

CHAPTER 2

REVIEW OF THE RELATED LITERATURE AND RESEARCH

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"Many times in the history of human thought, a belief once heretical has become a Universally accepted truth..... The history of Science is partly the history of paradoxes becoming common places, and heresies becoming orthodoxies.

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(ON HERESY)

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CHAPTER 2

A BRIEF REVIEW OF THE RELATED LITERATURE AND RESEARCHES

2.1. INTRODUCTION:

It is quite obvious from the first chapter that creativity as a concept was considered for a long time 'esoteric' and hence its study was thought to be eluding, erroneous, mysterious, mystical, baffling and blasphemous and even treated as a forbidden fruit. But man's quest for truth and thirst for knowledge never allowed him to give up his hunt for the unknown treasure. After all, man is the inheritor of the Eve's or Pandora's curiosity, and being made a little lower than the angels in intellect, what should he do with his 'Supernova' intelligence? Since it is true that 'knowledge begets knowledge' man feels the need to explore and make an excursion into the 'further reaches' of his mind and into this vast and violent universe, in order to revise, recheck and add to the knowledge of the past. His urge to achieve 'the unknown' is as exuberant and benign as that of Prometheus who was bound, chained, imprisoned and tortured for getting fire and light to the mankind from Heaven. A creative man as in the case of Galileo, Socrates and Darwin was poisoned, scourged and was thought to be heretical by the society which is actually the ultimate beneficiary of the discovery or an invention of any sort. Yet the creative person in the past stood with fortitude and endured all the torture and crucifixion for the redemption of the mankind and gratification of his soul.

The history of research in the field of creativity reflected the same hazards in the past. The first research products were rejected, denied and were not bothered about much by the intellectuals. But it was a glaring truth, as glaring as the day, that the 'divine discontent' in man cannot be put to sleep or benumbed. Therefore, there were probings from time to time, ofcourse with gaps of time, into the psyche, and personality of the creative person and also into the environmental conditions and the product. Hence, the researcher, here below, furnishes a brief review of the previous literature and researches both in the fields of Scientific and Literary Creativity, the purpose of which is threefold - 1) to let or inform the research world about the existence of the previous research in the field of creativity as to drive away skepticism and to facilitate its acceptance and conviction, 2) to get an awareness from the researcher's point of view, of what were 'the passing waters' of researcher like, and what should be the nature of the 'new waters' of contribution in view of the missing gaps and details in the field of creativity, and 3) to give a bird's eye view of the related literature and research in the past, to the coming generations, so that they may know a fragment of the past, a fragment of the present, in order to pursue a fragment in future, or to perceive and fill up the missing details or links, or, in a nutshell, to discover 'the islands' in the ocean of knowledge.

2.2. Research in Creativity - A Global Perspective:

The researcher in this chapter presents a global perspective of the

research in creativity, categorically - Creativity Research Abroad and India, Scientific Creativity and literary creativity together with a brief mentioning of the research existing in the English language-skills. The chapter will also review some basic approaches to the study of creativity and the problem of testing and measurement in both the areas - the Scientific and Literary areas of Creativity.

2.2.1. Scientific Creativity: (Abroad)

Guilford (1950) was a land mark or a turning point in the history of creativity - research. Before that date, Guilford himself reported that there were only a hundred and eighty six studies of (1,21,000) one twenty one thousand titles listed in the index of the psychological abstracts since 1927 (Guilford, 1950). Martin, in her bibliography listed, nine hundred and ninety six references on investigations and other articles which appeared in the psychological abstracts during 1954-1965 (Martin 1968). Another bibliography contains four thousand, one hundred and seventy six titles in the field of creativity which includes documents published from 1744 to December 1964 - with not only the English titles but also with the French, Italian and Russian titles (Razik 1968).

Later, the first two issues of the Journal of the Creative Behaviour described the status of the research activity in the field of creativity. The following excerpt from the journal will testify to this fact: "Apparently, Twelve hundred and fifty (1250) bibliographic entries on creativity is that in sheer bulk, the research from January 1965 to June 1966 equals that of the preceding five years and that again balances the work of the preceding (100) hundred years. The number of relevant doctoral

dissertations is a particularly good qualitative Barometer of this interest in activity. About three hundred (300) such reports existed prior to 1965, in the last year and a-half, almost two hundred (200) new dissertations have been recorded under diverse headings in a variety of disciplines. (Parnes and Brunelle, 1967). Besides these five hundred doctoral studies; Parnes and Brunville recorded some six thousand other items which were classified as 1) studies regarding the differences in cognitive functioning, personality traits and biographical data of high and low-creative individuals; 2) Studies of factors that inhibit productive thinking; 3) Studies comparing individual creativity with that of groups; 4) studies evaluating programmes designed to develop creativity; and 5) Studies environmental variables affecting creativity (Ibid 1967).

Thus, creativity once deemed to be not amenable for research has become possible for scientific study; and once that was merely a pad, has now become a reality. There was not only a great upsurge of interest and increase, but also a great variety of dimensions were touched - cognitive functioning, personality traits and biographical features, factors inhibiting productivity, comparison and valuatory studies of creativity and the environmental variables.

Creativity is, indeed, a multi-faceted phenomenon says Mackinon; (1970, P 19). Many people studied the problem from different angles, but the body of research can be sorted out into four approaches - the

person, process, the press and the product (Rodes 1961).

2.2.2. The Person:

Some researchers believe that a creative person is certainly different and his personality must be unique. They feel that the person is important and so he should be studied as Alexander Pope observes: "The Proper study of mankind is man himself." Simpson (1922), Wallas (1926) Guilford (1950), Getsels and Jacksons (1962), Lowenfield (1952), Torrence (1962), and some others tried to prove that various personal characteristics may be responsible for the creative effort of individuals and help them sustain creative activity throughout, as a distinctive feature not found in ordinary people. The empirical views indicated that human, intellectual, cognitive, attitudinal, actional, infantile experience, emotional and behavioural factors, play the main roles in the creativity determinations. But these differences stress human potentials more than the creative process and product or the etiology behind creation. They were interested in the study of the creative potential using the factor-analysis, while Hargreaves (1927) and others were interested in studying the personality qualities and characteristics which they think are unique in a creative person.

Hargreaves (1927) found imagination as a factor of creativity, apart from being the cognitive variable. Torrence (1962) discovered as many as Eighty four characteristics which are unique as a creative person. Wilson (1954), Crutchfield (1962) tried to establish that a creative

person is quite independent and socially free. Meneil (1960) established non-conformity as a characteristic of a creative individual, while Mackinon (1960) studied the aesthetic and theoretical aspects of creativity.

Some other psychologists like Roe (1951), Mackinon (1962), Eiduson (1962), Cattell and Drevdahl (1955), Catell and Butcher (1968), McClelland (1956), Helson and Crutchfield (1970), Levine (1969), Clifford (1958) tried to describe the creative personality in the following terms:

Roe (1951) observed five major characteristics in the creative personality. They are lack of personal love, self-discipline, motivation, unsocial and less sexual maturity, Her (1952) study added independence and selfsufficiency as very distinct features. Eiduson (1962) found the creatives interested in complex intellectual deeds, emotional in intellectual works, independence of emotional behaviour, sensitive to others and themselves, unconventional original, receptive, about internal needs and wishes, ability to express their opinions and ego - centric behaviour, Cattell and Drevdahl (1955) found that the scientists are ~~and have~~ highly intelligent, independent mind, dominant, psychologically sensitive, introspective, reserved and cool, inhibited, serious, self-confident, and unlike the artist's Bohimian. Cattell and Butcher (1968) also reported about the Scientists behaviour as that of a high ego, strength, intelligence, dominance and low extraversion. While McClelland (1956) showed that a scientist has a higher need for achievement.

Helson and Crutchfield (1970) shed a new light on the family background of the Scientist - that he is often, the first son, respecting mother more and belonging to a high-economic status.

It is Torrance (1962) that came out with a wide range of (84) personality characteristics in the creative individual. They are - the creative person accepts disorder, adventurous, strongly affectionate, altruistic, awareness of others, always baffled by something, mysterious, attempts difficult jobs, bashful outwardly, constructive in criticism, courageous, has deep and conscious convictions, defies conventions of courtesy and health, desirous to excel, determined, differentiated value of hierarchy discontented, disturbs organisation, dominant (not in power sense), emotional, emotionally sensitive, energetic, a fault-finder, does not fear being thought different, feels the whole parade is out of step, appears haughty, and self-satisfied at times, full of curiosity, likes solitude, independent in judgement, and thinking, individualistic, intuitive, industrious, introversive, keeps unusual hours, lacks business ability, makes mistakes, never-bored, non-conforming, not hostile or negativistic, not popular, oddities of habit, persistent, becomes pre-occupied with a problem, has preference for complex ideas, questioning, radical, receptive to external stimuli, receptive to the ideas of others, regresses occasionally, rejects suppression as a mechanism of impulse control, rejection of repression, reserved, resolute, self-assertive, self-started, self-aware, self-confident, self-sufficient, senses destiny, sense of humour, sensitive to beauty, shuns power, sincere, not interested in small details, speculative, spirited in dis-

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agreement, strives for distant goals, stubborn, temperamental, tenacious, tender emotions, timid, thoroughly unconcerned about power, somewhat uncultured, primitive, unsophisticated (naive), unwilling to accept anything on mere say on, visionary, versatile, willing to take risks and somewhat withdrawn and quiescent. The researcher wonders whether Torrance included the whole range of human tendencies. The Stanford Genetic studies of Genius (1966) analysed the early life histories of hundreds of outstanding creative personalities classified in terms of the areas - literary, artistic, scientific, philosophical, military, political etc. Some of the findings of the study are 1) The creative group is marked by a high level of general intelligence competence in abstract thinking such as philosophical and scientific; 2) the group is marked by specific gifts in one or more fields besides the above; Ex: A great sculptor is also a painter (Michel Angelo). 3) The relative importance of general ability and of specific talents varies with the field of work. Ex: High intelligence is needed in scientific work while, it is of small importance in literary activity where sensitivity and skill with words predominate. 4) Early nurture and stimulation play a significant role in the creative activity: 1) The early men of letters and science were encouraged by parents and teachers ii) The gifted in Renaissance Italy and Netherlands went to their masters and learned the skills, iii) So also the figures in the British Science and literature, iv) The contributions of John Stuart Mill in Economics, Logic and Psychology were found to be to a great extent owing to the intensive training by his father.

