

CHAPTER 4

ANALYSIS AND INTERPRETATION

CHAPTER - 4

ANALYSIS AND INTERPRETATION

"In today's highly technical society, there is a great demand for scientists and engineers which necessitated the identification of the younger with creative promise. In education, where creative qualities have heretofore been too much neglected both in testing and teaching it is desirable to assess each individual's creative potential in order to determine what he needs to develop that potential."

ENCYCLOPAEDIA OF BRITANNICA 1959 EDITION.

(DEIGHTON)

What is true of creative scientists and engineers is also true of creative writing to avoid a lop-sided personality development.

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CHAPTER 4

ANALYSIS AND INTERPRETATION OF THE DATA

4.1. INTRODUCTION:

There is an intrinsic relationship between the objectives of the study, tools and the outcomes. As mentioned in the earlier chapter the study is two dimensional - 1. an investigation into the creative-writing process, and 2. identification of the creative-writing ability in student-teachers of the English. The data collected towards the above would speak of the effectiveness of the tools and the extent of the achievement of the objectives set forth. Even though there are many hunches and assumptions about the creative-writing process, only the scientific treatment of the subject can unravel the mystery. Creative-writing may be highly subjective and personal and yet it is amenable for reflective analysis yielding to a number of precepts that can provide some direction and guidance for the identification and cultivation of the creative writing ability in the student Teachers.

Once again, it is the data that can establish whether or not there exists a creative-writing ability in English, even though it is a foreign language. The student-teachers' questionnaire discloses whether there is a positive attitude and aptitude in the student teachers towards creative writing. The questionnaire of the student-teachers also reveals the nature of encouragement given by the teacher and the parent and whether there was any prior experience of writing creatively either as a profe-

ssional writer or as an amateur in any language, for, research revealed that the first symptoms of creative-writing are found in the adolescent period and therefore, some student-teachers must have been already writing to the college magazines, weeklies and journals and hence, a survey of this talent is quite pertinent.

Consequent upon this, only a thorough analysis of the data would lay a foundation for answering further questions in creative-writing in the language arts especially in English, such as the goals, curriculum and methods of teaching; in a word, cultivation of creativity in the English Class-room. The purpose of any research is to discover the present aptitude in order to predict the future and plan an appropriate course of action. It is the analysis that helps to come out with the identification of the talent and the follow up programme.

The responses of the forty creative-writers were pooled down and were analysed mostly qualitatively. However, a quantitative treatment was also given where it was feasible. The creative writers' responses were tabulated under five specific areas 1. the biographical features of the writers 2. the creative-writing process or experience 3. the meaning and definition of creativity 4. The components and dominant factors of creative-writing and 5. the writer's reaction to the public criticism, suggestions for identifying and cultivating the creative-writing talent together with the writer's philosophy of life.

The second objective of the study involves the quantitative analysis,

wherein the responses of the student-teachers against the four-point scale of the student-teachers were translated into scores; so also, the poem and story scripts of the student teachers were scored against the criteria described in the previous chapter and were represented numerically. Thereupon the means and standard deviations of twenty three colleges of education, the five city states and the total sample mean, area-wise means were calculated.

The effect of four independent variables - sex, medium of instruction, economic status and the educational background - on the creative scores, was also studied and analysed.

The 2b objective of the present study has its roots in the question whether creative-writing ability can be fostered in English when it is studied as a foreign language or as a second language. Many language experts oppose this idea saying that the mastery of the English language is a problem by itself. Therefore, the data obtained from Nigeria is analysed as to study the creative writing ability in another second language situation. It will also reveal the cultural variation implicit in the creative-writing scores and hence serves as a comparison to the Indian situation.

Finally, the 3rd objective of the present study tries to answer a still more crucial question whether the creative-writing ability can be seen in an intelligent child, whether creativity and a high academic achievement are one and the same, or whether there is any relationship

between creativity and intelligence or the academic achievement in English. Creativity is relatively a new fad and the teacher of today has little awareness of it and hence tends to look for creative-writing ability in an intelligent boy of the class. So the researcher would analyse the data in terms of the relationship that exists between the two concepts creativity and the academic achievement, whether the child who scored very high in the English examination also scored very high in the creative-writing scores.

The total sample of the study is eight hundred and two of which fifty is from Nigeria and the rest (752) is from the five city-colleges of education which are twenty three in number representing all the three types - Women's colleges of Education, Men's Colleges and co-education institutions. All the student-teachers marked the questionnaire, while only six hundred and eleven (611) and five hundred and eighty eight student-teachers composed a poem and wrote an imaginative story respectively. The student-teachers of the Government training college, Madras, did not attempt any, either the poem or a story, while, the Nigeria student teachers left the poem writing completely. An objective-wise analysis and interpretation will follow in the forthcoming pages and the procedure throughout is - 1. presentation of the data in a table, 2. Description of the data, 3. Observations on the data, and 4. the general trend that could be inferred from the data.

Table No.4.1-4.34 analyses the data in relation to the creative-

OBJECTIVE 1

writing process. But the study is done on the basis of a limited sample of forty creative writers. Hence the researcher cannot say that their opinions towards the creative-writing process are absolute. Instead she can say that the following picture of the creative-writing process emerges from the responses of the forty sampled creative writers.

OBJECTIVE - 1

4.2 AN INVESTIGATION INTO THE CREATIVE - WRITING PROCESS

4.2.1. THE CREATIVE - WRITER'S BIOGRAPHICAL FEATURES.

AREA - 1

TABLE-4.1 THE VOCATION OF THE SAMPLED CREATIVE WRITERS

S.NO.	V O C A T I O N	NO.OF WRITERS	PERCENTAGES
1.	Professional Writers	4	10
2.	Journalists	2	5
3.	Editor	1	2.5
4.	Professors	2	5
5.	Principals of Colleges	1	2.5
6.	Readers in the University	5	12.5
7.	Lecturers	11	27.5
8.	School teachers	4	10
9.	Researchers	3	7.5

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10. Sub-Postmaster	1	2.5
11. Auditor	1	2.5
12. Schools Inspector	1	2.5
13. Library Manager	1	2.5
14. Advocate	1	2.5
15. Non-Medical Supervisor	1	2.5
16. Government Servant	1	2.5

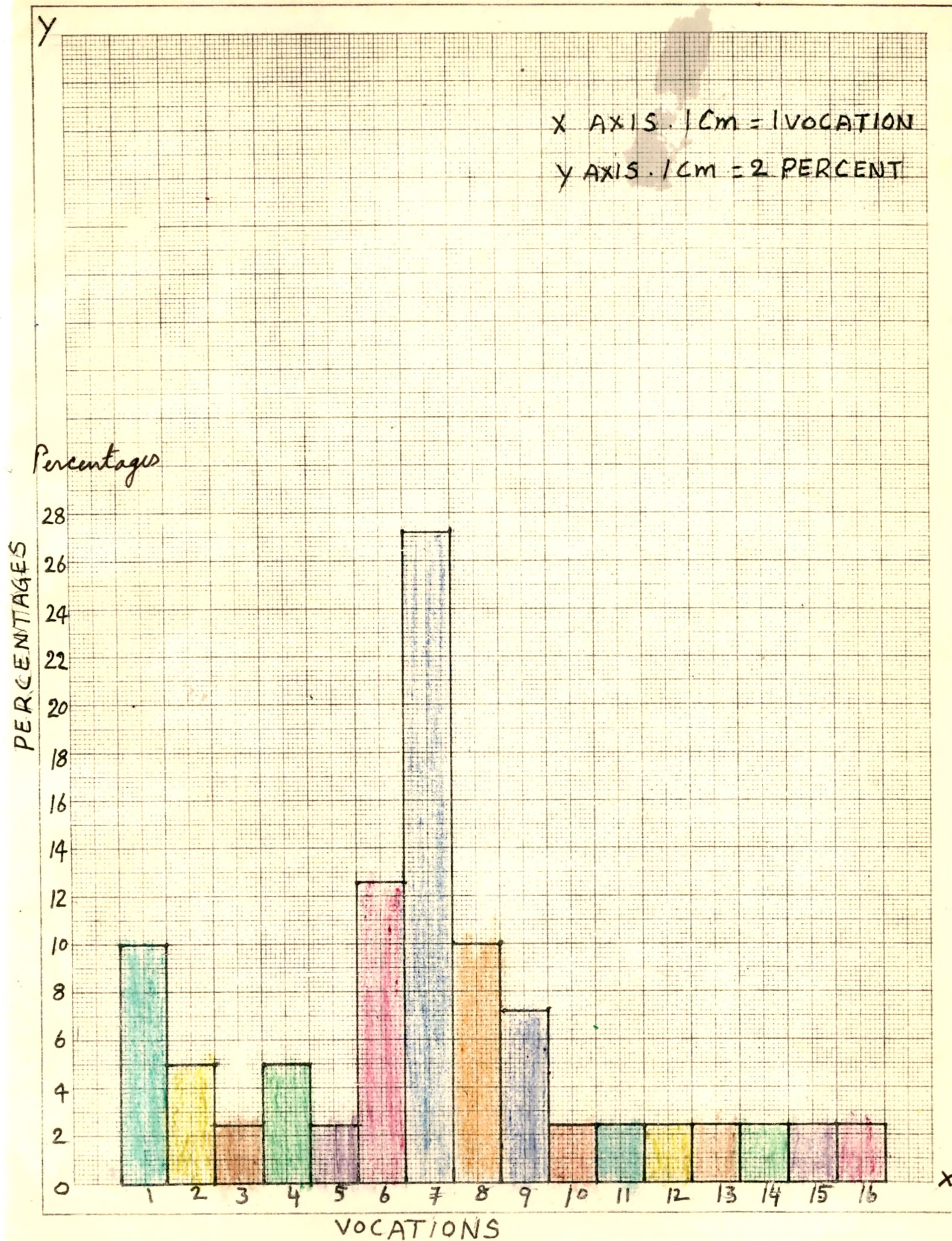
T O T A L	40	100

1. numbers in the first column indicate the number of writers
2. numbers in the second column indicate the number of writers in percentages.

This table shows the vocational basis of the forty sampled writers, whether they are pursuing creative writing as a profession or as another activity. Only ten percent of the creative-writers are exclusively professional writers who deem it as 'Kavidharma' as Rabindranath Tagore calls it. All others are in some job or other and they are called from as many as fifteen different vocations. Twenty seven point five percent of the creative-writers represent lecturers (27.5). Twelve point five percent of the writers are Readers in the University departments (12.5). Ten percent of them are school teachers (10), seven point five percent researchers (7.5), and five percent are principals and journaists (5) the percentage of the writers from other vocations is very less.

THE CREATIVE - WRITERS' VOCATIONS.

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From the above data-description the following observations could be made. That 1. only forty percent of these writers are exclusively professional writers. 2. that the rest are called from different vocations 3. it seems the goddess of creative-writing courted them irrespective of the job they do. 4. that majority of these writers pursue creative-writing as another activity or a hobby 5. that writing is not their only means of livelihood; and 6. most of these creative writers are from the teaching profession.

The general trend of this vocational basis table is that 1. in the modern days very few are professional writers, living on creative-writing; 2. creative-writing is only a hobby for them 3. vocation is no bar for creative-writing talent 4. however, most of the creative writers represent the teaching profession, and that 5. there is no representation from the political and medical fields. From these one can interpret that 1. the creative writers are not depending on their works for livelihood nor are they patronised by the kings, nobles, dukes or the Government as in the case of Samuel Johnson, or the Indian writers in the past. 2. Only that the teaching environment seems to be enhancing the creative-writing activity 3. that the political; and medical genius is different from the creative-writing ability.

OBJECTIVE 1 AREA 1

Table:4.2 Forms of writing preferred by the sampled Creative Writers!

S.NO.	Forms of Expression							
Forms of Writing	Poem	Short Story	Novel	Play	Essay or Articles	Research or Report	Radio talk	Books
1 No.of the writers	23	29	19	7	22	3	3	2
2 Percentages	57%	72%	47%	17%	55%	7%	7%	5%

1. Numbers in the first column indicate the number of actual responses
2. Numbers in the second column indicate their percentages.

