means that is the post graduate and the un-educated parentage student - teacher groups.

ii) CONCLUSIONS: Objective 4

1. Since no significant difference is found between the means of the male and female creative potential (the critical ratio being 0.53), it can be concluded that there exists no difference in the creative-writing potential of the males and females.

2. But a significant difference is found between the creative-writing potential of the regional and English medium student-teachers.

It seems the economic status has also some effect on the creative potential of the student-teachers. The difference between the high and Middle, and the high and low economic student-teachers is significant, while it is not so, between the middle, and the low economic background student teachers. Perhaps the students from the high economic status are better exposed to experiences and entertain high aspirations.

3. The education of the parent also seems to have some effect on the creative-writing potential scores. The difference is obvious between the student groups of the uneducated and the post graduate, and the graduate

and the post graduate parentage while it is not so in the case of the un-educate and the under graduate and graduate parentage groups.

4. A significant difference is found in the performance of the females and males in the poem, and as per their means, the females exhibited a superior creative writing ability in the poem than their counterparts.

5. The difference in the creative-writing ability is much more significant in the case of the regional and English medium students and as per their means, the latter did much more better than the former.

6. The difference in the creative-writing ability is quite obvious between the high and low, and high middle class economic groups, while it is little in the case of the Middle and Low economic status groups.

7. The difference in the creative-writing ability is found significant between the uneducated, under graduate parentage, and between the un-educate and post graduate parentage student-teacher groups. A little difference is also noticed in the case of the scores of the graduate and post graduate parentage groups, while it is not found in the case of the under graduate and graduate parentage group. As per their mean values the student group of the post graduate parentage showed a better performance in the composition of a poem.

8. The story-writing ability scores of the student-teachers seemed to have been influenced by the sex variable; and the females surpassed the males. May be the females are more imaginative.

9. The English medium student-teachers did outstandingly better than the regional medium students in story - writing. May be because their more

acquaintance with the language gave facility in elaboration of the story descriptions.

10. The high economic student-teacher group excelled over the middle and low economic groups in story-writing; could be because they are more exposed to life, nature, and rich experiences. And lastly,

11. The post graduate parentage group of the student-teachers performed significantly better than the rest-the uneducated, undergraduate, and the graduate parentage student groups. The reason could be the hereditary factor of intelligence of the parents.

On the whole the story scores of the student Teachers seemed to have been influenced by the sex, medium of instruction, the economic class and the parent's educational background.

### 5.3.:SUGGESTIONS FOR FURTHER STUDY:::

The field of 'creativity ' is a difficult and a complex one. In the past it was considered as esoteric and hence not amenable for any scientific research. 'But the limits of the possible constantly shift' as Barbara Wooton observes in her 'In a world I never made' "it is from the Champions of the impossible rather than the slaves of the possible that evolution draws its creative force".

The concept of creativity entered the threshold of the educational thought. Originally, research in this field was confined to the identification of the mental powers which contribute to creativity as distinct from intelligence. Later, after the second world war the prospective approach of identifying and measuring the creative thinking abilities of the children who are likely to contribute to the greater human achieve-

ments in future has been visualised. The Gift Inventory Technique of America is quite famous in this respect. A battery of tests were prepared in order to detect the isolated components of creativity such as sensitivity, originality, fluency etc. by Gúilford, Torrance, Baefer and Meholi, Purdu and Passi.

Eventually there was a considerable amount of research as to understand the creative person, the process of thinking creatively, the creative environment and the product so that similar conditions could be set to cultivate the creativity components through the process of education even from the early stage. But still there are many uncertainties as per the origin of creativity. Razullah and Raina reports that there are still many uncertainties and gaps in knowledge concerning each of the areas. Almost unexpected are a host of other areas, such as states of consciousness and creativity, creative response to stress, creativity and the differential functions of the right and left hemispheres of the brain, and many more". They conclude by saying 'that the challenges of future research are manifold. This observations of Razullah and Raina is specially applicable to India since cretivity research in our country is in its beginnings.

The present study dealt with the process of creative-writing with the goal of understanding its nature and arrive at certain criteria to identify the creative-writing potential and ability in the gifted student-teachers. Therefore,

1. Similar studies could be undertaken in the areas of the creative personality, the creative environment and the creative product.
2. Creativity research could be also carried in the field of Maths and Science.

3. A special study could be undertaken in the branch of the aesthetic creativity covering Music, painting, dancing sculpture etc.
4. The present study is limited to English but a similar study could be carried in the mother tongue also.
5. With regard to the stage, it can be extended to the in service teachers also for self discovery and creative awareness.
6. A group inventory could be conducted on the analogy of the American GIFF programme.
7. A search could be carried to identify the gifted in the engineering, medical and technical students too.
8. There is a great need for the creativity--oriented curriculum, methods, materials, personnel and evaluation. Hence a study could be under taken with reference to these areas.
9. The very school complex should be studied from the angle of creativity and creative atmosphere.
10. The batteries of tests could be used for the identification of the talent at the school level but at the advanced stage, a more enduring and comprehensive tools and tests could be prepared and tested.
11. The four basic skills of listening comprehension, speech, reading and writing could be studied from the dimension of creativity.
12. The desirability of setting the goal of creative-writing in English as a foreign language in contrast with the situation of teaching English as the mother tongue is all the more desirable.
13. Some cross cultural studies are also recommended keeping in view the sort of environment desirable for fostering creativity.

14. From the class room teaching point of view a special study of creativity in relation to the academic achievement is of immense value.
15. Studies on creativity with reference to some independent variables such as sex, medium, socio-economic status, parent's education etc., would also reveal some common socio-cultural factors of occurrence of creativity.
16. A study on the hereditary factor after the fashion of Galton, taking the ancestral background of the great creatives will be superb.
17. Some in-depth studies of great genius in the field of science, Maths and arts could be also carried on the basis of the Indian cultural scene.
18. A study on the components of creativity and creative writing is very useful from the view point of the New Education Policy which stresses the development of the human resources.

These and many other areas of creativity could be studied and the country's research has to pass many mile-stones in order to make education progressive and its students, excellent qualitative and productive.

#### BEWARE OF CREATIVITY RESEARCH:

But the creative researcher has to get beware of, rather is warned of certain difficulties. He has to in the first place look for a favourable atmosphere where he can initiate his ideas and be prepared for criticism for his imaginative thinking, secondly, the researcher cannot adhere to the common notions or a formal rigid hypothesis and cannot and should not expect consistency and conformity with the traditional research results. Thirdly, difficulty of communication is there, he must be able to convey, and present precisely and clearly what he thinks and finds from the study. Fourthly, he must be prepared both for thrills and disappointments,

encouragement, because as a nonconformist he has to face some odd situations as in the case of Hugh Lytton. Fifthly, creative research just like the creative work requires prolonged and sustained efforts. Sixthly, the creativity researcher is the 'explorer' of truth rather than the 'developer' as Travers put it . His search is to realise what was unrealised before, or to realise what he himself never expected. Therefore, he must be prepared for some hurdles, problems of finance but ultimately the creative thrills, joy and bliss is reserved for him, for he contributes something original whereas the 'developer' expands the existing truth or reality. In short, what ever problems or excitement are involved in the creative work, are also there in the creativity research for the simple reason it needs a democratic social atmosphere, more and more objectivity, and allowance to deviate from the beaten track.

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