From the above observations it was generalised that initial capacity achieves something specific only by virtue of specific learning process and hence education could be called upon in order to provide such learning experience.

To the question, what is a creative personality like, Guilford (1959) and Dutt (1977), described that, a creative person is highly original, independent, self-confident, interested in vague and ambiguous ideas, thought to be rebellious, complex in behaviour, farsighted, adaptable, learns by imagination, self-assertive, prudent, curious, witty and humorous. Dutt describes a creative personality in a more descriptive way. Educationally it is of great importance so as to identify a creative child. He says 1) a creative person possesses originality in abundance 2) interested in ~~vague~~ and ambiguous ideas 3) thought to be rebellious by teachers and parents 4) has a feeling of self-respect 5) revolts against unjust behaviour 6) mixes freely and yet protects his distinct personality 7) does not yield to pressure and difficult to demoralise 8) capable of independent decisions 9) there is an element of complexity in personality; sometimes behaves in a civilised manner and at others uncivilised, constructive sometimes, destructive at others, emotionally stable usually and disturbed at times, reasons out sometimes and at others lost in dreams. 10) farsighted - predicts events and consequences 11) does not stick to the traditional way of thinking and ideas 12) adapts himself, at the same time moulds things to suit his ideas and princi-

ples 13) the method of learning by a creative person is different; seems to be inactive and idle, but on a par with the intelligent and industrious by imaginative learning 14) A creative person is alive to his obligations, completes his tasks, does not entertain inferiority complex, ascertains his personality; offers judicious and prudent explanations to his activities, 15) very curious - wonders and surprises at strange things, he is an explorer of nature, asks an unending stream of questions 16) his works and talks are colourful because of wit and humour, and 17) does things with full concentration.

2.2.3.

Few observations regarding the personality approach of creativity:

Thus a number of researchers approached the topic of creativity through the personality traits of the creative men. They are only behavioural aspects not sources of creativity. Some of the above mentioned characteristics are in the studies of general human personality modes also. Therefore, trying to identify and predict the creative thinking would be perhaps too much just by personality traits. However, some of the traits mentioned are common and universal to the creative personality as per all the studies mentioned. A few of them were proved by later studies and observations. For example, about the factor of 'rebelliousness', Getzels and Jackson (1962) distinguishes and illustrate the concept taking an intelligent child and a creative child. A creative child is thought to be rebellious by both the parents and the teacher because of his non-conforming nature where as the intelligent child tries to please the teacher as well as the parent. So also about the easy and efficient way

of learning of the creative person. It seems to be true that a creative person learns more by imagination and hence not so industrious as the intelligent boy. In support of this St. Augustine says "I learnt without the painful pressure of compulsion, by the sole desire to express, what was in my mind." (Quoted by Lytton 1971)

These and many other characteristics were mentioned by Barron (1952) university of California, Institute of personality Assessment, Vervalins (1962) article mentioned fourteen characteristics. Minnesota Multiphasic Personality Inventory indicates that human, intellectual, cognitive, attitudinal, actional, infantile, experiences, emotional and behavioural factors play the main role in creativity determinations. However, they should not be taken for granted in all sorts of creativity. The criteria should be selective in applying it for specific fields.

Recently an article by Khandwala in 'Career and Competition Times, August (1986) was published with the title. The writer opens up his article with "although all of us are different from one another, the creative person is distinctly unique, both because what he or she does and what he or she is." He is referring to the nature as well as the works of products of creative men. He spoke about four kinds of the human personality of which the unknown self with the contact ~~of~~ the deeper forces is considered to be responsible for creativity.

Table 2.1. The Unknown Self

	Known to self	Not-known to self
Known to Acquaintances	Public personality	Blind spots
Not known to Acquaintances	Private Personality	Un-known Personality

If a person wants to become creative, says Khandawalla, he should delve into his blind spots and make his 'unknown self' come into contact with the 'deeper forces' that are shaping his life. He should strip away the nameless and unconscious fears and inhibitions that hold him back from the adventure of a creative life. He should tap the spring of his deepest yearnings. These would provide a focus to the arena of his creativity. Equally importantly they would provide him with a nearly limitless source of energy to pursue the often hard and lonely struggles to innovate successfully.

In the following paragraph Khandawalla lists out a number of traits peculiar to an ideal creative personality as per the experts: He classified them broadly into six categories: - 1) Courage and Independence 2) Risk-taking 3) Persistence 4) Self-sufficiency 5) Inquisitiveness and 6) Complexity. Under each category the related traits are listed as follows:

1. Courage and Independence: 1) Courageous in convictions 2) independent in thinking 3) independent in judgement 4) unwilling to accept to say so.
 2. Risk-Taking: 5) willing to take risk 6) adventurous 7) a self-starter
 3. Persistence: 8) Persistent 9) determined
 4. Self-Sufficiency: 10) becomes preoccupied with tasks, 11) Self-confident 12) Self-assertive;
 5. Inquisitiveness: 13) curious 14) always asking questions.
 6. Complexity: 15) initiative 16) visionary 17) emotionally sensitive 18) strives for distant goals and 19) attempts difficult tasks.
- 2.3.The Process Approach of Creativity:

Divergent thinking, problem-solving lateral thinking which involves unusual types of associations, adventurous thinking, are some of the alternatives of synonyms used for creative thinking process. But at its simplest level, the term is related to 'creativity', that is, a process which begins with an inception of an idea new to the individual and culminates into a product which may be something tangible, such as new ways of handling social relationships or negative feelings. It is our assumption says Berman (1970,43) "that creativity is an extremely complex process, such a product can be verbal, Kinaesthetic, graphic, phonic, object-related and so on."

Saiyidain (1958) cites the 'psychology of the 'creative act' given by Professor Rugg, who has described the various successive steps of the creative process as follows:

1. There is, to begin with, the urge to create hazy and tangible at first, often manifesting itself as a vague restlessness.
2. Then there is the illuminating flash of insight, the intuition, which suddenly reveals to the artist - a conception, perhaps indefinite, of the meaning towards which he is groping.
3. Thirdly, the translation of this vision into the visible symbols of the art practised - it may be poetry, painting, music or anything else - which needs a mastery of the necessary technique.
4. Then comes the educative effort, 'the long, gruelling enterprise of the creative process itself, the tenacious grip on the clearing vision of the completed product, the persistent application of the necessary techniques in shaping and reshaping the work as it develops, the successive stages of ruthless self-criticism..... the insistence upon unsparing exactitude, precision, the constant polishing and changing....."
5. Finally, when the whole process has been completed, and culminates in beautiful expression, it gives a sense of achievement and a joy which, in the words of Bergson, 'is the seal which nature sets on every completed, creative act."

Thus Saiyidain (1958) stressed five aspects of the creative process - the urge, the flash of an idea, translation into a product, verification and the thrill or enjoyment. He ignored 'the preparation' part and Incubation. Preparation is something that is implied and taken for granted that he is dealing with, but 'urge' is unique to a creative person.

Spearman (1930) and others perceived creativity purely as a process, or the working that takes place in the psyche of the creative person. They believe that what makes the person creative is the nature of the thinking - his perceptions, fantasy, dreaming, assimilation or synthesis, which is more important than the product, press and personality variables, and although the experience is highly subjective, it can be reflected upon or studied in the psychological laboratory. There are more definitions on the process of working within the psyche of the creator than on the creative person himself. Spearman (1930) proved that creativity is purely a process of seeing relationships in the mind. Barchilon (1984) conceived creativity as 'cognito', something that shakes and throws things together, and 'intelligo' that is to choose and discriminate from many alternative possibilities, and then synthesise and bring together elements in new and original ways. Guilford (1960) found divergent thinking - as the process of hypothesis forming, testing and resulting in communication. Yamamoto (1946) echoed the same saying that creativity is a process of forming new ideas or hypotheses, testing them and communicating the results. Taylor (1955) reported Steins perception of creativity as a resultant process of social transaction, and a novel work which is tenable and satisfying to a group at some point of time'. Rodes (1961) defined creativity 'as a noun naming the phenomenon in which a person communicates a new concept which is the product.'

All these researchers although they were stressing the notion of process, they are mentioning the occurrence of product also. But Dewey (1910) gave a different concept of creativity. He stressed 'process' but mentioned all the steps that are involved in a Scientific Research procedure as 'an awareness of the problem, analysing the problem, leading to the understanding of its nature, suggesting possible solutions and testing the alternative solutions by a process of judgement and accepting or rejecting solutions. Rosman (1931) also declared the important steps in the Scientific Method of empirical research in order to describe creativity as a process. He says: 'a need or a difficulty is observed, the problem is formulated, available information is surveyed, solutions are formulated, solutions are critically examined and new ideas are formulated. In Rodes and Rossman there is a definite screening of process; they have drawn a definite line of demarcation which is not possible in the actual creative thinking process.

Therefore, Vinacke and Mackinon contended this definite screening of the creative process. Vinacke (1960) concluded on the basis of report by creative writers and Scientists, that the Creative thinking is to be considered in terms of 'dynamic interplaying of activities rather than, as more or less discrete stages. He is also of the opinion that some ideas come even without premeditation. He stresses the holistic process as well as the sudden appearance or flash of the ideas, without a long process. Mackinon (1960 b) emphasised the time dimension of the process. He says that, the duration of the creative process may be as brief as the jam session of the Jazz band, or it may involve a considerable

span of years as was required for Einstein's creation of 'the theory of relativity'. He thought there are distinguishable stages in creativity - a period of preparation, period of concentrated effort, a period of withdrawal from the problem, insight accompanied by the exhilaration glow, an elation of the 'ah' experience, and a period of verification. But it is Wallas (1926) that gave a precise classification of preparation, incubation, illumination and verification, where preparation implies the acquisition and accumulation of knowledge and skills necessary for the invention or creation; incubation means the inner integration or the synthesis of the creative ingredients, illumination refers to the flash, insight or of inspiration of the idea and finally verification is revising checking and polishing the creative product.

It is however obvious that all the four major stages described above are not directly related to the creative process. Preparation and verification steps are analytical and converging to the facts. Only the middle two steps, Incubation and Illumination are related to the actual creative thinking process. It is also evident that creativity is the outcome of both the type of processes - Convergent and Divergent thinking.

2.3.1. Creativity and The Press:

Press according to Rodes is the interaction between human beings and their environment not publishment or printing. It is the 'effect' or

'press' of the environment, that initiates the individual for certain creative activities. Maslow is the exponent of this view but had its basis in the Freudian neurotic etiology, that holds that sublimation of repressed and libidinal urges determine creativity. He believed in his early writings that creative work in common with day dreams and play, arises from wishes because, they violate Society's prohibitions, have been repressed and seek their fulfilment in fantasy.