It is quite evident from the above table that these creative-writers have been using all the forms of creative-expression. But the story as a form seemed to have been preferred by the majority (72%); the next popular forms are poem and essay or article as fifty seven percent preferred poem and fifty five percent, the essay and article. Seventeen per cent of the writers have been using play or drama, while only seven percent of the writers in each, have been using research report and radio talk and only Five percent have been writing books. It is obvious from the data that a single writer has been using many forms of creative-expression.

Short story has been preferred by most of the writers. Poem and story are preferred more or less by the same percentage of writers, while play and book writing are not preferred, may be because of the difficulty of technique and the problem of scholarship. Research Report and Radio talks are the least preferred, may be because of lack of interest and opportunity respectively.

The general trend of this data about forms of expression is that the short-story writing is the most popular in the modern days, may be because of the readers' interest. There is some activity in poem and article-writing also, but little is seen in novel production and other forms. It seems a particular form of writing is becoming famous or popular at different periods depending upon the society's attitude and interest. Play or drama was popular during the Elizabethan period, that is sixteenth century; Novel-writing in eighteenth century, the Victorian period, and the poem during the Romantic Age (nineteenth century), while in the modern age, the short story is the most popular.

OBJECTIVE-1 AREA-1

Table 4.3 : Awards Obtained by the Sampled Writers.

S.No.	Awards and Prizes - Kinds					
	Nature of the awards	Awards	Prizes	Cash	Certificate	Honours Medals
	Number of Awards	14	13	3	1	1 1
	Percentage	35	32.5	7.5	2.5	2.5 2.5

The creative writers mentioned as many as twenty two types of awards and prizes. A single writer reported to have won more than one award. Thirty five percent of the creative-writers reported to have won awards either from the Sahitya Academy, government or some organisation; thirty two point five per cent of them are prize winners for creative writing; seven point five received a cash prize while two point five in each obtained certificates, honours and medals.

It can be observed from the above facts that 1. an incentive either in the form of an award, prize, honour, medal or a certificate is quite essential for the writer to prolong his creative activity. 2. The same writer seemed to have won more than one prize. 3. One famous writer returned the opinionnaire saying that he was not a creative writer because he did not get any award. It was learnt by a reliable authority that the writer was denied of a proposed award in Gujarat and hence he is angry with the society.

It is obvious that the Indian society in general is honouring and recognising the creative-writing activity by encouraging the writers. But it should be fair in it's decisions. Secondly, the creative-writer in general values the society's recognition, and appreciation for, creative-writing is not simply the prattling of a fool or a rhapsodist. It is meant for the reader. This is what the sublime theory of creative writing emphasises, that is, the reader must be able to enjoy and appreciate what the writer speaks about.

OBJECTIVE 1 AREA 1

Table 4.4:Hobbies of the Sampled Creative-Writers.

Type of Hobbies S.No.	Literary	F	%	Aesthetic	F	%	Miscellaneous	F	%
1.	Reading	32	100	1.Painting	6	15	1.Collecting Stamps	3	7.5
				2.Music	7	17.5	2.eating	2	5
2.	Writing	32	100	3.Gardening	9	22.5	3.Social work	3	7.5
3.	Poem- Collection-4	1	2.5	4.Acting	4	10	4.Hunting	1	2.5
				5.Photography	3	7.5	5.Yoga	3	7.5
				6.Coll'graphy	1	2.5	6.Preaching	1	2.5
				7.Collecting paintings	1	2.5	7.Travelling	1	2.5
Percentages	80			77.5			35		

F - frequency

% - percentage

The creative-writers of the present sample simply mentioned various hobbies that they have been engaged in but the researcher categorised them as 'literary', 'aesthetic' and miscellaneous as per their nature.

Out of forty Creative-writers thirty two writers that is 80 percent of them have marked their hobbies which are various and varigated in nature. A single writer mentioned more than two hobbies and they are not related to only literary activities. They represent aesthetic as

well as the other miscellaneous hobbies such as stamp collection social work, hunting etc. But this third category are few (35%) while the aesthetic habits are outstanding (77.5%). But seventy percent of the creative writers exclusively mentioned reading and writing as their common hobbies.

It could be very well noticed that 1. the creative-writers do have many hobbies 2. that they are mostly related to literary activities, and 3. that they are more inclined to the aesthetic interests when compared to the other types.

OBJECTIVE -1: Area 1

Table 4.5: The academic record of the sampled creative-writers.

Academic Stand	High above Average	Above - Average	Average	Unmarked
Range	60 percent and above	59 - 50 percent	49 - 35 percent	-
No. of writers	18	8	9	5
Percentage	45	20	22.5	12.5

It is quite evident from the figure that 1. eighteen sampled creative writers (45 percent) stand high in their academic record; 2. Twenty percent of them are above average, 3. Twenty two point five percent belong to the average group, while, twelve point five percent of the creative-writers left it unmarked.

From the above data one can interpret that 1. Sixty five percent in the total group of writers seem to be good in studies; 2. and that they do care for academic merits although Wordsworth, Edison and some others were not bothered about class room learning in the past.

OBJECTIVE -1: AREA 1

Table 4.6. The academic merit status of the sampled creative-writers at School or College.

Nature of Awards	1 Prizes	2 Medals	3 Scholar- ships	4 Travelling benefit	5 Rank holders	6 Un-marked
No.of Writers	7	4	1	1	5	22
Percentage	17.5	10	2.5	2.5	12.5	55

The table 4.6 shows that forty five percent of the creative writers won some sort of prize or merit during their studies at school, college or at the university. To be more specific, seventeen point five percent of them won prizes, ten per cent silver or Gold medals; Twelve point five, are rank holders and five per cent secured the Merit or travelling scholarships.

From the above one can observe that 1. the creative-writers do value prizes, medals and ranks; 2. that they are industrious, and 3. that they participate in the co-curricular activities like debates and elocutions.

The data leads the researcher to conclude that 1. the creative-writer does not ignore merit 2. that he values and works hard to get it, and 3. that they some how find time to participate in the co-curricular activities.

OBJECTIVE-1 AREA-1

Table 4.7: Creative-Writing Heritage of the sampled creative-writers

S.NO. 1	2	3	4	5
Wife and Daughter	Brothers and Sister	Father Mother	Grand Parents	Uncles and Aunts
No.2 of people	7	5	7	3
Percentage 5	17.5	12.5	17.5	7.5

The figures indicate that sixty per cent of the creative writers on the whole, seem to have a creative family environment and background. Twenty two point five percent of the writers reported that their brothers, sisters, wife or daughter were creative-writers. Twelve point five percent of them marked the creative background in the form of parents, seventeen point five marked the ground parents' creative background and seven point five showed the maternal or paternal aunts' and uncles' creative writing background.

The following observations could be made from the above data 1.that there is some scope to say that there is a hereditary or genes factor in creative-writers 2. that the influence of the parents, grand parents and aunts and uncles could be there on some creative-writers, and 3. that the creative-writing atmosphere or environment exists in the families of the writers.

The general tone of the data is that 1. to some extent the genes theory might be true 2. that a favourable atmosphere might influence creativity and 3. that a caution should be taken as to come out with a conclusion only on a thorough research.

OBJECTIVE-1 AREA-1

Table 4.8:The Medium of creative expression of the sampled writers

S.NO.	1	2	3
Media English N	Regional N	English + Regional and Foreign N	
alone	Languages	Languages	
English 4	1. Telugu 15	English and Telugu	4
	2. Bengali 3	English and Tamil	1
	3. Telugu and Sanskrit 2	English and Hindi	2
	4. Hindi and Sanskrit 1	English and Bengali	2
	5. Marathi and Hindi 1	English and Marathi	1
	6. Hindi 2	English and Telugu and Hindi	1
		English and Telugu, Sanskrit, Hindi, French and German	1
No. 4	24	12	
Percentage 10	60	30	

Of forty creative-writers except for A.D. Hope, an Australian poet, all others are Indians. Of them sixty per cent use the regional languages as media of expression exclusively. All others use English along with their regional tongues as media of creative expression. And seven point five percent of them write in English exclusively. A single writer seem to have adopted more than one medium of language.

The following observations could be made from the above table: 1; that the creative activity is relatively more in the Regional languages than in English 2. It is however, worth noting that thirty percent of the creative-writers use English as a medium of their creative-writing along with their mother tongues. 3. It is also gratifying to note that some writers could write creatively exclusively in English even though it is a foreign language for them, and 4. some are found to be using a multi language-media of creative-expression.

The general trend of the data is that 1. there is some activity in creative-writing in English even though it is a foreign language in India. 2. that forty percent of the creative writers are adopting English as a medium of expression is a good precedence for encouraging creativity in English also in our Schools and Colleges, 3. that language is no barrier for creative expression provided, the writer has the basic impulse or urge for creative-writing and some knowledge in English, and 4. that there are some Indian writers like Raja Rao, Mulk Raj Anand, Sarojini Naidu, R.K. Narayan, V.S. Naipaul, Tagore, Aurobindo, Nehru, Gandhi etc., who have contributed to the body of Indo-Anglian literature. Then Nissim Ezekiel, Kamala Markandeya, Nayantara Sahgal, Anita Desai,

A.K. Ramanujam, Kamala Das, Shiv K. Kumar et al., are quite active in creative writing in English in India. In Africa where English is studied as a second language there are some writers like Wole Soyinka, Chinua Achebe who have contributed to the body of Commonwealth literature.

Discussion:

Thus, the data pertaining to the biographical features of the creative-writers presents a comprehensive picture of the writer's vocation, form of expression, incentives given, hobbies pursued, his academic stand, prizes or medals or distinctions attained at the school or college stages, their creative background and atmosphere and the medium of expression. It is presented in percentages although it is mostly descriptive.

Out of the above analysis the following points emerged. 1. All the writers except for four are on-job-writers hailing from different vocations but mainly from the teaching profession with creative-writing as a side activity 2. The writers have been using almost all forms of literary expression, but the short story figured as a most popular medium and next, articles and poem-writing. Very little activity is found in play and text-book writing. 3. Most of the creative-writers are award winners for their works 4. Most of the creative writers are interested in many and multifarious hobbies, of them the literary activities are common. In addition, they are more inclined to the aesthetic hobbies when compared to the other sort such as 'yoga', hunting, stamp collecting etc. 5. Most of the creative writers have shown a good academic record -

above average level of intelligence. 6. About thirty seven per cent of the writers won prizes and medals for the literary activities at their school, while others won fellowships for their academic excellence. 7. as per the influence of the literary background and atmosphere prevailing at home, about twenty three percent, and thirty seven per cent of the writers reported to have possessed it respectively, and 8. there are a few writers writing creatively in English exclusively, and many more reported to have been writing along with the regional languages.

The above observations are of immense value to arrive at the physical, biographical features of the creative writers which furnish certain aspects of the creative-writing personality; 1. that most of these writers are from the teaching profession and hence education and knowledge perhaps are serving the purpose of the preparation and a stimulating environment to the creative-writers; 2. that a form of a poem or a story is constrained by the public interest and organic in nature; 3. that the creative-writers show a great interest in a wide range of hobbies, preferably literary and aesthetic; and 4. that most of the creative-writers possess high intelligence and value merit. Getzels and Jackson, Barron and Galton proved that the I.Q. of the creative writers is 160 which is next to the philosophers, but they will shine academically provided they are stimulated or encouraged by the teacher or the parent. 5. that most of them established a good record of merit or excellence even at their schooling and won prizes for the literary activities; 6. that the mental capacities, as per Galton, are hereditary

in the sense that they follow the laws of organic transmission and hence a literary creative family background might facilitate the making of a poet, and 6. that forty percent of the creative-writers have been writing in English even though it is a foreign language, is a good precedent for encouraging and cultivating the creative-writing ability in the student - teachers, or any pupil as per that matter.