Cocteau (1952) observes that the 'unknown forces work deep within us, with the aid of elements of daily life'. Maslow (1958) and Rogers (1922) believe this because they are the protagonists of motivation which is environment - oriented. Therefore 'Press is identified with 'openness to experience.' The word Press is used in two ways at this particular juncture - 1) to mean the environment's influence in a positive way and 2) the other, in the context of conflicts in the subconscious mind. The psychoanalysts hold the latter, while the humanists like Maslow and Roger hold the former. Philips (1957) stresses sublimation saying that an artist is a neurotic, whose unconscious conflicts result in creativity. And the conflicts are created by the 'press' or 'pressures of environment' - the family, the school, the peer group etc. which constitutes the interacting environment. May (1959) defined creativity as "the encounter of intensively conscious human being with his world. Fenichel (1946) says that an actor gets a narcissistic satisfaction from the appreciation of the audience and has a magical influence. Vinacke

(1960) concludes that creativity is an integrated harmony between the external world of reality and the individual's internalised needs.'

Saiyidain (1958), speaking about the role of education, in releasing the creative impulse or urge in the students, describes how important is the environment in triggering up this urge. He says.... the expression of the creative impulse is greatly facilitated by an environment rich in gracious and fine expressions of national traditions and culture. A school or a university is a vital and life-giving environment to the students to the extent that it presents the essence of all human values and national life. Then only he says, that the 'vague restlessness' or the 'desire to create' which is the motive spring of all great and spontaneous human achievement is triggered. This is not asking for a 'luxurious' environment' says he, but only to expose the students to an evocating class-room environment, or an artistic environment to release the 'imprisoned splendour'. Besides, flexibility, encouragement and freedom should pervade the class room.

2.3.2.

Creativity and the Product Approach:

To the question what is the measure of creativity, the answer is product. Poincare (1913) observed, "to create consists precisely, in not making useless combinations but in making those which are useful, which are a small minority". Therefore, the product is judged from the quantity as well as the quality point of view. The number of productions should be more and be novel from the individual as well as the society's

point of view at a particular point of time. Thus, creativity is viewed from ones contributions point of view and the quality of that material; And the divergent productions are treated as the output of creativity.

Researchers like C.R.Rogers (1922) view creativity from the 'product' point of view. Any creative act should result in some product or contribution otherwise, it looks as though creativity is in vain. Speaking about the elements of the creative process C.R.Rogers, observes, a) there must be something observable in the product, though the fantasies are extremely novel, they cannot be usefully defined as creative, unless, they eventuate in some observable product - unless they are symbolised in words or written in a poem or translated into a work of art or fashioned into an invention; and b) "those products must be" says Rogers "constructions". The novelty grows out of the unique qualities of the individual in his interaction with the materials of experience. In fact, creativity always bears the stamp of individual upon its product. The following are some of the studies mainly stressing the product in creativity.

Webster (1977) emphasises the product aspect of creativity. For Websterians to create means to 'originate', 'to bring into existence something' new, a work of thought or imagination; and creativity means intellectual inventiveness. Flaughan (1963) emphasised the novelty of the product. He distinguishes creativity from productivity and ingenuity, where as Wortheimer (1945) considers creative thinking as

productive thinking. Luthe (1976) regards creativity as the 'ability and facility' to actually produce, make or express something that at least in part, is originated from oneself. Debono (1976) equates lateral thinking to creative thinking from the view point of generating ideas and restructuring of patterns in contrary to the vertical thinking which can develop concept patterns only. Luthe and Debono stress originality of the product, generation of ideas and association of patterns.

Researchers like Bruner, Jackson etc. stressed some more elements such as novelty and surprise. Bruner (1962) found newness, surprise and originality in creativity. Rodes (1961) as mentioned before defines creativity as a noun naming the phenomenon in which, the person communicates a new concept in other words 'a product.' Jackson and Messick (1965) suggests a four-point criterion to judge creativity in the product-novelty, appropriateness, transformation and condensation. Guilford (1967) considers creative potential as a collection of abilities and other traits that contribute towards a successful creative thinking. He stresses the novelty of the product like Jackson and Messick. For Parnes (1976) creative behaviour is that which demonstrates both uniqueness and relevance in its product. The uniqueness and relevance are judged from a group, or organisation, to society or from a point of view, whole or merely to the individual himself. Mednick and Mednick (1964) think creative thinking consists of forming new combinations which are either specified requirements as in some way, or useful. For Stein (1960) creativity is that process which results in a novel work that is accepted

as tenable or useful or satisfactory to a group at some point in time. The stress in the above opinions is not only on the product of creativity but also on the nature of this product. Holland (1964) supports the above view of utilitarianism in creativity. Thurstone (1938) Mead (1959) Guilford (1964) and Parnes (1972) contend this point of utility. They do not accept this criterion of social acceptance of the meaningfulness and novelty of the product, because according to them it does not make any difference. For Guilford it is enough, if the product is novel to the individual concerned, and for Parnes, it is enough even if the child rediscovers a concept or a principle which was once discovered by others, and the product need not add or contribute to the culture of the society.

2.3.3. Observations about the Process, Press and Product approaches:

Thus 'creativity' is studied from different angles. Those who believed that the person is important in creativity, have taken up the trait study. Those who insist the uniqueness of the process of creativity led themselves to the study of the creative man's psyche. Those who believe that even though the urge for creativity is present in people, environment has to hit the creative spark in order to release the creative, impulse, studied the environment factor and others who believed that a tangible product should emerge which should be novel, and utilitarian pursued the product approach. The 'Creativity Research, as seen above, is like the blindmen's report of the elephant wherein each blind-man described what he touched and felt. It is however, obvious says

Yamamoto (1961), that the elephant exists and it depends how each one analyses and reports. But the concept of creativity should be understood in depth and width not from a single dimension of it. Because it is an outcome of all the four - the person's unique mental traits, the mental processes, an evoking environment and a useful product in the shape of an idea, a solution, a thing of invention or innovation, a piece of poetry, painting, sculpture or music, and a contribution of such a product would certainly enrich one's soul and the society.

2.4. Creativity Research the International Perspective:

These studies that were mentioned in the preceding unit and others amount to the quantum of research done on creativity in general which, divulged some of the age-old mysteries and critical questions relating to creativity. The above survey reflects that there has been much churning of the waters from time to time, ^{to} obtain a grain of truth.

Raina (1971) appraises how creativity research has gained a momentum in many countries of the world and how the studies in creativity are compiled. Creativity in Australia was portrayed by Warren R. Lell, in Canada by S.Z. Dudek, in Britain by H.J. Butcher; under the title 'on creativity in the peoples Republic China, by Beata Kitsiki Panagopoulos. Research in Czechoslovakia was edited by J. Benes and J. Hlavsa. Creativity in France was

published by Alain Beaudot, in Holland Nijse, in Hungary Tamas Zetenyi, in Ireland E.F.O. Doherty, in Israel, Nava Butler, Art Scroff and Erik Lanolau, in Japan, Saburo Sato, in Newzealand C.G.N. Hill and D.M. Mc Alpine, in Poland, Lidia Woloszynowa and Irena Borzyam, in Turkey, Halida Yavuz, in the United States of America, Joe Khatena, and in the Union of Soviet Socialist Republic by S.M. Razauallah Ansari and M.K.Raina (1971).

The above research in the field of creativity shows how rapidly it has grown and spread to the countries in the world, and what necessitated this mushroom growth could be the current social and cultural needs. All societies irrespective of their natures and dimensions in one way or the other, feel the need for the search for excellence in man and information about the positive aspects of human nature and its interior regions.

It is inferred from the above that creativity is not understood fully and the research is presenting a polaroid vision of it, and what has been achieved is only a partial understanding of the concept, and a lot more is left for discovery. But what is the outcome of all the research that has taken in the world. E. Torrence, throws some light on this question 'after, twenty-five years, what do we know about creativity?' The following are some of the insights highlighted by him: 1) In the first place it was found that there exists a positive, significant relationship between the creative abilities, motivations and creative achievements 2) Positive reinforcement and external awards seem necessary, though not inimical to creative learning. In fact, motivation to learn in creative ways sometimes continues in spite of discouragement or negative reinforcement (Torrence and Myers 1970) 3) Since a person can be

creative in an infinite number of ways, a great number of tests and non-test procedures have been devised and used for identification of the creative talent. In a twelve year follow up of high school seniors tested in 1959, Torrence obtained validity coefficients in the 0.40s and 0.50s using indicators of adult creative achievement as criteria.

4) Another issue that was brought under the limelight was creativity and intelligence. According to many definitions creativity should be an integral part of this domain of intelligence. But there is a lot of controversy about it. 5) With regard to the question of heritability of creativity, Pezullo, and Thorsen and Madans (1972) showed an evidence of heridity variation in performance on either the verbal or figural forms of the Torrence tests of creative thinking. It seems the general intellective factor has a high index of heritability (0.85), whereas, for the figural and verbal measures of Torrence tests of creativity approached zero and were statistically significant. 6) About the Socioeconomic and Racial Bias, Torrence (1971) revealed, that there was no such difference. The Blacks excelled the whites in certain tasks. The alpha Biographical Inventory (Taylor, Elison, et al, 1968) Yields no scores on academics and creativity neither it had a real bias. So also Hemneborg (1977) found.

7) another observation made by Torrence (1962) indicated that creative development is discontinuous and the children experience a great difficulty in maintaining their creativity. Even Torrence (1968) supports this view. 8) Another basic issue that was raised was, whether creative thinking was teachable. Once this was a controversial question, but now

there is little doubt that we can teach the skills of creative thinking and that the acquisition and application of these skills increases the chances that creativity will occur. It also seems clear that we can set conditions in schools that will increase the chances of creative behaviour. 9) Yet another question to be studied thoroughly and prepared is the instruction model. Torrence and Myers (1970) Torrence (1970) Williams (1972) proposed one model. But much study has to be done in this area as to find out and validate the measures of skills that should be developed at different stages 10) the next question dealt with was 'Creativity, discipline and health; Critics of these approaches in education have been fearful that creative ways of learning will result in disorder and illness. But recent evidence shows that just the opposite is true. Children who are responsibly and creatively involved in learning, will be too busy to misbehave or become ill.