As Mednick says the biographical features of the creative writers not only reveal the writers personality, but help identify and detect the creative-writing ability in the younger generations, for, it was presumed by the researches that this 'Scapegoat' must have had some peculiar characteristics which enabled him to become a creative-writer.

In the succeeding unit the researcher analyses and interprets the creative-writing process as per the opinions of these forty creative-writers.

OBJECTIVE 1 AREA 2

4.2.2. THE CREATIVE - WRITING MOMENT OR EXPERIENCE.

This section on the whole presents the analysis of the creative writers in regard to their creative-writing experience. It deals with such questions as 1. what makes the creative-writer write a poem or a story or a novel; 2. how does he get to the start of a poem, 3. what times does he usually write; 4. does the form of the literary piece worry him while writing, 5. what was the stage when he first produced his

literary piece; 6. what was his first experience of writing like; 7. whether he was discouraged by any at that time, 8. what were the various themes or motives that provided inspiration for his writing; 9. naming the writers that he likes; 10a. and his favourite image as a writer 10b. listing out his favourite writer's literary qualities; 11. whether the present writer thinks that a foreign language is a barrier for his creative expression; and lastly 12. whether the creative writer can recall and recite his poems in the public also.

The responses ticked towards the above questions were tabulated and converted into per centages and the observations are recorded. The general trend of each specific question was discussed so that the major conclusions may be drawn as to describe the nature of the 'creative-writing experience'. The data tables will be produced for each of the above questions and the results will be discussed at length. One point that should be very clear is that the creative-writer is free to mark any number of choices provided, since creativity is thought to be not a single factor product but a synthesis of many variables.

OBJECTIVE 1 AREA 2

TABLE 4.9: THE MAIN PURPOSE OF WRITING OF THE SAMPLED WRITERS,

S.letter	a	b	c	d	e	f	g
Purpose	Money	Fame	Love and Enjoyment	Therapy	Desire for Expression or Communication	Creative ego	Any other
No. of Responses	3	6	17	2	26	15	6
Percentage	8	15	43	5	65	37.6	15

P.S. Here one poet achieved to mark more choices. Hence more frequency of the responses is found.

This table presents the responses of the forty sampled creative writers as per the main purpose of their writing - whether it is for 'money' fame and name, love and enjoyment, therapy, desire for expression and communication, creative ego or any other purpose. Eight percent of the writers said that their goal is 'money' fifteen percent, 'fame and name', forty three percent, 'love and enjoyment', only five percent, therapy, sixty five percent, 'desire for expression and communication', fifteen percent, the creative ego, while (15) fifteen percent

marked 'any other' column without specifying what it is. So it should be understood as any other.

As per the figures, majority of the writers (65%) said 1. that it is their 'desire for expression and communication' that makes them write a poem or a story etc. 2. Next, majority of the responses 45% upheld the purpose of love and enjoyment on writing. 3. The next significant group of responses 37.6% expressed that it is their creative ego' that impels them to write creatively. While, a less percentage of the responses 15, 8 and 5 indicated 'fame' money and therapy' respectively.

It is quite explicit from the above details that 1. it is mostly the writer's desire to express and communicate with the reader or the society, that is resulting in creative writing. It seems that the writer has some original idea, restless feelings, a moral or a message for the society. 2. Forty three percent of the responses indicated that they simply write for writing sake, they love and enjoy writing. It seems they derive pleasure, and experience a thrill in the course of their expression. In these two cases 'inspiration figures important. 3. It is also obvious that the philosophic view of the 'creative ego' or intuition is also figuring important, which means that the writer is compelled by an inner force, drive or impulse or a motive to come out with a creative expression.

A few responses indicated 'fame' as their goal rather as a drive or motive for their goal, rather as a drive or motive for their creative-writing, while, very few marked money and therapy, the materialistic

benefit and the psychological factor respectively. In the past many writers except a few like Srinatha the poet, wrote deliberately for money and fame. Shakespeare, Milton, Samuel Johnson exemplify this purpose of writing. But in the modern days there is a change of purpose, may be because most of the writers are in some vocation or other as indicated in the previous section. It is also noteworthy that the psychoanalytic view of therapy of a writer or a poet, as per Freud and others, loses its ground or proves to be weak. there may be some writers who write to find an expression to their mental conflicts and subconscious wishes and desires, but the number of such writers is very meagre.

OBJECTIVE 1 AREA-2

TABLE 4.10:HOW THE SAMPLED WRITERS GET TO A START OF A POEM OR A STORY

S.Order	a	b	c	d	e
Mode of getting to a start of a creative piece	in Reverie	While Day - dreaming	Sudden and Spontaneous (flash)	At will Conscious effort	Any other
No. of Responses	13	4	26	5	4
Percentage	32.5	10	65	20	10

This table deals with the analysis of the writers' responses in regard to the question of getting to a start of a poem or a story etc., whether the creative expression is preceded by reverie or meditation or brooding or produced, in day-dreaming or fantasy, or in sudden inspiration or at will or by conscious effort, for, one never knows how and when the creative Muse visits a writer. But it is pretty clear that at times she inspires the writer, and at others the writer himself woos or courts the muse, either in reverie or by effort.

The following are the observations:

1. The majority of the responses (65%) showed that they get to a start of a poem or a story by inspiration which is sudden and spontaneous. 2. The next majority of the opinions (32.5%) indicated that they compose a poem or write a story in reverie or preceded by reverie. 3. Twenty percent of the responses revealed that the writers begin to write a literary piece at will or by force or by conscious effort, while only ten percent marked day-dreaming or in a semi-waken or a semi-conscious state of mind.

Majority of the writers' creative expression is by inspiration which is in line with Plato's and Wordsworth's opinion of the first rate poetry by 'inspiration'. 2. thirty two point five responses indicated reverie or meditation which is in line with Wordsworth as well as the transcendental or Siddhi or Zen theory of meditation through which the conscious mind is brought into contact with the unconscious mind which is regarded

as the source of creativity. 3. The third type of responses are related to the concept of composing poetry in dreams or day-dreaming. Coleridge's poem 'Kubla Khan' is a perfect example of this view. Once again the psychoanalysts call it as psychopathology, Arieti calls it a magic synthesis, while others speak of it as luck factor or serendipity which is not very common in the writers. 4. It is obvious that a good number of responses showed that a writer can begin to write a creative piece by conscious effort or when they want to or are required to write in view of a publication, but perhaps with a great difficulty and at the risk of spontaneity of expression. On the whole, inspiration and reverie are found to be significant in getting to the start of a poem or a story etc.

OBJECTIVE 1 AREA 2

TABLE 4.11: TIME CONDUCIVE FOR CREATIVE-WRITING OF THE SAMPLED CREATIVE WRITERS

S.Order	a	b	c	d	e
Time in travel Conducive or a walk for them	Early hours of morning	Midnight Quiet	in the public also if, inspi- red.	Any other	
Number of Frequency	7	19	15	5	8
Percentages	17.5	47.5	37.5	12.5	20

Another interesting question before the researcher is when do these creative-writers generally write their works or what time do they usually feel convenient for creative-writing or in what kind of atmosphere - quiet or even in noisy and distracting places.

As per the data, 1. majority of the responses (47.5%) marked 'the early hours of morning' as conducive for their creative writing. 2. the next majority of the cases upheld 'the midnight quiet' as conducive for creative expression. 3. while 17.5 percent showed that they do write either in a travel or a walk. 4. only 12.5 percent expressed that they can write a poem even when they are surrounded by people.

It seems 1. the quiet and calm atmosphere of the early hours and late hours of the day are conducive for the writer for creative expression. Many poets spoke about this. For example Wordsworth, Shakespeare and some others spoke of some odd habits as to keep their mind's concentration intact, 'a digression from a digression' such as smoking, taking black tea, or listening to some music. Some writers are in line with Robert Frost and Housman who composed a poem in their walk or travel. 3. There is plenty of evidence to the last factor also because many poets in the past and even today perform Ashtavadhan and Satavadhan composing or completing the half composed stanzas in the king's assemblies and authorities.

OBJECTIVE 1 AREA:2

TABLE 4.12: THINKING ABOUT THE FORM WHILE WRITING BY THE SAMPLED CREATIVE-WRITERS

S. Order	1	2	3
	Yes	No	Unmarked
Response Number	9	28	3
Percentage	22.5	70	7.5

There is a lot of controversy about the form of creative-writing, since the days of Plato. Some strongly argue for it and others against it. This table reveals what the contemporary writers feel about the form of the poem or a literary piece. Majority of the responses, (70%) expressed 1. that they don't think of the form of the poem while writing saying that they believe in the 'organic form' and so the form comes naturally with the thought content. 2. they are also of the opinion that thinking about the form kills spontaneity of expression. 3. and that as soon as the idea is settled in the mind the form takes its own shape and a mode of expression takes its being.

On the contrary only 22.5 per cent of the responses declared that the form is quite essential for any creative-writing piece. The reasons that they furnished for their opinion are 1. that the traditional Telugu

literature laid down certain rules and regulations of form and prosody, 2. that poetry means the arrangement of the best words in their best order. 3. the 'form is essential to achieve perfection. 4. necessary for readability 5. to pass on the writer's ideas in a systematic way, and 6. that form and thought matter a lot.

Form of a poem or a literary piece is a crucial question in creative-writing. In the past literary traditions and conventions were very much emphasised. So training in the technical points or in the craft of writing was a must for a writer for a readable presentation. This checking of the poem in terms of form is a part of the verification process. Keats took six weeks to finish a single ode it seems.

Gradually, this rigidity about the form has been disappearing. Shakespeare and Milton adopted the blank verse while the Romantic and Modern poets preferred to use 'free verse' which gives more importance to the thought content, emotion and spontaneity. It is however obvious from the above figures that the balance of opinion is towards the latter, the organic form because 'emotional aspect' is the life of the poem while form gives 'a personality to the product'.

OBJECTIVE 1 AREA 2

TABLE 4.13: WHEN WAS THE FIRST CREATIVE PIECE PRODUCED BY THE SAMPLED CREATIVE-WRITERS

Stage				
Lever/ Stage	School	College	Post Gradu- ation	as a lecturer or a grown up
Number of Writers	19	8	2	84
Percentages	47.8	20	5	20

Educationally it is quite important to know when, the first flower of creative-writing blooms or springs forth, so that education for creativity or rendering of the encouragement may be started from that stage. For once it is curbed in the early stage, it does not revive later in life. It is not only a psychological but also a philosophical conviction. Therefore, this table represents the data regarding 'the first flowering' of the writers' intelligence (G.Krishna Murthy's words)

Looking at the figures above, one can make the following observations 1. Majority of the responses (47.7) revealed that the first literary piece was produced in their school stage or in the adolescent period, 2. Twenty per cent of the creative writers produced their creative piece at the college stage; 3. five percent of them had this creative-writing awareness in their postgraduation; and 4. twenty percent of them had their literary piece, first written in a mature stage of either in their middle or old age.

It is quite obvious from the data, 2. that the creative-writing ability makes its first appearance in most cases in the adolescent period; Therefore, education for creative-writing could be started even from the school stage; 2. the next convenient stage is the college period; 3. It looks that very few writers become active creatively during the University stage, and 4. it occurs even in the middle stage and old age, perhaps when knowledge of the person ripens.

OBJECTIVE 1 AREA 2

TABLE 4.14:THE SAMPLED CREATIVE WRITERS" FEELINGS ON THE PRODUCTION OF
THE FIRST LITERARY PIECE

S.No	1	2	3	4	5	6
Expressions Used to describe	Delighted	Happy	Thrilling	Satisfied	Relieved	"Found myself writing"
Number of Frequency	7	6	5	4	5	13
Percentage	17.5	15	12.5	10	12.5	32.5

A variation in analysis seen, because of the descriptive and open nature of the responses, which the researcher categorised under six expressions.

This table furnishes the responses of the creative-writers as per the nature of their feelings on the production, of their first literary piece. Generally, it seems the creative writers treat their works as their children, and derive a great amount of pleasure on completion. Some times they do doubt themselves and wonder at their own work and ability.

The common expressions that they used to describe their feelings, were 'delighted, happy, thrilling, satisfied, and relieved'. To be more descriptive the writers used the following words - 'transformed, 'found myself writing, 'excited, enjoyed playing with words', 'had a sense of achievement', 'I felt I am lifted upto the skies', inspired', 'got

confident' difficult to express', 'felt an urgent desire to write', 'it was a creative release and it was a surprise that I was writing.'

The writer's feelings could be classified as a sense of wonder', thrill, a feeling of gratification, and a release of the creative impulse, which made the writers restless until they came out with expression.

OBJECTIVE 1 AREA 2

TABLE 4.15: DISCOURAGEMENT FACED BY THE WRITER IN THE BEGINNINGS OF THE CREATIVE-WRITING

S. Order	a	b	c	d	e	f	g
Agents	Parents	Teacher	Friends	Husband or wife	Colleagues	Authority	Publisher or Editor
Responses	5	4	2	1	3	1	8
Percentage	12.5	10	5	2.5	7.5	2.5	20

This table presents the responses of the creative-writers in regard to the discouragement faced in the beginning of his creative-writing activity. This is a very crucial point as far as the question of nurturing of creativity is concerned. A good encouragement from parents, friends, or relatives is a requisite for the continuity of the act. Once condemned or stifled in the bud, it would never revive and regain, Shakespeare and Keats were encouraged by a noble and friends respectively.

The above data reveals that 1. twelve point five per cent of the writers faced discouragement from the parents 2. Next major agency that discouraged the creative writers is the editor and or the publisher. 3. Ten percent of the writers encountered this discouragement from the teacher also. 4. 7.5 percent of the writers 20% from the colleagues, five percent from the friends, 2.5 per cent from the husbands or wives, and authority, seem to have received discouragement.

On the whole the creative-writers seemed to have faced discouragement from almost every agency-publisher, parent, teacher, colleagues, friends, life partner and the authority. But the publisher, parents and the teacher figure more important who are supposed to be the facilitators of the creative-writing activity.

OBJECTIVE 1 AREA 2

TABLE 4.16:THEMES OF INSPIRATION OR MOTIVES OF THE SAMPLED WRITER'S
CREATIVE EXPRESSION

C. Order	a	b	c	d	e	f.	g
Themes	Nature	Person	Patriotic feelings	Intimate love	Internal conflict	Discontent with life	Any other
Responses	21	18	14	16	18	8	13
Percentages	52.5	45	35	40	40	20	32.5

This table presents a picture of the themes that serve as motives for creative expression. Generally, the writer employs a variety of themes and there is no subject on the earth which escapes the poet's eye. Nevertheless, some of the common themes such as 'Nature, Person, patriotic feelings, intimate love, Internal conflict, and discontent with life, are furnished under the above question and the following are some of the observations.

1. Majority of the creative-writers (52.5%) ticked 'nature' as their theme of writing; 2. Forty five per cent of the creative writers mentioned equally that a 'Person'; and internal conflict figure important in their creative-writing; 3. Forty per cent of the creative-writers mentioned 'intimate love' as their theme of expression; 4. Thirty five per cent of the people declared that they do write about the patriotic themes; and 5. only twenty per cent of the responses expressed discontent with life as the motive spring of their creative expression.

It appears that 1. 'Nature' is the main source for the creative-writer which provides themes for his writings like the romantic poets. 2. Next 'people' and 'internal conflict' of the writers are figuring important. Quite often, the writings are centred around people, and they do reflect the conflicts in the minds of the writers 3. It is also obvious that 'intimate love' and patriotic feelings' also constitute the themes of their creative expression more or less on equal measures. 4. while twenty per cent of the responses showed that it is their discontent with life that makes them write creatively.

OBJECTIVE 1 AREA 2

TABLE 4.17: SOME AUTHORS THAT THE PRESENT SAMPLED CREATIVE WRITERS LIKED
COMMONLY

ENGLISH	INDIAN
1. Shakespeare	1. Rabindranath Tagore
2. Milton	2. R.K.Narayan
3. T.S.Eliot	3. Kalidasa (D)
4. Bertrand Russel (essay)	4. Mulk Raj Anand
5. thomas Hardy (N)	5. Raja Rao
6. W.B Yeats	6. Joshua G.
7. Hopkins	7. Sri Sri
8. O Henry (S.A.)	8. Chalam
9. Oscar Wilde (S.S)	9. Krishna Murthy J
10. keats	10. Valmiki
11. Shelley	11. Vyasa
12. Charles Dickens (N)	12. Athreya
13. Pearl Buck (N)	13. Karuna Sree
14. Hadey (N)	
15. Tolstoy (N) S.S	
16. Chekov (S.S)	
17. Jane Austen (N)	
18. Charlotte Bronte (N)	
19. Dante	
20. Wordsworth	
21. Robert Frost	
22. Enid Blyton (N)	

P - Poet

N - Novelist

S.S. - Short Story Writer

E - Essayist

D - Dramatist

This table presents a picture of the important writers that impressed the contemporary creative writers. The list covers both the ancient and modern, English and Indian writers. It also includes a variety of forms of writing, fiction and short story, and essay-writers and dramatists.

Among the poets in English Dante, Shakespeare, Milton, Yeats, Hopkins, Keats, Shelley, Wordsworth and Frost figured important from the view point of the creative-writers. Thomas Hardy, Dickens, Pearl Buck, Hadley, Tolstoy, Jane Austen, Bronte and Enid Blyton, figured important as good novelists for their reading. Among the short-story writers, O'Henry, Oscar Wilde, Tolstoy and Chekov, Bertrand Russel as an essayist figured important in the reading of the creative writers.

So also in the case of the Indian writers of English and Regional languages. It is quite explicit from the above data that 1. the creative-writers have a good acquaintance with English literature and hence (some of them) they are able to write in English, as well as in their regional tongues as per the information - data table :8; 2.It also reveals that the creative writers have a good habit of reading literature, and 3. many of them seem to be interested in English literature even

though it is a foreign language. 4. lastly, from the process point of view, this reading serves as a preparation on the part of the creative writer, which may inspire the person to write creatively in due course.

OBJECTIVE 1 AREA 2

TABLE 4.18:SOME AUTHORS THAT PARTICULARLY INFLUENCED THE PRESENT SAMPLED
CREATIVE WRITERS

ENGLISH	INDIAN
1. Shakespeare	1. Pothana
2. Milton	2. Nannaya
3. Keats	3. Tikkana
4. Shelley	4. Subba Rao R.
5. Mark Twain	5. Tagore
6. Enid Blyton	6. Sanjeev Dev
7. Robert Frost	7. Karuna Sree
	8. Veeresalingam
	9. Sri Sri
	10. Ranganayakamma
	11. Peddana
	12. Viswanatha Satyanarayana
	13. Joshua
	14. Manju Sree
	15. Kavi Chowdappa
	16. Ravi Sastry
	17. Vemana

This table specifically points at the list of writers who influenced the creative writers. The list covers both English and Regional language, prose and poetry writers.

It is clear from the previous and this table that even though the creative writers have the habit of wide reading, they are influenced by a few writers of their taste.

Though every writer has his own style of writing with his personality stamp on initially, they are influenced by some writer or other. They do imitate and emulate their modes of expression, intentionally or unintentionally, for example, Sarojini Naidu imitated the Romantics and the subsequent table records the literary characteristics that are impressive to the present creative-writers.

OBJECTIVE 1 AREA 2

TABLE 4.19:THE CHARACTERISTICS OF THE ABOVE MENTIONED AUTHORS THAT THE PRESENT SAMPLED CREATIVE-WRITERS IMPRESSED WITH.

Cognitive	Affective	Psychological	Literary
1. Creative-talent	1.Humanism, love	1.Suggestivity	1. Attractive Expression
2. Deep-roots in Indian Culture	2.Sweep of life	2.Divine Cons- ciousness	2. Style - Flow of thought
3. Logical expla- nations	3.Emotional Outburst	3.Message	3. Rhythm
4. Imagery	4.Love for Nature	4.Hard reality and truth	4. Natural dialogues

- | | | |
|---------------------------------|-------------------------------|-------------------------------|
| 4. Simile | | |
| 5. Satire | 5. Pervasive-
ness of mood | 5. Inner con-
flicts |
| 6. New ideas
(Progressivism) | 6. Sensitivity | 6. Imagination,
fantasy |
| 7. Thought content | | 7. Sincerity of
Expression |
| 8. Imagination | | |
-

This table represents the characteristics or the components of creative-writing produced by the present writer's favourite literary men in the past and at present. This categorical presentation is followed as per the components of creative-writing described in the first chapter, the Aptitude - Scale of the student-teachers' - Questionnaire and the scoring key used for the assessment of the creative-writing ability in the student teachers as per the poem and story.

Cognition is the process of getting knowledge and hence an intellectual factor. In this domain, talent is the first requisite for any creative-expression. Plato remarked that 'true poetry is the outcome of the talent and those who lack the talent go by art'. Secondly, the writer should have, deep roots in the culture of the writer's society, for writing about another culture would result in mere emulation, and artificiality. That was what Sarojini Naidu was advised about, by an Englishman Edmund Gosse in the beginning of her poetic activity.

So also giving or substantiating with logical explanations, forming word-images, ability to think in simile ~~and~~ Metaphor, intellectual curio-

sity, ironical expression, or humourous presentation, originality of ideas and thought content, and healthy imagination, are cognitive factors that are related to creative writing.

Secondly, the affective domain includes 'humanism' of life, emotional outburst, love for nature and pervasiveness of a particular mood in the creative piece. It seems that creative writing has its origins in the cognitive field while, the process of expression has its roots in the heart or emotion or passion or an impulse.

As per the third category, the writer's work is not purposeless. He suggests some moral or truth, sheds some light on the superstitious beliefs or traditions, appraises or brings into awareness some novel idea, or notion to which the society is blind. As per the characteristics of divine consciousness and fantasy, they reflect the psychological notions of the subconscious mind as the origin of creativity, and fantasy as one of the contributing factors of creative-expression.

Lastly, the creative-writers mentioned some literary qualities such as "Attractive expression, style and flow of thought, the technique of rhythm and dialogues. Beauty of expression is the essence of poetry or any literary work, while style takes the personality of the writer. Rhythm is something related to the form but yields a music to poetry which consists in the arrangement of words. Dialogue is another literary technique which adds interest and naturalness to a piece of creative-writing.

On the whole the writers have mentioned more cognitive and psychological factors than the affective and literary characteristics that would serve as a guidance or a criteria for identifying the creative-writing talent in the younger generations. especially the student - teachers in the present study.

OBJECTIVE 1 AREA 2

TABLE 4.20:WHETHER A FOREIGN LANGUAGE IS A BARRIER FOR CREATIVE-WRITING.

S.No.	1	2
	Yes	No
Response	16	24
Percentage	40	60

This is another question which is very pertinent to the present investigation, because the opinions of the creative-writers would reveal whether English as a foreign language is a barrier for their creative-expression.

As per the figures, 1. majority of the creative-writers (60%) declared that English as a foreign language is no barrier for creative expression. This point can be further established by table number 8 which tells about the medium of writing that the writers preferred, and table number 17 and 18 which reveal the reading literature on them; 2. forty per cent of the creative-writers declared that English as a foreign language is a reasonable barrier for creative-expressions.

The creative-writers substantiated their argument by the following reasons:

The first school of opinions hold the difficulty of creative expression in a foreign language since 1. the way of thinking is different in it 2. Mother Tongue is the language that the writer dreams in, and imbibes in his personality, so that he can come out with better expression. 3. Mother Tongue is thought to be a more appropriate and convenient vehicle of thought 4. creative-writing in a foreign language lacks not only clarity of expression but also the socio-cultural identity. 5. what is foreign is not natural 6. difficult to get at the real soul of the language 7. "Yes, we can not think directly in a foreign language" 8. Yes, in a mother tongue the objects referred to and the idioms used will be natural and more meaningful to the reader.