2.5. Creativity Research in India:

In India there is a little research activity in the field of creativity during the last decade. Bhaskaran in his article 'Creativity Research--Retrospective and Prospect' published in the Hindu News paper dt. 26.7.83 declared that about twenty four studies have been conducted in creativity and creative thinking in the Indian context, (on the authority of the two Surveys of Research in Education by Dr. Butch 1974 and 1978), and the twenty four studies were classified as follows:

1. Correlational Studies and Related Researches - 13, 2. Test Construction and Related Studies - 9, and 3. Intervention Studies of fostering Creativity.

A few of the following studies exemplify them:

1. Correlational Studies:

Raina M.K. (1971) studied some correlates of Creativity in Indian students: The aim was to compare qualitatively, significant difference between the high creative and low creative groups of students on certain measures of cognitive abilities, personality manifest anxiety, academic achievement and the socio-economic status. The tools that he used were 1) A battery of tests for measuring the cognition 2) Abilities and Personality characteristics, and 3) the Minnesota tests of creative thinking. Raina found that the high creative sub-groups scored significantly higher than the lower creative sub-groups on all the four dimensions of creativity on the Minnesota tests of Creative Thinking. Mathew George (1976) studied the class room behaviour of teachers and its relationship with their creativity and self-concept. It is a descriptive correlation study to know whether there is any relationship between the creative teacher's personality and teacher's behaviour. The Flanders Interaction Analysis Category system of 22 points and Deo's Personality Word test were used, and the researcher found no relationship significant between the creative teacher's personality and the teacher behaviour. Pillay (1978) studied about the 'Effects of patterns of teaching upon creative thinking among adolescents. The main objective of the study was to find out the effect of creative teaching method which is a combination of morphological

analysis, brain-storming and traditional method. It was an experimental study with eighth class pupils in Geography. The tools used were the S.E.S. scale of Kuppaswami, Form A, the Mathookar Panel Intelligence Test and the Passi's test of creativity. The findings of the study are that 1) the Creative Teaching Method, when compared to the traditional method, did not produce different effects on general creative thinking and on its sub-parts, such as seeing the problem, unusual uses and consequences and upon Creative thinking in Geography; 2) that out of five operations or Guilford's Structure of Intellect model namely Cognition, memory, divergent production, convergent production and evaluation, the convergent production ability in Geography of eighth graders improved significantly by the creative teaching method than by the traditional method. 3) Out of thirty mental abilities, only seven abilities were developed significantly higher by creative teaching method. Whereas, the Traditional method produced higher mean scores in case of memory for word-meanings. Passi (1972) conducted an Exploratory Study of Creativity and its relationship with intelligence and achievement in school subjects at higher (secondary stage). A battery of tests were used for the purpose and found that the Creativity scores were normally distributed among higher Secondary students.

Another group of studies has explored the relationship of intelligence, creativity, interest, neuroticism and extraversion with scholastic achievement. In Vidhu's study (1968) extraversion and neuroticism have been found negatively correlated to achievement. Through multiple corre-

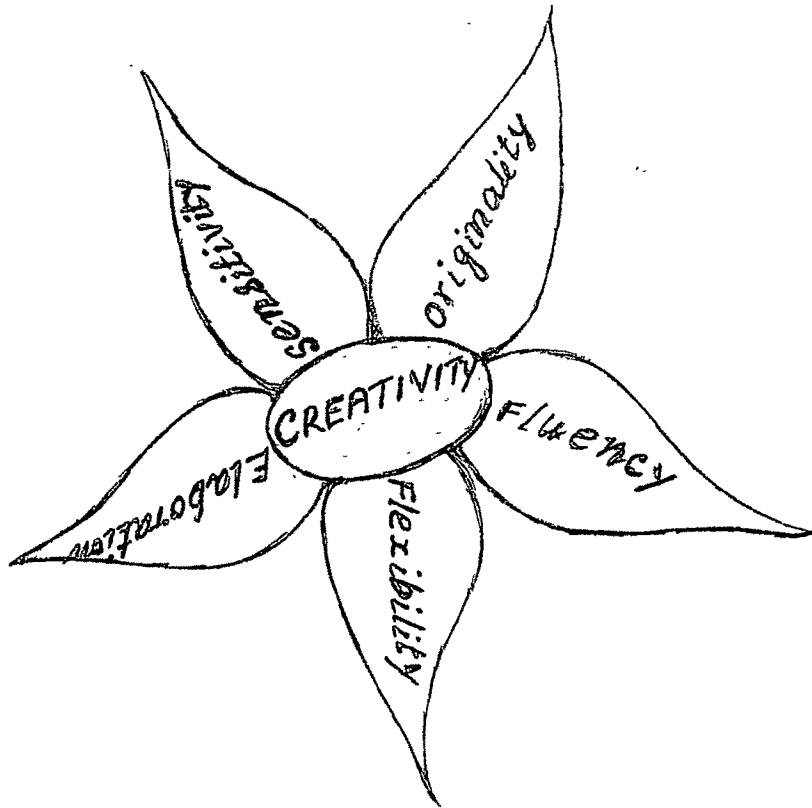
lation and factor analysis of examination marks Kulkshrestha (1956) has noticed a high positive relation between intelligence and scholastic attainment. Rostogi (1964) has found that interest and intelligence are related more with achievement and less with each other. The presence of a curvilinear relationship between creativity and intelligence suggests the possibility of a threshold beyond which any increment in intelligence may not contribute to corresponding increment in creativity. (Butch Vol-1 1974)

2. Test Construction:

Mehdi (1970) Developed a battery of tests for identifying creative talent at the primary and middle school stages. The tests are of two types: 1) the verbal test of creativity 2) the non-verbal test of creativity. Mehdi found 1) that the items of each activity correlated high with the total activity scores and indicated that the items in each activity were internally inconsistent. 2) there was significantly a high degree of relationship between the activities of the non-verbal test of creative thinking and the total creativity scores. The factors of elaboration, originality, fluency and flexibility were tested using the consequences, unusual test, New relationship test and product improvement test. Rama Chandrachar (1976) studied creativity evaluating the test to identify children with creative ability of the school leaving age. The objectives of the study were i) to evolve a test which differentiates

FIG: 2.1-CREATIVITY-`THE FLOWERING OF INTELLECT.'

G.KRISHNA MURTHY
1973



between creative and non-creative children ii) to study analytically the nature of factors contributing to the phenomenon of creativity described by the test; He found that the creative individuals were relatively more fluent and gave a wide variety of responses; ii) that creative individuals preferred indirect literary expressions to direct ordinary expression; iii) the non-creatives showed less or no elaboration, and iv) that the creative children in general showed above average performance on the two symbolic abilities. Kundley M.B. (1977) too prepared a battery of tests for i) assessing literary creativity, 2) finding out some of the functional constituents of literary creativity, 3) the common factors which run through varied manifestation of creative-writing, and 4) at quantifying the selected test variables and their contribution to literary creativity.

'The concept of creativity' has been defined as an ability to write creatively or a potentiality or an aptitude for creation of new works of beauty of any size and form through the medium of language. The test variables are i) Poetry writing ii) Short story writing iii) imagery formation iv) Poetry completion v) story completion vi) emotional writing vii) dialogue writing viii) sentence fluency, and ix) verbal fluency. Guidelines from previous tests, theory of literary criticism in Marathi and consultation with twenty five Marathi writers were the sources for determining the constituents of literary creativity. The sample was 1200 x class boys and girls. The reliability coefficients of the ten sub tests are 0.814, 0.881, 0.794, 0.728, 0.884, 0.518, 0.827, 0.818, 0.918,

Factor Analysis on Emotive language and Architectonics of content was also done. This study is of some relevance to the researcher.

3. Interventional Studies of fostering creativity:

Another study which is related to the correlate aspect is Gakhar (1975) which observed that i) Creativity and intelligence were two distinguishable modes of the same intellectual functioning ii) high and low groups of girls on verbal creativity differed significantly in respect of status, intellectual efficiency and flexibility iii) Personality traits of self-acceptance and self-sufficiency were distinguishing characteristics of girls high on non-verbal creativity, and iv) there was a consistent increase in the scores on all the verbal as well as non-verbal measures of creativity upto the age of fifteen. Jha. (1975) analysed certain dimensions of creativity the purpose being to explore and analyse certain personality dimensions and to obtain some personality profiles of creative person. The nomination method of selection of the writers was done, the sources being the award winner list, academies, the times of India, Dictionary, Film fare files, Year books, India, who is Who; The findings are i) A creative person has a rational optimism, high ego strength, realistic and a healthy attitude towards life and tendency for self-actualisation, openness to experience, assertive self-confidence; ii) The second centroid was a bipolar factor having high positive loadings with religious dedication, religious mystical, fatalistic and faith in supernatural powers, whereas it had negative loadings with practical

non-religious, out-spoken and self-confident, iii) the third centroid has a positive mystical intuitive guidance from inner self and has negative loadings like, non-mystical, industrious, exerting and ~~extro~~ extrovert behaviour, iv) the fourth centroid was with positive factors of a self-expression, openness to experience, flexible value orientation and negative factors of self-expression, and negative factors like fixed value orientation, methodical, social, convert and sensational type of behaviour. The study on the whole reveals some of the personality characteristics of the creative person. Joshi (1974) studied creativity and some personality traits of the intellectually gifted high school students. He intended to i) locate intellectually gifted children from the Secondary Schools; ii) to study sex differences in creativity children with respect to their age; iii) to study the creative ability of these gifted children by relating creativity with intelligence, achievement and personality traits. Joshi through his descriptive correlational study found i) that Giftedness was the most effective contributor to all types of creativity scores; ii) age was an important correlate of creativity at fifteen year age level; iii) none of the effects of IQ, sex, age upon the personality factor A (Cyclothymia versus (Schizothymia) was significant. Khire U.S. (1971) studied creativity in relation to intelligence and personality factors in order to find out the characteristics of creative thinking, to find out relationship between creativity and intelligence and to study the personality characteristics of the creative persons. Khire found that i) the chosen variables of creativity-fluency, flexibility, origi-

nality, redefinition and elaboration, remained closer to each other, and at the same time farther from intelligence; ii) Creativity had lower correlation with aptitude of mechanical comprehension and higher with scholastic performance as compared to intelligence; iii) at the age of 13, creativity did not increase linearly just like intelligence; iv) Poor quality of academic performance was directly related to low intelligence and high quality with high creatives; and v) high creative and low intelligent students found that all teachers were more or less alike; iv) Creativity showed Zero correlation with intelligence. Sharma (1971) studied Creativity as a function of intelligence, interest and culture. Sharma found i) that the highly intelligent subjects were significantly higher in creative thinking than the subjects of low intelligence; ii) in both the urban and rural samples the creative thinking showed significant progressive trends with intelligence upto the I.Q. of 120 or so and thereafter no progressive trend was observed clearly; iii) literary and organisational interests did not affect creativity in all; lv) fine arts-interests affected Creativity to some extent. v) Scientific, medical, technological, crafts, outdoor sports and household interests, showed inconsistent effect over creativity, and the rural sample was found to be more creative than the urban. Goyal (1974) studied some personality correlates of creativity in secondary school teachers. The study was intended to find out i) the personality differences in relation to sex and subject group; ii) relationship of creativity with teaching success. He found: i) that the highly creative students did not enter the training

colleges and therefore only slight personality differences existed between high and low creative student - teachers; ii) intelligence was the only factor which had been consistently found as the personality correlates of creativity in teachers under training.