The second School of opinion to furnished an equal number of reasons, that 1. English as a foreign language is no barrier provided the writer possesses sufficient mastery of the language, - on the other hand 2. English is a convenient tool for expression 3. A new language enhances the power of creation 4. English has the richest vocabulary and hence there is a facility of expression 5. English, though a foreign language is no barrier for expression. 6. "I am at home with English" 7. In a spontaneous expression of thought and emotion no language is a barrier 8. 'No, I have been enjoying it without any hindrance.'

It is true one cannot think of creative-expression, in the absence of the mastery of the language. But language mastery alone cannot make one a creative-writer. It is something more. The creative ego, intuition or potential or impulse is the primary thing that should be recognised. Granted that one has this, he would be able to write creatively within the vocabulary or language he possesses. At the same time it may be true as per the writer's feelings that expression differs in quality and spontaneity. It is true in any new language as per that mater. Much depends upon the confidence of the writer.

As regards the second cluster of the opinions of the creative-writers, they presume a good mastery of the language, and take into their account the richness of the vocabulary, and the flexibility of the language, the previous acquaintance with the language and the creative urge or talent ahead of all these things.

On the whole the general tone of the opinions is quite encouraging to suggest a creative-writing course, and educate the children in the class-room or at least encourage them when they come out with creative expression. The writers are right in saying that they are quite at home with English for, the Indian children study English for more than ten years even by a graduate in most of the Indian states. And about the richness of the English language or its flexibility, most of the Indo-Anglian writers testify to this fact. Rabindranath Tagore observed that English is the most convenient tool for expression' In regard to the question of the quality of writing, it is as good as any commonwealth

literature contributing its own mite to the treasure of the world of English literature, 'there may be diamonds, pearls or corals; gold or silver among them but certainly they are all precious.

OBJECTIVE 1 AREA 2

TABLE 4.21:WHETHER THE CREATIVE-WRITERS CAN RECALL THEIR COMPOSITION IN THE PUBLIC.

S.NO.	1	2
	Yes	NO
Response	26	14
Percentage	65	35

The last table in the second area of the creative-writing process records the ability of the creative-writer to compose and recite his poems in the public or wherever the need arises.

It is observed that 1. sixty five per cent of the creative writers stated positively that they could recall their poems and recite them in the public, while 2. thirty five per cent of the writers answered negatively saying that they cannot remember their verses thoroughly.

Perhaps it is more related to one's ability to remember and recall things.

DISCUSSION:

Thus, the study of the creative-writing experience constitutes the process of the creative-writing. It answers the question what is the creative-writing experience like, how does the creative-writer feel about his experience, and what makes him write a poem, or a story. The responses are as variegated as the nature of the problem.

This area of the creative experience is analysed under thirteen different tables. It seems that the main purpose of creative-writing according to the majority of the writers is their desire for expression and communication. Another point that found significant mention is writing for love and enjoyment. Next, the creative ego figures important. It is however obvious that a few of the creative writers care for name, fame and money and think of it as a therapeutic measure, finding an outlet for their pent up emotions or desires. Even though money seems to be a secondary purpose, there are some writers who are particular about this. Samuel Johnson observed, 'no man but a blockhead, ever wrote, except for money' and when he was congratulated by Hawkins for taking up the task of 'An Annotated version of Shakespeare' as a task which suited his genius, he says "I look upon this as I did upon the dictionary, it is all work, and my inducement to it is not love or desire for fame, but the want of money, which is the only motive to writing that I know of". So writers are not indifferent to money. But if it is seen as business, writing is not to be advised as a profession.

2. As per the question how a creative writer gets to a start of his work, majority of them indicated that it was all sudden and spontaneous, while others said it is by reverie, in day-dreaming and even by conscious effort. Creative - writing by inspiration is thought to be easy and qualitative. But the duration of that spring is not in the control of the writer. It seems he can neither prolong it, nor revive it and hence he has to tap the torrent. Day - dreaming is also nearer to this but it is uncommon. Poetry by inspiration or day-dreaming is considered to be of superior quality. While creative - writing by reverie and conscious effort is rather an arduous task and of a second rate quality.

3. As to the question which time is preferred by the creative-writer, most of them said it is the early hours of morning, may be because the early hours are calm and good for concentration. It could be also because the mind will be fresh and ready after the process of 'the magic synthesis of creativity during the whole night as per the version of Arieti. But it looks as though the writer is not certain when 'her highness' would visit them. Some writers reported that the creative ego makes them restless, wakes them in the midnight, and on the outpouring of it, it seems they feel they are relieved of the burden or the heaviness of the heart. Some creative-writers indicated that they write in their walks or travels. It seems when the writer is engaged in some other work not thinking about the subject, suddenly it makes appearance as in the case of Robert Frost and Housman. A few writers declared that they can write even when surrounded by the public. It seems they will be in a kind of magic spell for a moment and not conscious of the people and activity

around them during that period, and they will come back to the world around only when the spell is gone like Coleridge's Christabel. It is like a 'samadhi' in which the writers encounter a peak experience. 4. About the question of the form in creative writing, seventy percent of the writers declared that they do not bother about the form of the creative piece, instead they believe in the organic form - the form that comes with the thought flow and expression. While a few upheld that form is quite essential because of the tradition of the literature, for orderly presentation and readability. But the modern writers in general are not rigid about the traditional form because most of them are using 'free verse' and believe in the meaning or thought or bhavana and so the poetry is called 'Bhava Kavita'. 5. It is also curious to know at what stage of life, or career does the first bud of creative writing appears - childhood, adolescent, youth, middle age or old age, for this question has great implications for creative education. The responses of the creative-writers revealed that most of them have had their first awareness of creative-writing in their adolescent, for some in their college days, and university stage. But very few felt it in old - age. Therefore, education for creative writing could be started from the very school stage. 6. There is a crucial question 'why does the poet continue to write? Do all of them get a financial and social incentives? Does he derive any pleasure or satisfaction from it?' Yes, he does. The writers described their feelings on the production of their first creative piece in such adjectives as, overjoyed, delighted, thrilled, gratified, relieved, and viewed it with awesome wonder. It seems the crea-

tive person enjoys his own creative work or products as the creator himself did at the clay man and woman. But one thing is pretty sure - that there is a creative impulse in man, it makes him restless now and then, he feels relieved when that creative impulse is released and the incentive is the inner joy, and satisfaction to the soul. This is what education should give to the child, along with bread and material progress. 7. Another crucial question that is often asked even today is 'Is creativity teachable, Is it not a special talent, and hence is it in the jurisdiction of education? Because of these doubts, the parents, the teacher and the society at large is discouraging a creative child and is highly valuing an intelligent child without thinking for a moment what an amount of harm is done to the creative individual and the society. It seems almost every agency discouraged the first efforts of the creative writers. Among them the publisher or the editor, the parent and the teacher are important, who were supposed to be the main facilitators of creative-writing. The editor can not and should not look for quality products in the beginning, nor should the parent and the teacher expect a very obedient and intelligent child. They should allow some freedom and encourage the creative hobbies and efforts. To do such a job both the teacher and the parent should have an awareness of the concept and this is what teacher education should do. 8. Creative-writing is the result of the encounter of the inner world with the outer world. So the people, the objects in nature and his own conflicts and feelings constitute the motives or the subjects of his poetry or any other writing. Most of the creative-writers declared that Nature is

their main source of inspiration. Next 'the person' or people and internal conflict provided the themes equally to the writer. Next in the order, intimate love and patriotism provided themes for their expression. A few responses also indicated that their discontent with life also provides certain themes. 9. All great writers are influenced by great wits and minds. The readings of these people would certainly influence the writer's personality and style. It seems almost all creative writers have interest in regional as well as English literature. They are not only impressed by them but were also influenced in view of their great literary characteristics. It seems there is no restriction as foreign or native writer, English or non-English writer, and the list of English Writers that impressed the creative-writers is more than that of their counterparts. 10. The creative writers mentioned as many as twenty five characteristics which they were impressed with - they are cognitive, Affective, Psychological and literary in nature. This comprehensive list will serve as a guide for identification of the creative-writing ability or the amateur talent in the student - teachers. It is also helpful to conclude that creative-writing is neither a purely cognitive factor nor an Affective variable. It is an integration of all the four classes of components - the cognitive, affective, psychological and literary. 11. Another problem that is answered by the creative - writers is whether the creative - writing ability could be nurtured in English since it is a foreign language, when mastery of the language itself has become a problem in our schools and colleges. The majority of the wri-

ters denied that English as a foreign language is a hurdle for creative expression. They observe that one can write in English provided that creative writing urge or impulse is present although the quality of the product differs. For, a creative writer does not go by language alone, and the creative impulse is the first requisite. 12. Lastly, it is revealed that most of the creative - writers can very well recall and recite their poems when the need arises.

This unit thus analyses the creative - writing experience of the writer or the creative writing moment while the succeeding unit deals with the meaning and definitions of the words 'creativity' and 'creative-writing in all its forms.

OBJECTIVE 1 AREA 3

4.2.3. MEANING, CONCEPT, DEFINITION, STAGES AND SOURCES OF CREATIVE-WRITING PROCESS ACCORDING TO THE CREATIVE-WRITERS

This area deals specially with the basics of the topic of creativity such as the meaning, concepts, definitions, nature of the creative potential, stages in the process of creative-writing and the sources of it. Although a great many opinions are existing about the meaning of creativity in general, the writer's perceptions are of great importance as they provide an authority over them.

As per the first question what is the meaning of creativity, the writer is required to tick off the appropriate answers. So also about

the concept of creativity. Then the following two questions are specifically directed to the meaning and definitions of creative-writing and various forms of it - the poem story, essay and novel. The next question is about the creative writing potential - whether it is of genetic transmission or acquired by the person, whether it is an inborn talent or something mysterious which evades all explanation, or of an intuitive power in man. The fifth question deals with a very crucial question 'what are different stages of the creative-writing process'. Finally the last question is directed to the particular source or sources of expression, whether they write by inspiration, or when they encounter the environment, or find an expression to the subconscious conflicts, desires or aspirations; or to bring an awareness, to criticise the society, to give a message or to reform the society.

The creative writers are called upon to mark their choice or choices in answer to these questions asked.

OBJECTIVE 1 AREA 3

Table 4.22: The Meaning of Creativity as per the sampled creative writers

S.Order	a	b	c	d	e	f	g
Meanings	To Invent	To Innovate	Problem solving	Adventurous thinking	To Create something unique & Novel	Divergent thinking	Any other
No. of Responses	7	12	7	9	25	6	4
Percentages	17.5	30	17.5	22.5	62.5	15	10

This table presents the analysis of the responses of the creative-writers with regard to the meaning of creativity in general. It may mean something to a scientist, something to a social philosopher, something to a psychologist, and some other to an artist. But all opinions would converge to the same general notation of novelty, uniqueness and usefulness.

As per the above table 1. sixty two point five per cent of the responses marked that creativity means, to create something unique and novel. 2. The next majority of the responses (30 percent) indicated that the meaning of creativity is to innovate. 3. A reasonable number of responses (22.5) also indicated that creativity is 'an adventurous thinking.' 4. While, equal opinion is distributed over the two ideas of 'to invent' and 'problem solving' 5. and very few responses marked divergent thinking.

The above opinions are all the constituents or attributes of the same whole creativity. They are like different tributaries, representing different levels of creativity such as to invent, to innovate, problem-solving and to create, depending upon their functions and quality. It is however obvious that adventurous thinking and divergent thinking symbolise the same quality, that is, departing from the beaten track.

Table 4.23: Concept of Creativity as per the sampled Creative-writers

S.Order	a	b	c	d	e	f	g	h	i	j
Concepts	Divine inspiration	As Madness near allied	Intuitive genius	As cosmic life	Association of ideas	Sublimation	Giftedness	Self Actualisation	Creative intuition	Any other
No.of Responses	6	0	9	1	12	4	6	8	11	5
Percentages	15	0	22.5	2.5	30	10	15	20	27.5	12.5

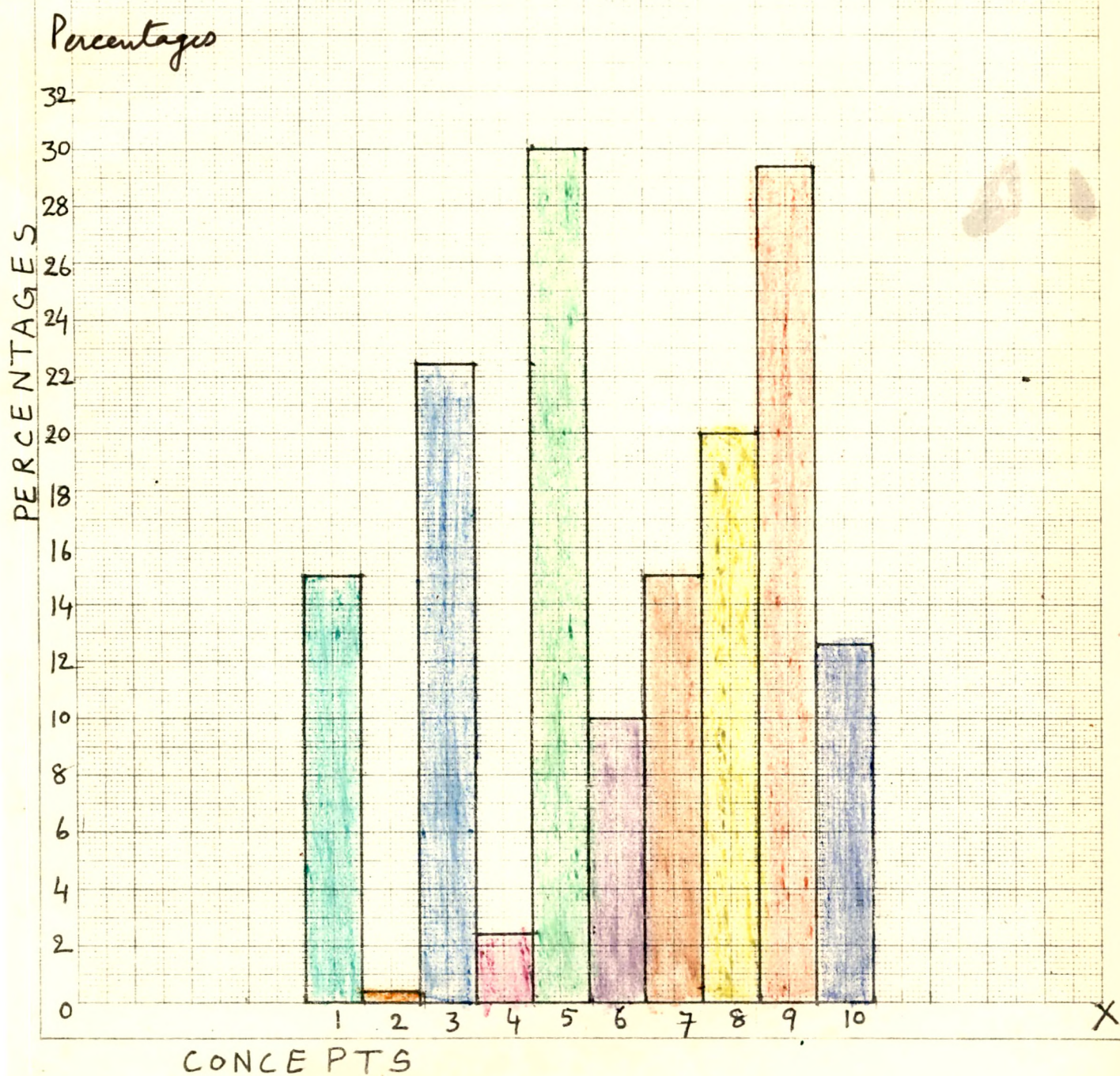
As per the concept of creativity the experts in philosophy, psychology, and sociology held different views, contrary to the traditional concept. The first two opinions represent the traditional concept; 'Intuitive genius' and 'creative ego' represent the philosophical concept; creativity as a part of the cosmic life, a biological view, association of ideas and sublimation reflect the psychoanalytic theory, while, giftedness and self-actualisation represent the sociologist's perception.

The responses of the creative-writers in the above table would speak of the concepts relevant to the creative-writing; 1. the highest

The Concept of Creative-Writing- The Creative-Writers' Views

X AXIS. 1cm = 1 Concept

Y AXIS. 1cm = 2 Percent



response (30%) is accorded to the concept of the 'association of the ideas; 2. The next majority of the responses (27.5) recorded 'creative intuition; 3. More or less an equal opinion is accorded for intuitive genius (22.5%) and self actualisation (20%); 4. Equal opinion (15%) is also expressed towards the traditional view of giftedness; 5. 10% of the responses echoed the psychoanalytic view of sublimation; 6. Only 2.5 per cent of the writers' responses marked the biologists' view of cosmic life. Lastly, it is quite interesting to note that there is a zero response or none of the writers agreed with the opinion that creativity is madness.

It is evident from the above that it is too much to say that creativity is decidedly this or that. Nevertheless there are two major opinions that should be regarded as pertinent to creative-writing-intuition and association of ideas. It is also possible that a few writers regard it as a sublimation or to actualise themselves. But certainly the modern thinking is not in terms of 'madness' which is a very useful conclusion. There is a research 'evidence' that the creative persons are highly perceptive and intuitive (Barron 1968). Sublimation reflects the psychoanalytic theory that the creative writers and the artists use their art as a 'defence technique' finding an expression to their unconscious desires. About creativity as madness the popular notion of a poet or a painter is that they are cranky, odd and Bohemian. But the picture was overdrawn and overgeneralised. In olden days, anything said against the popular notion was considered to be blasphemy and satanic; for example, Galileo and Monet were treated so for their revolu-

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tionary truths. But Wallace Stevens and T.S. Eliot are normal. Some of the creatives may behave odd, eccentric, and absentminded like Einstein. But certainly they are not psychotic. The only difference is that they are highly imaginative.

OBJECTIVE 1 AREA 3

TABLE 4.24: DEFINITIONS OF CREATIVE-WRITING BY THE SAMPLED CREATIVE-WRITERS

Not analytical but artistic 1.Cognitive	Expression of the Feelings, ideas etc. 2.Emotional	Kavi Dharma 3.Cognitive	Social Value 4.Cognitive	Self-realisation 5. Psychological
1. Creative-writing is that mode of writing which is less critical, and less analytical: but more inspiring, aesthetic in appeal and more harmonious	1. To give expression to one's own feelings in a unique form. 2. Novelty of expression rather than of thought	1. fulfilment of the 'Kavi dharma' of ego or vocation without looking for the fruits	1. to create an adventurous thinking in the mind of the reader.	1. A means of satisfying the inner urge through the inner active spirit
2. What is not otherwise imitator but original	3. to describe the hidden faces of things	2. Ability to imagine	2. thought-provoking and useful writing	2. that which provides a creative joy, advance, release and a sense of fulfillment.
3. Any piece of writing that is presented artistically.	4. to write about novel ideas in a lively manner.	3. that which presents a new perspective	3. it is to rouse the static society to a fine dynamic state	
4. Reasonable thinking.	5. writing of compressed conflicts.		4. that which helps change the society	
5. That which takes its base from the brain of the writer	6. One kind of flow of feelings or thinking		5. Something which can inspire, guide and give bliss	
6. Different from mundane writing, flexible and original	7. to pour the soul out and bury the smoke accumulated.		6. to lead an individual and the society to an eternal peace	
			7. that which arouses true feeling in the reader.	

This table presents the descriptions of the writers about creative writing. Their opinions are screened and furnished under five different headings - Not analytical but artistic, expression of the feelings ideas etc., a Kavidharma, social value and self-realisation.

1. Creative-writing is less analytical:

The first column indicates that creative-writing is decidedly less analytical and less critical, and more aesthetic and emotional, that which does not apply to reasoning and criticism but to the sense perception and sensitivity of feelings. The responses also strike a note of originality which is different from a mundane writing and as a thing of beauty. But two responses specially mentioned that creative writing is reasonable thinking and that which takes its basis from the brain of the writer. so the response on the whole hints that the creative writing is both of intellect and heart.

2. Creative-writing is emotional:

The second category of responses echo the famous definition of Wordsworth - that it is a 'spontaneous overflow of powerful feelings which also implies deep thinking, inner conflicts or to 'pour out the soul' as one the writers worded it.

3. Creative-writing is Kavidharma:

The third type of responses pronounced creative-writing as 'the poet's vocation or Kavidharma'. This means that the Poet's duty or task or his inclination is to write creatively. It is his impulse, inner direction or force. It also implies that it is a writing for writing sake without looking for the fruits. So also a painter, why does a painter paint or a writer write? Because he is highly imaginative and

looks at things with a new vision or perspective and it is his vocation.

4. Creative-writing is a Cognitive ability: (Social value)

The fourth type of responses reflect the value or the usefulness of the product from the individual and social point of view, and from the utility and pleasure point of view. The writers say that creative writing is that which creates an adventurous thinking in people, to make them thoughtful and rouse their feelings and change the society by a constructive criticism in a pleasing presentation.

It is true Shakespeare's Falstaff, Hamlet, Antony, Learles - all are the symbolic presentation of the weak men in the society. they point out the weaknesses and evils in the society. The poet exhorts the society but the presentation is so beautiful that (we) the readers empathise and fall in love with the characters and enjoy the fun and humour. Some of these writers also consider the creative-writing as something which inspires, guides and leads the society to dynamism, progressivism and eternal peace and bliss. One writer emphasized the pleasure from the view point of the reader. This social value in terms of the message to the society represents the cognitive factor, which is called the didactive value in literature.

5. Creative-writing is Self-Realisation:

Only a few responses stressed the point of self-realisation. They viewed creative writing as a means of satisfying the inner urge through

the inner active spirit. There may or may not be social value for their work. But he writes in order to satisfy his own creative urge or soul which will be restless, until it finds an expression or a release. The poet sometimes continues to write whether or not his work is recognised. Why? May be because it gives a creative joy, an advance and a sense of gratification which is the greatest incentive for the creative-writer.

Thus this table represents how creative-writing is distinct from analytical thinking, how it is affective as well as cognitive, how it is a poet's vocation as well as self-realisation and how it should be constructive from the utility point of view. But the social value is not to be judged from the materialistic point of view but from the moral and spiritual values points of view.

TABLE 4.25: DESCRIPTION OF THE POEM, STORY, ESSAY, AND NOVEL ACCORDING TO THE SAMPLED CREATIVE WRITERS

FORMS	POEM	STORY	ESSAY	NOVEL
1.	To create artistic beauty out of mundane ugliness (A)	1. Creating some characters having an idea coming to morality (C)	1. It is an outcome of a deep research study (C)	1. It is a story of characters. (C)
2.	Spontaneous flow of thought and emotions. (C)	2. a disciplined activity of moral perceptions(c)	2. Giving words to your mind only. (C)	2. fictitious (Psy)
3.	Musical, sublime seeing and feeling that fulfilment.(C)	3. Taking an incident as a basis or a human trait. (C)	3. a story that never ends. (C+E+P) trait. (C)	3. elaboration of various feelings(E)
4.	A composition which expresses the feelings of the heart(E)	4. a brief narration dealing with one feeling. (C)		4. that which deals with characters. (C+E)
5.	A poem as figurative expression (C)			5. Conveys a particular theme (C)
6.	thoughts, ideas expressed in a musical form (C+E)			6. life itself is presented as the drama (C+E+P)
7.	inspired by an incident (Er)			
8.	feelings recollected in tranquillity (E)			
9.	expression of inner feelings			
10.	Mixture of simple words with heavy meaning (C)			
11.	A poem helps to identify the cosmic (C)			
12.	Giving words to your heart. (C+E)			

This particular table presents the descriptions of the creative writers about four different forms of creative expression - the poem, the short story, the essay and the novel - Though the researcher is concerned about the first two - the poem and story, she put down the above four forms in view of their common use and popularity. The letter 'A' stands for aesthetic trait 'C' for cognitive factor, 'E' for emotional factor, and 'psy' for psychological factor.