Observations about the Creativity research in India:

Thus, Creativity research in India is in its infancy. The little that is done is centred round mostly the conceptual topics, such as correlation between creativity and intelligence, creativity and academic achievement, personality profiles etc. Passi (1972) and Mehdi's (1970) studies of test construction deserve appreciation because they dealt with the very foundation stage of the problematic area. One obvious factor is, that there is a little research in curriculum and methodology. Of the four trends - Person, Process, Press and Product - there is almost little research in Process and Product and the Press or the environment. Then again, most of the research is done at the Secondary School stage while only one or two studies are based on teacher education.

2.6.

RESEARCH IN THE BASIC ENGLISH LANGUAGE SKILLS

English language, as seen earlier in the first chapter, is still playing an important role in the Indian life and education. It is only a shift of emphasis and an altered state of teaching and learning it as a foreign language. Once it was regarded as a national language, now has become important as an international language; once, an official lang-

uage, now as an associate official language; once an all-embracing medium of instruction, now as a medium at the higher and professional levels of education; once learnt as a symbol of social status and culture now for a practical and utilitarian purpose, and once studied more for literary English, now, mainly for Basic English. Therefore, English as a foreign language is towards the development of the four basic skills - Listening comprehension, Speech, Reading and Writing, and the learners are expected to reach certain standards in each one of these skills as shown in the Table No. 1.3.

But it is felt by every educationist and English teacher that the present student generation is far behind these goals and therefore the attention of all those who are interested in English teaching is drawn to the problems of teaching English both inherent and environmental. A considerable amount of research is done in General or the Basic English - in each skill and, in areas like spelling, Grammar, Pronunciation, Common errors and remedial teaching, in the English curriculum, methodology, teaching materials and text books, audiovisual equipment, the teacher's competence, and behaviour, the unit lesson - plans and tests, the environmental problems such as home and school backgrounds - A few of the studies furnished below would exemplify the type of research done in English education at the basic level:

1. Studies in the English Curriculum:

Rajagopalan (1972) made a critical study of the English curriculum

at primary and secondary stages in Tamilnadu in order to identify inadequacies in respect of objectives of teaching the language, existing syllabus, text books used, audio-visual aids available, methods of instruction followed, organisation of English curriculum, administrative barriers to implement it, and the evaluation procedures utilised. Tivari (1971) studied the Effect of making English optional at the High School and Intermediate stages and also tried to determine the place of English in the existing curriculum. Looking to the needs of the time, he found that the position of English in the curriculum should be kept as it was. Rangachari and Kulkarni (1967) examined the prevailing facilities for the teaching of English. They found that 'teaching of English as a knowledge subject, in the class, ignorance of objectives and proper methods of teaching the subject, lack of school libraries and teaching aids - were some of the major drawbacks in this respect.

2. Studies in teaching and learning English:

A few other studies are centred round specific aspects of teaching and learning of English. Ghanchi (1972) identified and described similarities and contrasts between the grammatical structures of English, and Gujarati at different levels. Nagalakshmi (1962) constructed simple oral comprehension tests. Dave and Saha (1968) studied suggesting remedial treatment. Nair (1966) tried to identify common language difficulties in English of Secondary School students with suggestions for preventive measures. Sinha (1967) located areas of English language which needed immediate attention for remedial work at the PUC/First Year degree stage

in Hindi speaking areas. Theodore (1957) attempted an objective assessment of appreciation of English poetry by Intermediate and Pre-University students. Shastri (1972) assessed Teaching of English as a second language and detected areas of students' weaknesses in their knowledge of certain structures and vocabulary. Singh and Srivatsava (1960) found out common errors in written English and tried to develop effective remedial and preventive techniques for spelling mistakes committed by pupils. Mishra (1969) included English also in his study of the problems and difficulties of Hindi and Sanskrit language teaching.

3. Studies in English Methodology:

A few studies are also done in the English Methodology. Mitra(1974) evaluated a method of teaching English and validated it through classroom experimentation; George (1966) tried to find out if the teaching of English was more effective with the audio-visual aids and the indications were positive.

4. A little research on the text books was also taken up by the N.C.E.R.T. (National Council of Educational Research and Training) and by its departments in various states, since the date of nationalisation of text-books, especially during 1970 to 72. The CIEFL, (Central Institute of English and Foreign Languages) also has been engaged in surveying the text book materials and production.

5. Research in the basic skills of English:

Among the four basic skills of English, Reading was considered to be very important for sometime till the mass medium came into existence especially in America. Therefore a lot of research is done in this area both abroad and in India. Ahuja P and Ahuja G.C. (1974) tried to assess and find out relationship between silent reading speed and comprehension of school children in English. Indrapurkar C.D. (1968) studied the errors in English of Middle School pupils.

6. Studies on the Environmental factors:

A few studies were also there on the environmental factors such as home and school affecting the basic skill development in English. Rajasekeran (1978) and a few others studied the impact of the environment on the acquisition of the basic skills in English. Rajasekeran made a study of the relationship between the Socio-Economic Status and academic achievement of students taking Class XI, and using the Survey method. The criteria for determining the S.Es. is i) occupationii) education, and iii) home atmosphere. He found that pupils of higher socio-economic status have obtained higher mean achievement scores and there was significant difference in the academic achievement of students of different socio-economic status. He also found that it was high in the case of upper versus lower group. Hooda (1968) undertook a study in the social background with an intention to find out the social background of the students in Bombay Colleges. His subjects ranged from 16 + to 38 +. The tool was a Questionnaire consisting of items on family, school, general

aspects and on college, and collegians. The major finding was 'the higher the educational level of the parents, greater was the satisfaction the collegians enjoyed from the family'. Bariel, Patna University (1966) studied the impact of the social class Background upon educational achievement and motivation using the Kuppuswamy's Socio-economic Status scale, Raven's Standard Progressive Matrices Test, Edwards Personal Preference Record. But found no significant difference in the educational achievement, achievement motivation and intelligence. Satrangiwalla (1970), studied the influence of the sociological factors on the education of the X Class children. Another research, which studied the Reading Disabilities of the first grade of the Elementary School was by Malmquist, Stockholm (1958). A battery of five tests - oral, silent reading, spelling tests, perception test were conducted and found that parental social status, joint taxable income, education above the elementary school level as well as the number of rooms, and books in the home were all strongly associated with good reading in children and an analysis of the differences revealed that the girls obtained somewhat better results than the boys in spite of their lower average ability as measured by Terman-Merrill.

About the influence of environment on education by Sen (1926), a report was submitted by Thirtha and Mukhopadhyaya in Sociology of Education. The variables measured were the structure of the family, educational level of the parents, income of the family, ordinal position of the student, major likings, leisure time activities etc. The study was

the Survey type with Questionnaire and interview and it was found that opportunity is mostly open to better strata of the society. Educational atmosphere was more conducive in the urban families where either one of the parents or both are educated. Mc Carthy Dorothea (1965) in his article 'Language Disorders and Parent-Child relationships, supports the general prediction that the quality of the child's early linguistic environment is the most important external factor affecting the rate of language development. Bossard Milner and Teril (1970) research also supports the role of language in family life and concludes that language development is faster in the upper socio-economic levels. Lastly, Charles D (1976) conducted an experimental study in the development of the basic skills of English-Listening comprehension, to the in service teachers.

2.6.4 Creativity in the Language Arts: With special reference to English:

There has been some research done in the field of creativity in relation to the Language Arts, most of which is done abroad than in India.

Schonell (1942) studied the reproductive, narrative, descriptive, explanatory and imaginative compositions written by children with mental age of six to eight years. Edmund (1959) experimented with children of nine who wrote compositions of higher creative ability on topics of derived experience. Greens (1947) advocated the use of direct methods in

improving compositions. Betzner (1930) studied the value of the method of having young children dictate original stories to their teachers. Wyatts (1961) investigation of the sixth grade children revealed a significant relationship between extensive reading and some of the writing abilities. Torrence (1964) conducted a longitudinal study of the development of creative thinking of six thousand children of three to twelve years of age, using the verbal tests. A steady rise of creative ability is observed with age. Helson's (1967) Creative young women created in childhood, a tendency towards divergent thinking and rejection of conventional feminine adjustment. Mackinon (1961) et, al, have done research on creative personality traits, architects, writers, and mathematicians. Covin and Mayor (1906) reported a general decline in creative writing during the entire school period. Simpson (1927) found a peak which extended through the second half of the sixth grade after which, there was a decline in seventh and eighth grades. Mearns (1931) on the basis of experiences stimulating creativity, found a decline in absence of encouragement. Ruth Lucilla Rees (1965) studied a comparison of three teaching procedures, to develop creativity in written expression;

a) A Structured systematic method b) Unstructured Developmental method, and c) Structured - Developmental method. Of these three methods, method a) was favoured for creative expression by the students of middle and low-levels of intelligence. while method b) was favoured by the high intelligent students of fifth class. In this ten week study of 'Torrence's Imaginative Stories', Pre-test and Post-test were administered to a group of 216 pupils. Carlson (1965) found the IV, V and VI grade

children writing longer and more original compositions, on using the special stimulus materials to the experimental group. He used books, pictures, records, tapes etc. Holbrook (1968) while condemning the use of the above materials, propagates the use of music, poems, paintings, stories etc. to stimulate involved and symbolic creativity. Barton and Arnold, Mc Colly and Remstod (1963) on experimentation found that, frequent experiences in themselves did not improve the children's writing, but the functional instruction did. And lastly, Garry A Davis and Sylvia Rimm (1976) identified the creative potential in the junior and senior high school children by the Group Inventory Technique.

2.6.2.

Creative-Writing Research in India:

In India the research in the field of language arts is very very meagre. Das Gupta (1977) studied the parental relationship, and some personality correlates of creative artists of the Bengali literature. Kundley's (1977) study on 'A Test of Literary Creativity in Marathi prepared a battery of tests and analysed the common factors or constituents of literary creativity taking 1,200 X Clas pupils. Kaul (1974) has undertaken to develop and standardise a test of creativity for children of fourteen to sixteen years in schools of Delhi. The test included i) Sentence completion ii) Uses test iii) Creative writing test iv) Consequences test v) Problem-solving. M.B.Deshmukh (1982) studied the development of creativity in the clas-room. The study was an experimental one by which he studied the possibility of nurturing the creative talent

in the pupils and suggested some suitable conditions and practices through which the teacher could cultivate the potential. Thus the study was significant from the view point of curriculum and creativity. Geethika Dutta (1983) studied the creative thinking Process taking some painters, sculptors and poets. She found no significant difference between the modes of three types of artists in their process of thinking although they all come under the category of the Aesthetic creativity. Lakshminarasimham (1979) studied the attitudes of the teachers to creativity and development of creative abilities in Secondary School children. He concluded by saying 'a structural change in the thinking of the parents, administrators and teachers will yield better results in creativity.

2.6.3 OBSERVATIONS:

Thus, there is plenty of research in the development of the Basic skills of the English language, both abroad and India, as mother tongue and foreign language, mostly from the communication or practical command point of view. The linguists and some Neuro Surgeons also conducted some research in the problem of the acquisition of the English Language skills. Psycholinguistics, socio-linguistics, and applied linguists got interested in the child's language acquisition process. The Neuro-Surgeons like Wilder Penfield, Otto Jespersen (19c), said that the child's brain is most placid and flexible in the early childhood, while Noam Chomsky came out with the discovery of the 'Language Acquisition

Device' (LAD) of the child. The structural linguists proclaimed language learning in terms of behaviour and establishment of a set of habits by the S → R (Stimulus and Response theory), while Chomsky emphasised Mentalism, the generative theory according to which the child does not learn simply by conditioning and by trial and error but also by insight, inventing new sentence patterns and grammar. The socio-linguists like Bernstein studied how the socio-economic status affects the academic achievement and how the labour class fosters a 'restricted code' and the Upper Middle class, an 'elaborate code of language'. He says, the linguistic environment of the labour class is far below the school standard of English and hence, such children are handicapped in education while their counterparts gain. Prabhavathi 1978 reported that a little research is also done in E.S.P. (English for Special Purposes such as Engineering, Medicine, Science and Technology). A lot of research is carried in the syllabus such as the Grammatical, Structural, Substitutional, situational, and notional; in Methodology such as the Translation and Grammar method, the direct, the Reading, the Bilingual and the Audio-lingual methods, and in Evaluation such as oral, written, Essay, Short-answer and objective - in brief covering the Men - Method and Materials. But all the research is directed towards 'effective learning and teaching of English language both in a foreign and native language context, and little attention is paid to the problem of self-expression or creative expression where the child is given an opportunity to come out with the original expression of his own feelings, ideas, emotions and experiences

rather than simply absorbing the language like the blotting paper. 'Creative writing' in the Language Arts constitutes a higher skill in expression and a higher mental ability (which will be examined in the next unit).

It is quite obvious from the above, that there is a little research in the field of creative writing, in the Language Arts in general and still less in English. As per the quantum also, research in aesthetics is not in proportion with the Scientific Creativity and Literary Creativity is nowhere when compared to the Scientific Creativity. Therefore, education should balance both and develop both mental abilities - Scientific as well as well as Aesthetic, Scientific as well as literary creativity. Specially in the subject area of English in the context of a foreign language, from the view point of Creative expression is very little and especially in India, it is almost nil.

Thus, this unit presents an over-all picture of creativity research abroad and in India, in Scientific and Mathematical field and Aesthetic field, Scientific and Literary fields, Basic English and Creative Expression, giving a 'feel' of the gaps in Language Arts and English in particular, both to the researcher and the reader.

In the following Section the researcher will give a summative picture of the major approaches to the study of Creativity and the instru-

mentation used in the past researches, the limitations of the Battery of tests of Cognitive elements with special reference to the Creative-writing Ability measurement, some tools that were used in the Creative-Writing research with a special emphasis on the poem and story writing.

2.7. . Some Existing Approaches to the Study of Creativity

The research in creativity as seen above has given birth to an array of approaches to assess the creative potentialities, interests and motivations and has provided a new and a deeper out look at a number of existing assessment procedures. In the modern age of Science and Technology, the need is felt all the more for creative scientists and engineers which, necessitated the identification of the youngsters with creative promise. But education has to adopt a realistic approach paying equal attention to the language arts and other forms of artistic creativity. Hence, in education where creative qualities have heretofore been neglected both in teaching and testing, it is desirable to assess each individual's creative potential, in order to determine what he needs to develop that potential. the intelligence tests have stressed only the comprehension and acquisition of knowledge, completely ignoring the innovative and productive use of that knowledge.

But still there is no concensus about how to define or measure creativity. The word creativity in general is understood in three different

connotations by the researchers: 1) in terms of monumental achievements such as, Einstein's theory of relativity, or Michelangelo's sistine chapel 2) in terms of activities in Music, literature and the other performing arts, and 3) in terms of clever and original ideas expressed. Perhaps, because of this diversity of phenomena only, creativity has been defined in various forms.

Consequently, one can see two major approaches adopted for the study of creativity. The first defines creativity in terms of test performance. The divergent thinking tests developed by Guilford (1957), Guilford and Hoepfner (1971), Torrence (1966), and others have often been used as measures of creativity for measuring the divergent thinking abilities. These tests include the problems that allow for many possible solutions and a large number of ideas in a new and a novel situation, for instance, 'what would happen if people no longer needed to sleep.' Researchers who use these tests assume, that the abilities tested as such are essential to real-life-creativity and that individuals with high test scores have high potential for creative accomplishments. But many of such tests were found to be misleading, as factors other than creativity, figure more in performance; for example, the person's persistence in teasing out a multi-response or the eagerness of the student to please the teacher as in the case of the 'Brick-uses Test.'

The second approach which was calculated for avoiding such drawbacks is, measuring real life creativity directly and then relating it to other variables, such as personality characteristics and child rearing experi-

ences. Real-life creativity is expressed in products, such as poems, symphonies, books, inventions and scientific theories. Jackson and Mednick (1967) have proposed that creative products are characterised by four features - novelty, value, transformation and condensation. The criterion for creative-products is the same as above, but should be judged in terms of a particular group, in a given field and time, for what is unusual today may not be so after some time, for example, the paintings of the impressionists.

Defining the criteria for creative products does not solve the problem, of measuring the real-life-creativity directly. To assess the creativity of a group of persons in a field, one might use expert ratings of a sample of each person's products, which might be reduced to even more objective dimensions, for example, in the area of creative-writing, Malgady and Barcher (1977 and 1979) showed, that teacher's judgments of creativity were influenced by such quantifiable dimensions as 'productivity, novelty, figures of speech and flexibility. But there is one practical difficulty of getting the experts to rate a large number of products and such ratings have also some limitations such as the influence of the other variables - like intelligence, productivity and professional visibility.

Another criteria available for assessment of creativity is 'citation'; that means how many times the person's achievement is cited, counts for its validity. But this is more relevant to the field of Science and of little use in Sociology and Educational research.

In addition to these field differences in creativity, there may be some differences stemming up from different levels of creativity, for example the antecedents of scientific creativity, in high school students may be different from the antecedents of Scientific Creativity among adult professionals. Such a distinction, between the adult-professional creativity and amateur creativity is justified from the view points of novelty and value. But the products at the amateur level may be relatively creative compared to the other high school students but they don't represent a significant contribution to a field. Segal, Busse and Mansfield (1980) used a Questionnaire consisting of the amateur level scientific interests and activities from grade school through graduate school.

The scientist's achievement and creativity at the professional level were measured by journal publications and citations to published work. These adult criteria were found to be predictable from a number of items in the graduate school years; publications and presentations at professional meetings and various awards.

Researchers using the first approach that is the test performance of the divergent thinking abilities, have developed a number of tests to assess creativity. Usually, they assume, that the cognitive abilities are central to creativity and hence they have used cognitive tests. The basis of these as said above are Guilford (1967), Guilford and Hoepfner (1971), especially Guilford's structure of Intellect Model, which implies a number of mental abilities distinct from those measured by the

conventional Intelligence tests. This type of cognitive tests are used in the basic psychological research and partially in the educational research in the form of the Divergent Thinking tests. Two such widely used batteries are

1. The Torrence Tests of Creative thinking, which consists of a number of verbal and figural sub-tests yielding scores on four dimensions - originality, fluency, flexibility and elaboration.
2. Wallack and Kogan (1965) tests consisting of three verbal and two figural sub-tests. Each sub-test is scored for ideational fluency and for uniqueness of responses and the overall scores on those dimensions are then calculated.
3. The other cognitive tests include a battery developed by Getzels and Jackson (1962) in divergent thinking and thinking creatively with sounds and words (Torrence, Khatena, and Cunnington (1973)).

2.7.1. Problems with the Creativity Tests:

The focal issue among creativity-researchers is the question of whether creativity-tests really measure creativity. The validity of the commonly used divergent thinking tests have been analysed as follows:-

1. Creative tests are different from Intelligence tests:

In the first place, the creativity tests measure something which is different from what is measured by intelligence tests. According to Thorndike (1960) and Wallack (1970), the measures of creativity and divergent thinking should correlate among themselves more highly than the

measures of general intelligence. Crockenberg (1972) for example, argues that, even if, there are moderate correlations between creativity and intelligence measures, much of the variance in creativity cannot be explained by variance in intelligence. A study of Houtz and Speedic (1978) sheds some light on this issue. It observes that the problem-solving factor, and a social achievement factor are different from the ideational fluency-factor.

2. Creativity and intelligence have a low positive correlation:

The relationship between intelligence and creativity tests may depend on the level of intelligence under consideration. Some researchers like Getzels and Jackson (1962) suggested that there may be a threshold of intelligence, above which, creativity scores are not correlated with I.Q. scores. Crockenberg (1972) bears evidence to this. But the creativity tests should be untimed and game like according to the conditions of Wallack and Kogan (1965).