The Poem:

The creative-writer's descriptions of the poem contained such phrases as 'artistic presentation, flow of thought, a musical composition or form, a figurative expression, an inspired thing a beauty of expression, theme, or the subject matter or an experience. The last two responses also pronounce that a poem is a means to identify the cosmic or giving words to the poets heart in a nut shell.

The Short Story:

The story in contrast to the poem mainly stresses the moral or human trait combined with a feeling. They stress the character sketch as an epitome of certain quality or feeling or a trait of personality. It is a brief narration directed at some moral principle.

The Essay:

The creative-writers responses clearly distinguished the essay as a product of knowledge or scholarship or research. They say that it is giving words to the mind, a story that never ends, and quite controversial in ideas.

The novel:

While a novel is described as a story of characters and their feelings elaborated having a particular theme, the incidents and the characters could be all fictitious, or real or historical, but it is a portrayal of life itself as a drama where imagination is at its best.

In sum up, creative-writing, whatever form it may be, is highly artistic, aesthetic, emotional, imaginative and verbal in expression.

OBJECTIVE 1 AREA 3

Table 4.26: What is a Creative Potential. How do you consider it as a Creative Writer?

S. Order	a	b	c	d	e	f
Choice-items	Hereditary	Acquired	A Talent rare	Mysterious	An Intuition	Any other?
No. of Responses	7	12	16	7	14	5
Percentage	17.5	30	40	17.5	35	12.5

This table analyses the responses of the creative-writers about the creative potential, whether it is a genetic influence, an acquired ability, an inborn talent, mystery which evades all explanation or an intuitive power.

1. Majority of the responses (40%) marked that creative-writing ability is a talent rare. God blesses a few individuals with this precious gift. Hence it is confined to a few chosen and selected persons.

2. Next majority of the responses (35%) have observed that it is an intuitive power which is seen more in the creative people.

3. The third opinion that figures important is, that creativity is 'an acquired ability,

4. while, equal opinion is distributed over the two concepts, heredity and mystery.

That creative writing is a talent rare is an unabating argument since the days of Plato. But the creative genius and talent are different in the sense that the former leaps above reason by imagination, quite novel, original and unique, while the latter is emulative, imitative and skill-oriented.

for example a talented painter draws a beautiful scenery but a genius imagines and gives originality to it like the impressionistic painters

2. that creative writing is the result of an intuitive genius is a philosopher's outlook.
3. that it is an acquired ability is the modern concept found on research. It presumes an universal presence of creativity in different degrees, and is enhanced by a favourable environment and proper education.
4. The heredity or the genetic concept of creativity was opened by Galton (1969) and later by Mckeen Cattell (1976) in America, who traced the history of the family, or the ancestral heritage of the creative writers, painters and scientists and discovered that eminent persons, or great geniuses or artists existed in the family background of the creative-persons of his sample. And therefore, he asserted the impact of the genetic transmission on his sample of writers.
5. lastly, that creativity is a mystery which denies all logic and scientific explanation, is quite an ancient view which kept away the researchers and educationists, as if it was holy oracle of the Greeks, But this view of mystery does not hold good in the modern period.

Table 4.27: Different stages in the process of creative-writing of the Sampled creative-writers.

Graham Wallas(1926)		a. The Process of composing a poem.		b. The stage of writing a Story		c. Poetic Career	
Agreement with Wallas (1926)		four stages					
Stages or Steps in Creative- Writing	a.	Preparation: This is the stage in which the problem is investigated from all directions. It includes the whole process of intellectual education, with its training in experimental and logical procedures, as well as the process of acquainting one self with background facts and knowledge.		1. An urge to express-consideration of the idea - expression, through a medium relieving.		1. Formation of ideas - rough note of the story - Advice of the elders - fair copy.	
	b.	Incubation: This is the stage when the individual is not consciously thinking about the problem; when it is simmering in him although he may seek relaxation from conscious effort.		2. Suggestion in the mind - thoughts get stirred - wake up in sleep-writing whatever comes-later creating the full form.		2. Election of the subject - collection of the material - scattering the important incidents all over the story and then the writing of the story.	
Stages or Steps in Creative- Writing	c.	Illumination: This is not to be confined to the flash of insight, but includes the psychological events that immediately precede and accompany its appearance		3. Invocation of the idea-extension - orientation - drafting the idea.		3. Thoughts stir up-scheme for presentation - actual writing- improvement - fair copy.	
	d.	Verification: It is the stage when the validity of the concepts is tested and the ideas reduced to an exact form.		4. Emotional and contemplative mood - leading to writing of a poem.		4. Thinking - composition of ideas transfer of ideas into sentences drafting.	
Stages or Steps in Creative- Writing	e.	Collection of ideas - perceiving in the mind - rough drafting and fair copy.		5. Incubation and Illumination		5. Incubation - Organisation - Expression	
	f.	A flash of an idea within takes a form either immediately - or it is there in the mind - later putting on the paper.		6. Stimulation - Provocation from the society - mental arrangement of the ideas and presentation.		6. Stimulation - Provocation from the society - mental arrangement of the ideas and presentation.	
Stages or Steps in Creative- Writing	g.	Thinking - organising drawing an oral picture - writing - a gap of three to four months - then writing-fair copy.		7. Thinking - organising drawing an oral picture - writing - a gap of three to four months - then writing-fair copy.		7. Thinking - organising drawing an oral picture - writing - a gap of three to four months - then writing-fair copy.	
	h.	As a writer in English		As a writer in English		As a writer in English	

This table presents the analysis of the creative-writers' opinions with regard to different stages in the psychic process of creative-writing. The act of creativity includes the 'Creative impulse' and the creative moment and the phenomena includes both 'perceiving' and 'doing'. Since the act is highly subjective and personal, the writer is required to reflect upon and recall the distinct stages involved in the process.

The question was understood by the creative writers in three different ways. 1. The first category simply accorded their response to the four stages mentioned by the researcher as an example. 2. Secondly, the creative-writers clearly described the steps in composing a poem and writing a story separately. And 3. lastly, a few mentioned the gradual steps and stages through which they have become creative writers, in other words, they mentioned their career, as a writer - the Process of becoming rather than being.

The first view of Wallas (1926) is a most recognised process of creative thinking. But there is a criticism laid against it. In the first place, the last stage of verification does not reflect the creative process. 2. They (the stages) are not so discrete and compartmental. 3. Some times they are overlapping. 4. they are mainly based on the fields of Scientific and mathematical creativity. Hence the division is not completely applicable to the aesthetic and literary creativity.

The process described in the Poetic Composition is as follows.

- a. 1. An urge or suggestion in the mind - Invocation of the idea, and then
 2. simply expression
 3. fair copying, and
 4. Revision
- b. Some writers expressed only two stages.
 1. Incubation or contemplation
 2. Expression.
- c. Others said:
 1. first a flash of idea.
 2. a gap of 3 or 4 weeks, and
 3. expression one fine morning.

While, under story-writing the creative-writers indicated the following steps:

1. Election of the subject - Formation of ideas - mental organisation - and drafting.
2. Thoughts stir up - Scheming the presentation - actual writing - improving upon and fair copy.
3. Incubation - Organisation - Expression.
4. Stimulation - Provocation from the society - mental arrangement of the ideas - and persentation.
5. Thinking - Organising - drawing an oral picture - drafting - a gap of time - and then fair copy.

Thus the process of composing a poem seem to be differing from Wallas' division of the creative process. The poets seem to be quite individualistic in the process. 1. For some only the creative urge or inspiration and expresion figured important; 2. for a few incubation in the sense of revirie or brooding or contemplation and then creative expression figured important; 3. while for some others, a flash of an idea - a long gap and then expression were found to be the important stages in creative - writing. On the whole, it seems inspiration and expression occur simultaneóusly in a poetic composition. Speaking about inspiration Spender (1946) says; "inspiration is thebeginning of a poem and it is also its final, goal, it is the first idea which drops into the poet's mind and it is the final idea which he at last achieves in words.."

But the steps described by the creative writers under the story-writing are nearer to the stages described by Wallas, for it seems to be more of a selection of the topic, scheming, thinking and organisation of the material; more of a plot construction and organisation than pure inspiration.

As per the third way of understanding, two poets presented how they have become writers. One writer stated that his first impulse was evolved from romanticism which passed into cynicism and mysticism. The other writer mentioned that he wrote in the regional language first and later in English.

OBJECTIVE 1 AREA 3

Table 4.28: Sources of creative - Expression according to the sampled Creative - writers.

S.order	A	B	C	D	E
Sources	Inspiration (Urge expression or divine force)	Environment (religious social and physical)	Conflict in the sub conscious Mind.	Dissatisfaction or anger with society and people.	Any other?
No. of responses	19	18	8	8	4
Percentage	47.5	45	20	20	10

This table specifically draws one's attention to the question whence cometh the power of expression and wherefore does it come. What is his source - is it an innate urge, or from outside environment? Is it the sub conscious which is thought to be the reservoir of undesirable and unfulfilled wishes and wants, or a genuinely dissatisfied mind such as Joseph Addison and Steele in English literature who ridiculed, the Whigs and Tories of England in the Coverly Papers and Panuganti Lakshmi Narasimham who pointed out the social evils, in Telugu Literature.

In the present study- sample of forty creative writers, 1. majority of them (47.5%) marked 'inspiration or the innate urge' as their source of creative writing. 2. Next majority of the response (45%) indicated the environment as their source of expression. 3. While, twenty per cent of the responses upheld the psychoanalytic conviction and a righteous anger with the society.

Inspiration here refers to both the platonic sense of divine inspiration and the ordinary sense. It was traditionally believed that the poets and prophets were inspired by gods and goddesses. For example Dante and Milton invoked the Muse of poetry to bless them with inspiration. There are many Indian poets who also believe in some divine force. In the second sense it means an urge for expression which is not known, but is sudden and spontaneous. In both ways it results in a spontaneous expression which is of first rate quality according to many literary critics, and in both ways it is from above, in which the poet is only a tool and has no control over it.

As per the environment, as a source of creative writing research has shown, that it not only shapes the personality but also stimulates creativity. The poet draws his inspiration from the environment. Environment comprises the physical environment, the nature and the surrounding, the people, and the school, home and the society at large. The writer draws his inspiration and themes, or his insights and flashes from Nature like the Romantic poets and, in his encounters with the people, in the school, at home and society.

A few writers showed their subconscious mind as the source of their ideas and insights, which is not palatable to the psychoanalysts, although Kubie (1958) contended it. So also anger or rage with the society, if it is not clubbed with humour results in a destructive Creativity or cynicism.

On the whole it is gratifying to note that inspiration and environment are the main sources from which most of the creative writers drew their inspiration.

DISCUSSION:

the analysis of this area 3 in relation to the meaning, concept and definitions of creativity and creative-writing, description of its forms, the nature of the creative potential, various stages in creative-writing process and the sources of expression, yielded the following conclusions.

1. Most of the creative writers consider creativity as producing something novel and unique, equal opinion is also distributed on the other concepts i.e., innovation, adventurous thinking, inventiveness and problem solving. Only fifteen per cent of the responses showed that creativity is divergent thinking.
2. About the concept of creativity more or less equal opinion is distributed over the alternatives. However, majority of the responses (30%) indicated that creativity is an association of ideas. Next majority of the responses (27.5%) are in favour of creative intuition. Equal consideration is also given to the concepts of 'intuitive genius' and 'self-actualisation'. A few responses of the writers also uphold the notion of 'divine inspiration', 'giftedness', 'sublimation' and 'cosmic life'. It is quite interesting to note that none of the writers complied with the notion that creativity is 'madness'.