3. Teacher ratings are not valid:

Another issue concerning the criterion validity of creativity tests is, to what extent do divergent thinking tests relate to measures of real-life activity. It is proved that teacher-ratings of creativity could not judge the creativity test performance because teachers cannot judge creativity apart from intelligence due to lack of the awareness.

4. Real life approaches are better:

Studies using the second approach that is the Real-Life creativity are considered to be better because they are based on the real life accomplishments and hoped to illuminate the correlates, antecedents and processes associated with creativity. But much of this type of research is done in the fields of Science and Mathematics. It can be very well used in the Creative-writing and in the other aesthetic creativity activities.

2.7.2.Limitations of the Above Creativity Tests:

As per the general concensus, there are four kinds of creativity: 1) the verbal or Semantic Creativity, which is more relevant to the fields of philosophy, Science, and Writing. 2) Visual or figural, related to the pictorial artist; 3) Symbolic, pertaining to the numbers and letters, is more appropriate to Mathematics, and 4) the Creative behaviour which is quite obvious in one's dealings with the people and in solving interpersonal problems. Creativity in the language arts or the literary creativity belongs to the first category. Therefore, the battery of tests prepared to identify the creative potential will not apply to the literary creativity; the measures of Scientific and Mathematical Creativity will not hold good and therefore, the Cognitive tests prepared and used by Guilford, Torrence and others are of not much relevance to literary creativity which is more qualitative in nature and requires a scope for the student for actual expression or a direct situation of testing rather than an indirect study of the elements such as originality, fluency, flexibility and elaboration etc. The Cognitive tests prepared by

Passi, Mehdi and Parđu, were also intended to measure the isolated segments of creativity presuming too much of identification and prediction. For, such an identification of individual elements like originality, fluency, flexibility, elaboration etc. may give rise to some more skills or talents too, such as the oration skills, need not necessarily culminate into a creative-writing or imaginative writing. what is needed is a holistic approach rather than a partial treatment. Moreover, the creative elements or the cognitive factors discovered by the psychologists take a different connotation in literary creativity.

Speaking about the tests of originality, Ingenuity and aesthetic judgements Frank Barron (1959) himself brings out the following shortcomings of the Battery of Creative tests:

1. that highly creative individuals sometimes get very annoyed, when as subjects of study, they are asked to take all these tests, just as persons with high I.Q. Often are displeased with intelligence tests.
2. that these tests are superficial and in no sense do they engage the subject's deepest being as creative work in the real world certainly does;
3. that they measure creative ability in fragments by factor-analysis ignoring the integral quality of the individual; and finally,
4. that these short and closely timed tests do violence to the very essence of the creative process, which goes at it's own pace, will not be 'hurried, is behaviourally' silent for long periods of time, and is easily aborted if someone is always blowing a whistle on it.

Therefore, tests of real-life creativity as expressed in products such as poems, symphonies and books etc. are appropriate to identify and predict the creative-writing ability. For, creative-writing ability can be judged in writing only, not by the study of its elements or attributes. Another distinction which is most important is that creative writing is not only the outcome of the cognitive elements but also the emotional factors requiring the primary sources of imagination.

2.8. Instrumentation in the Creative-Writing Research:

One way of looking at the problem of creativity is studying the creative-writer himself by the survey of past incidental remarks and statements of the past writers and critics. Another way is studying the contemporary writer - his personality, biographical features, likes and dislikes, his aptitude, academic stand, the creative-writing process itself and his experience etc. to build a theoretical frame-work, and also to draw some directives from the adult creativity as such, in order to identify and foster creative-writing in the younger generation by using the same criteria. And the tools used by the researchers are 1) the Interview Schedule 2) the opinionnaire. Francis Galton (1921) used the Interview Schedule to study the process of Creativity in the artists, scientists and writers. The Stanford Genetec studies of Genius (1938) surveyed the early histories of hundreds of outstanding creative personalities clasified as literary, artistic, scientific, philosophical, military, political etc. Rosner and E Abt (1970) and Galton (1961) interviewed Rodman and Spender respectively. Barron (1969) also conducted four kinds of interviews. Some of the sample questions are provided below:

TABLE:2.2.Frank Barron: Interview Schedule

S.No.	Sample Item
1.	When did you begin thinking of yourself as a writer?
2.	Before that, did you see yourself different from others? If so, in what ways?
3.	What is your philosophy of life?
4.	What were the critical moments in your development into an artist?
5.	Who do you write to? or Who is the ideal reader of your poem?
6.	Who could understand it best?
7.	Which readers can judge your work better?
8.	Can the commonfolk read and understand better?

Barron conducted four types of interviews -

1. Life history of the poet 2. Professional field or life work 3. His Philosophy of life and 4. openness to the irrational or the non-rational aspects. Thus he studied the poet's idiographic which means uniqueness and nomothetic, which implies 'common traits or factors' of the poet's personality in order to find out the relationship of the poetic work to his personal life.

The Creative Writing Process:

But the Interview Schedule for the writers to study the process of creative writing is time consuming, full of digressions and diversions. It is difficult to interview many. So in order to avoid all these drawbacks Getzels and Mihali (1966) used an opinionnaire which facilitates a systematic pooling of the opinions since it calls for written responses of the subjects.

Identification of the Creative-Writing ability:

As per the problem of the identification of the creative-writing ability in the youngsters, the tools used in the above mentioned researches are 1) the Questionnaire, 2) Composing a poem, and 3) Writing an imaginative story. A Davis (1975) and Rimm (1980), Fisher and Terry (1978), Kumar (1977) Wright (1967), and Mehdi (1990) used the Questionnaire technique to identify the creative-writing attitude and aptitude in the children.

Mehdi's battery of tests aimed at identifying the creative talent at all stages except at the Primary and Pre-Primary stages, but with a special reference to the Cognitive domain of Creativity. He tested the subjects in the Cognitive elements only, concluding that those who have done well in originality, fluency, flexibility and elaboration tests, are likely to become creative writers. But Davis and Rimm have shown, that the personality and biographical information may be used to identify the crea-

tive-potential in the college and elementary school children and the instruments that they used GIFFI-1 (Group Inventory for finding interests) and GIFAI-2 were found to be advantageous over the Divergent thinking test-batteries. They measured the personality and biological characters associated with creativeness for example, self-confidence, independence, high energy levels, adventurousness, risk-taking, curiosity, humour, artistic interests, interest in ideas, attraction to complexity and mystery and one's background of creative hobbies and activities. The following are the sample items:

TABLE -2.3 GIFFI-1 Sample Items

(Rimm and Davis) (1975,1980)

S.No.	GIFFI-1 Junior High School	Characteristics
1.	I have a good sense of humour.	Sense of humour
2.	I have had lot of hobbies.	Wide interests
3.	I like to write stories.	Creative-activity
4.	I like to invent things.	Creative-activity
5.	I would like to know more about things like flying.	Attraction to complexity
6.	I like to try new activities and projects.	Interest in new ideas and activities
7.	I often think about what is right and what is wrong.	reflectiveness
8.	I make up games, stories, poems or art work more than other students do.	Creative activities

9.	When something I want to do gets hard, I give up and try something else.	energy and task-commitment.
10.	I always like to play with friends but never alone.	Need for Privacy
11.	I have taken art, dancing or music lessons outside	aesthetic and creative-activities.
12.	I like to take things apart in a thing to see how they work.	Curiosity

The items reflect the personality traits of a creative person in general and hence, there is no discrimination as the Scientific or Aesthetic Creativity Characteristics.

TABLE-2.4 Senior School Students
(Rimm and Davis) (1975,1980)

S.No.	Sample Items	Trait
1.	I am very curious	Curiosity
2.	I am quite original and imaginative.	Creative self-rating
3.	I enjoy trying new approaches to problems	interest in new ideas.
4.	I am a risk-taker	risk-taking
5.	I would like to be hypnotised.	adventurous
6.	I am confident of my intellectual ability.	self-confidence
7.	I am able to work intensively on a project for many hours.	energy, task-commitment

- | | |
|--|----------------------|
| 8. I am witty | sense of humour |
| 9. I am aware of artistic considerations. | Artistic interests |
| 10. I try to use Metaphors and Analogies in writing. | Creative-writing. |
| 11. I have engaged in a lot of creative activities. Ex:Articles to the magazine. | Creative-activities. |
| 12. I often think about my personal values. | reflectiveness |

In support of these tools Kumar (1977) also proved that literary interests as motivational aspects of behaviour, determine the tendencies of the individual to engage and continue creative activities and that, they have positive effects. Mecleland proved that the high creatives show greater interest than the low creatives. One of the Minnesota Tests of Creative thinking (things done on your own) includes activities related to language-arts.

Thus Rimm and Davis GIFFI-1 and GIFFI-2 are self-reporting techniques, which help to identify the gifted children in America as to provide special education. It is used in many countries like Canada and Australia.

But predicting creative-writing ability by personality traits which may or may not sustain still ⁱⁿ the adulthood, is like trying to forecasting the rain by seeing the clouds in the sky which might be driven away by

the wild winds. Therefore, many researchers beginning from Guilford, tested the children in actual situation of story writing and composing a poem, Torrence (1964), Mackinon (1961), Schonell (1942), Edmund (1959), Betzner (1930), Das Gupta (1977), Kundley (1977), Kaul (1974), Colvin and Meyor (1906), Rees (1965), Jones (1973), Lakshminarasimham (1979), made use of these instruments. Another reason why these two tests - composing a poem and writing an imaginative story - should be supplemented for the assessment of the creative writing ability is, that creative expression consists of not only the cognitive factors, but also the emotional, psychological, and Structural elements, which should be studied in the actual context of writing. The scoring criteria that the above researchers used, especially evolved by Yamamoto (1961) are as follows:

TABLE-2.5 Story and Poem Criteria
(Yamamoto) (1961)

Story	Poem
1. Organisation	1. Title
2. Sensitivity	2. Description
3. Originality	3. Action
4. Psychological Insight	4. Mood or feeling
5. Richness	5. Reference to the title

As most of the studies in creative-writing were done at the school

stage, such simple topics as 'The Flying Monkey' or 'What will happen if man never gets hungry' were given for the children. As per composing of a poem, children were asked to write 'a cinquain' (five line poem). (This form has been attributed to Adelaide Crampsey, an American poet.) In this sort of poem the stress is on the thought to be expressed and not on the rhyming and hence, convenient and easy for the beginners in creative-writing. And as Lamark (1949) observes, 'rules for punctuation, spelling, grammar and handwriting will stop flow of ideas, and emphasis on rules is sure to stifle creative thinking.' So the children were not to be bothered about those mechanics of writing.

2.9. Rationale of the Present Study:

It is quite evident from the above survey of research, that there is a considerable amount of research in the process of Scientific creativity but very little in the process of creative-writing. Consequently, there is a dearth of a comprehensive theory in this particular area to which one can look for an authority. The little research that is done in this area of creative-writing is not holistic and reflects a combined creative thinking process of the Scientists, mathematicians, artists and poets. Therefore, there is no established criteria to which one can look for as a source, as per the nature of the components or constituents of creative-writing. Thereby, a knowledge gap is felt by the researcher, because if one wants to know about the nature of creative-writing, the creative-writer, the actual agent of that process must be understood in depth.

The reason why there was little research in this area could be a halo of mystery and puzzle that was surrounded by it for a long time. The psychologists were the first people to become curious about the poet, the process of his writing and the effect of his work on the readers' emotions.

Freud (1945) expresses this note of curiosity. He says 'We laymen have always been intensely curious to know - like the cardinal who put a similar question to Ariosto - from what source that strange being, the creative writer draws his material, and how he manages to make such an impression on us with it, and to rouse in us emotions of which, perhaps, we had not even thought ourselves capable of.' Our interest is only heightened the more by the fact; if we ask him, the writer himself gives us no explanation or none that is satisfactory.' (Vernon (1971) quoted Freud) Therefore, a sense of wonder is expressed by the psychologists as per the source of the writer's mind - subconscious, or preconscious which may be originating his inspiration for creative expression.

Guilford (1950) himself felt that he was not confident to speak about this subject. In his parting address to the American psychological society he says "I discuss the subject of creativity with considerable hesitation, for it represents an area in which psychologists whether, they be angels or not, have feared to tread."

The probable reason why psychologists could n't speak with authority about this area is, the creative-writing process is highly individualistic and subjective and hence the psychological laboratories could n't

very much succeed in revealing the psychic processes that occur in the writer's mind. Freud found his psychoanalytic theory inadequate to explain the process, as he attributed the act of creative-writing to neurosis.

A similar note of puzzle is also sounded in Lengyel (1959) about the motivating springs of the writer's inspiration and his personality traits. He exclaims "But what are the springs that animate this paradoxical creature, the paragon of animals, the most inquisitive and most imitative, the most creative and the most destructive form of life to evolve on this planet?" Such mystery and magic are associated with the creative person and his creative act that, only he could unravel the mystery.

Eventually, philosophers, biologists and sociologists attempted to come out with probable answers to the question of the creative-writing process such as the creative intuition, the biological force within to create, the process of self-actualisation, integration process etc. but they are all indirect reports about the writer and this process of thinking.

In view of the above, the researcher feels that the creative-writer is the right person to report about what goes on in his mind at the creative moment, since he is involved in the actual process of thinking and writing. Therefore, she intended to take up a study in the creative-writing process taking some of the contemporary writers as the sample .

The purpose of which is 1) to come out with a theoretical frame work about the creative-writing process, and 2) to arrive at some genuine criteria of the creative-writing components which could be used to identify, assess or measure the amateur talent of creative-writing in the students.

Psychologists like Yamamoto (1961) evolved a five-point criteria in assessing the creative writing products of a poem and a story by the students. But it does not cover all the components of creative-writing. Under the poem he furnished 1) title 2) description, 3) action, 4) mood or feeling, 5) reference to the title in which he stressed only an appropriate title, the descriptive (elaboration) skill, the theme and the emotional aspects of the poem. This criteria may be useful at the school level but poem-writing is more than this which should include the cognitive, psychological and structural elements, such as sensitivity; originality of the theme, imagination, rhythm and rhyme respectively. Under story he gave 1) organisation 2) sensitivity 3) originality 4) psychological insight and 5) richness which alone can't make a story.

Therefore, there is a need for a comprehensive criteria to identify the creative - writing Talent in the students. The experts like Ed Barbeau viewed that creativity is a 'plausible goal' in education (Kathy Corrigan (Ed) Interchange (1985)). But the researcher feels that the success of creative education depends upon the criteria that is available to identify the creative talent or ability in the students.

This is one reason why the researcher intended to take up an in-

investigation into the creative-writing process as per the version of the creative-writers themselves.

Another reason is that it is equally obvious from the survey of previous research, that there is a little research at the teacher education level in the area of identification of creative-writing ability in English as a foreign language. If the notion of creative education is to succeed, the teacher's role is quite significant. Hence it would be desirable to start the concept with teacher education and the student teachers.

As the researcher is involved in teacher education teaching English to the student teachers, she feels the identification of the creative-writing ability in student-teachers of English is of immense value because of the following reasons.

1. Creative education and the professional needs of the student - teachers:

It is quite a known fact that teacher education is geared to the school education and experience taught us that any innovation in the field of education tends to fail in absence of properly trained personnel for the purpose. This point is already pin pointed by Ed Barbeau (Interchange 1985) who observes "Creativity should be a plausible goal. But in practice, by weight of student numbers and by limitations of teachers, it is not."

Yes indeed! in order to rouse creativity, detect such potential and

cultivate it in his pupils, the student-teacher should be trained and prepared and he should come alive to his own creative potential. For the researcher feels that a creative teacher or the teacher who has some awareness and faith in the concept would be able to accept and encourage the creative children in the class. Because his role in the classroom is crucial. Speaking about the teaching profession Radha Krishnan (1960) observes 'man making is the task entrusted to the teacher;' the destiny of the nation is shaped in the classroom says Nehru (1956); And the influence of the teacher on his pupils is quite evident in some of the great teachers like Plato, Aristotle and Socrates.

Speaking about the importance of the English classroom in inspiring the students, Gokak (1964) observes 'it is no exaggeration that the Indian renaissance was born in the English classroom. Hence bringing up a creative teacher is the obligation of the colleges of education and the University departments. It is often criticised that our universities and colleges at present are just turning out as in factories, crowds of teachers who have just completed their degrees with or without ranks but cannot contribute anything worthwhile to the nation or the society. So it is necessary that the creative-writing talent is identified and nourished so that a few of them could sustain their talent and contribute to literature.

A self-actualised teacher is a great asset to the new system of creative education. For, a creative person respects the creative spark in other individual men and in all men', says Barron (1922). Macleish

(1959 p.58) echoes the same in saying that you have to have a horse that can race before you can teach it racing; you have to have a writer who can write before you can teach him how. Therefore identifying a creatively dispositioned teacher is of utmost importance in education.

A creatively oriented professional training is necessary also in view of the new role that the teacher has to play in the modern days. He has to play a role that is of a gardner and an incendiarist (Dobinson 1964) tending the children and setting their mind on fire. Therefore mere knowledge and information will not equip the student-teacher to the new role of inspiring and cultivating creative writing ability in the students. They should be imparted with the necessary skills of developing creative expression and leisure-time hobbies.

Table. 3.22. The Professional Skills required by the Student-teachers

Cognitive Domain	Affective	Psychomotor	Creative
1. Evaluation			
↑			
2. Synthesis	Characterisation (Character Formulation)	Naturalisation (Habit formation)	Cultivation of Creativity
↑	↑	↑	↑
3. Analysis	Organising (Value System)	Coordination	Creative teaching
↑	↑	↑	↑
4. Application	Valuing (attitude)	Control (Precision)	Identification and Encouragement
↑	↑	↑	↑
5. Comprehension	Responsibility (Interest)	Manipulating	Discovery of the Self
↑	↑	↑	↑
6. Knowledge	Receiving (Appreciation)	Impulsion	Awareness of Creativity

2. The Individual needs of the student-teachers:

Apart from the professional needs, the individual needs of the student-teachers are to be attended to. Human beings are endowed with unique powers, and of all their powers, creativity is most unique, and therefore, opportunities should be provided to a small minority of them; to discover their own artistic possibilities and to create out of the materials of the human spirit, something which did not exist before (Faulkner 1949). Conversely, it is also necessary that a less creative student also develops effective expression.

Huxley (1956) also ascertains how important it is to bring an awareness of creativity in men. He calls man an amphibian; one who lives simultaneously in a world of direct experience and of ideas. Therefore opportunities should be given to him to capture the world of experience, through the exercise of imagination. For, such an awareness man's duality comes out rarely in a life time. The student-teachers as they are youth full of dreams and imagination; this faculty of imagination should be cultivated.

Torrence (1963) declares that it is of obvious importance to society, that creative talent be identified, developed and utilised; And finding the talented, encouraging their advancement, making known their potentialities serve two purposes: 1) individuals are helped to fulfil their promises, and 2) society is enriched.

Thus, in view of dearth of research in the process of Creative-writing and the resultant gap of knowledge of a comprehensive theory and components of creative-writing which would serve as an authority for identification of the creative writing talent and ability, in students and also in view of lack of much research in the area of identification of the creative writing ability in English at the student teacher level, that the researcher has decided to take up the following problem for study:

'An investigation into the creative-writing process, and identification of the creative-writing ability in English in student teachers in the inter cultural connotation.'

2.10. CONCLUSION

Thus, the second chapter presents both the global and the Indian perspectives of the creativity research, categorically, in Science as well as in the Language Arts with special reference to English. A good number of the studies were surveyed under the headings - the Creative Person, the Creative Process, the Product and Process. Eventually, a brief discussion about the existing approaches to the study of Creativity and the instrumentation style was carried on. For instance, the development of a battery of tests to measure the cognitive variables - originality, fluency, flexibility and elaboration - and the Real-life Creativity tests

which envisage the production of the poems, stories and symphonies etc.

Later, the discussion was towards the limitations of the former tests of creativity and the relative advantages over the latter and, the need for selectivity and eclectic tendency in choosing the tools depending on the field of creativity. Then, some of the tools and techniques used in the measurement of creative-writing by the previous researchers were examined, with a special emphasis on the Interview Schedule, the opinionnaire and Questionnaire with sample items.

Lastly, the critical analysis of the criteria of the poem and story was furnished as to ascertain the reliability and the effectiveness of the Story-writing and composing a poem as testing measures. The discussion of the two tools also gave some clues about the poet, the process and the components of each form, which contribute to the criteria of assessment and judgement of the creative expression which in turn facilitates the identification of the amateur creative-writing talent and the creative-writing potential and the aptitude in the younger generation.

The forthcoming Chapter deals with the Methodology that the present study adopted for the purpose of investigating into the creative-writing Process and Potential.