3. As per the definition of creative writing - the creative writers described it, 1. as something which is not analytical but artistic and aesthetic 2. expression of the feelings and ideas (the affective) 3. as an vocation or the 'Kavi Dharma' (Cognitive) 4. as something which is useful to the society (cognitive) and 5. self-realisation. (psychological).
4. With regard to the descriptions of the forms of creative writing, most of the responses of the creative writers echoed Wordsworth's quotation of a spontaneous overflow of powerful feelings recollected in tranquillity, a thing of beauty which is musical in nature and figurative in expression; a story is considered to be a disciplined activity coming to morality, taking an incident as a basis, the essay is thought to be an outcome of scholarship, and a research study, or giving words to one's mind; or a story that never ends; while a novel is described as the long story, dealing with life and characters with an elaboration of feelings.
5. Next, the creative potential is regarded as a talent rare, and creative-intuition mainly, while a few also perceive it to be an acquired ability, the others said it is hereditary. There are still a few who believe the creative-writing to be a mystery unknown.
6. With regard to the question of the stages of creative-writing process, it is understood in three different ways. 1. Some writers simply concurred with the Graham Wallas' stages of the creative process. 2. Majority of the writers described the stages involved separately in the poetic - composition and story-writing. 1. The writers indica-

ted two important stages in poem-writing-inspiration on contemplation and expression 2. and in story-writing - a flash of an idea, collection of materials - mental organisation and drafting of expression. Here inspiration is incidental.

7. Lastly, most of the writers mentioned 'divine inspiration as their source of expression (47.5%), equal opinion (45%) is also recorded to 'environment' as the source of expression. Others mentioned 'the conflict in the subconscious mind' and 'discontent with people and society' as their source of inspiration.

On the whole the general trend is that there is a great variety in the perceptual thinking of the writers. Which unables the researcher to arrive at definite, and clear cut conclusions.

4.2.4. THE COMPONENTS AND DOMINANT FACTORS OF THE CREATIVE-WRITING

TABLE 4.29: THE COMPONENTS OF CREATIVE-WRITING PREFERRED BY THE SAMPLED CREATIVE-WRITERS

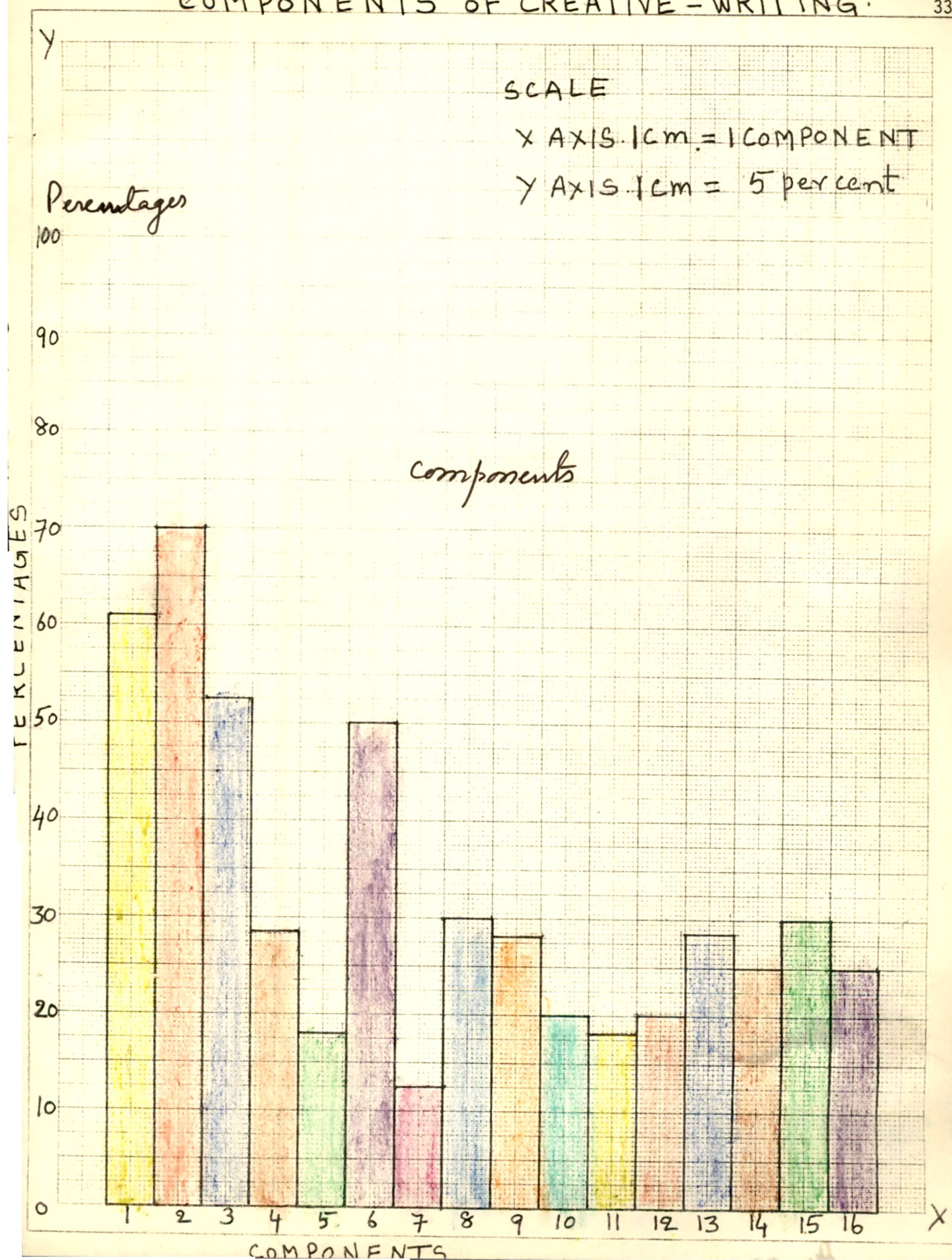
S.order	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q
Component	Sensi-	Origini-	Flu-	Flexi-	Elabo-	Imagi-	Fan-	Symbo-	Humour	Mood	Play-	Ima-	Fig-	Open-	Thought	emotion	Un-
tivity	ality	nality	ency	bility	ration	nation	tasy	lism			ful-	gery	rati-	ness	content		decided
											ness		ve	to			Any
													expre-	expe-			other
													ssion	rience			
Response																	
Number	25	28	22	11	7	20	6	12	11	8	7	8	10	10	12	10	
Percentage	62.5	70	55	27.5	17.5	50	15	30	27.5	20	17.5	20	27.5	25	30	25	

This table:4.29 deals with an important question of the components of creative-writing. Some of the above like sensitivity, originality etc. are common to the three types of creativity - scientific, artistic and poetic. So components reflecting the literary devices such as imagery, symbolism are added to the list since they figure important in creative-writing. The writers' choices are analysed in terms of the percentages. (The properties of each component are described in the first chapter)

1. Of all the components, 'originality' seems to be outstanding. Seventy per cent of the writers preferred it. 2. Sensitivity is given a second place (62.5%). 3. Next fluency and imagination are found in the order of significance. 4. equal opinion (30%) of the writers is distributed over symbolism and thought content. 5. an equal opinion (27.5%) also distributed over 'flexibility', 'humour', and 'figurative expression.' 6. next 'openness to experience and emotion' come in the order of importance (25%) 7. 'mood and imager' are found to be equally important since 20 per cent of the choices in each are marked. 8. seventeen point five choices in each preferred elaboration and playfulness. 9. while 'fantasy' scored the least of the responses.

THE CREATIVE WRITERS' PREFERENCES OF COMPONENTS OF CREATIVE-WRITING.

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The components could be classified as the cognitive factors, Affective factors, Literary components and the psychological ones as mentioned earlier, and they are arranged in an order of percentages as per the writers' choices.

1. Originality	C
2. Sensitivity	E
3. Fluency	C
4. Imagination	P
5. Symbolism	C
6. Thought content	C
7. Flexibility	C
8. Humour	P
9. Figurative expression	C
10. Openness to experience	P
11. Emotion	E
12. Mood	E
13. Imagery	C
14. Elaboration	C
15. Playfulness, and	P
16. Fantasy	P

C -- stands for cognitive

E -- emotional

P -- psychological

From the above data three significant points are highlighted; that 1. psychologists like Guilford and Torrance gave only five components as contributing to creative-writing; the psychologists like Freud and Jung spoke of three psychological factors, and the poets and literary critics like Diachas discussed the rest as the emotional and organisational elements. (listed in the first chapter). But the present sampled creative writers' responses upheld all of them in creative-writing; that 2. the order that their responses indicated is different from Guilford's. For instance the component of elaboration found fourteenth place in the list; and 3. that their responses revealed least preference to the component of playfulness and fantasy.

OBJECTIVE 1 AREA 4

TABLE 4.30: DOMINANT FACTORS IN CREATIVE-WRITING ACCORDING TO THE SAMPLED CREATIVE-WRITERS

S.order	a	b	c	d	e	f	g
Factors	Intellect	Knowledge of the elements of writing	Biological inheritance	Heart or emotions	Both intellect and heart	Intuition	Unknown
Number of responses	13	13	4	22	17	17	5
Percentage	32.5	32.5	10	55	43	43	12.5

This table 4.30 analyses the responses of the creative-writers, in terms of the dominant factors in creative-writing, or the factors which play an active role in creative-writing, whether it is 'intellect' knowledge of the elements of creative-writing, the biological creative force, the heart or the emotions, the intellect and heart together or the intuition.

Once again a wide variance of opinions is observed. 1. Majority of the responses (55%), accounted the heart to creative-writing. 2. Equal per centage of responses (43% in each) accounted both intellect and heart and intuition to creative-writing. 3. Thirty two point five per cent of the responses in each, pronounced 'intellect and elements of creative-writing. 4. While, only ten per cent marked the 'biological inheritance' in the basic sense of procreation.

The general trend of this table is 1. that 'heart' seems to be the seat of creative-writing. 2. that intellect and heart and intuition are found to be equally playing a predominant role in creative-writing. 3. the creative writers seem to have given some attention to the intellect separately and the knowledge of elements of the creative-writing piece. 4. While 'the biological inheritance' of creative-writing ability, seems to be less preferred. this is a scientific opinion, that the creative achievements are directed by the 'creative force, that is present in the form of "plasma" in every human being.'

INTERPRETATION:

This is a very crucial section which gives an idea about the significance of various components of creative-writing and the dominant factors at work. The analysis of the data yielded the following conclusions.

1. All the sixteen components were found to be important in creative-writing by the creative writers.

2. But the order of importance is as follows:

OBJECTIVE 1 AREA 4

Table 4.30. a. The components of creative-writing as per the frequency of the responses of the sampled creative-writers.

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

It is obvious from table 4.30.a.that originality seems to be highly important in creative writing from the writers' point of view. Next only sensitivity, fluency, imagination and others. Fantasy, the psychological factor which is is not an index of good mental health, is found to be least significant.

3. As per the next point, which factor plays a dominant role in creative-writing (whether it is intellect, Knowledge of the elements of writing creativity, biological inheritance, the heart or the emotions, both intellect and heart and intuition)
1. Majority of the writers felt that it is heart the seat of passions that plays a significant role in creative-writing.
2. Next majority of the responses (43 per cent) in each felt that both the heart and head, and intuition are important.
3. 32.5 per cent of the responses in each, felt that intellect and knowledge of the elements of creative expression are important.
4. While only ten per cent of the responses concorded with the concept of 'biological inheritance'.

These conclusions will serve as a feedback to the next objective of identifying the creative-writing ability in the student-teachers.

OBJECTIVE 1 AREA 5

4.2.5. The creative-writers' reaction to the public-criticism, the suggestions for identification and cultivation of creative writing ability and supposed philosophy of life of the creative writers.

This section constitutes the last area of the creative writers opinionnaire which deals with such individual question as : 1. What would be the creative writer's attitude to the publisher, if he compels

him to write, 2. how would he react and respond to the public criticism, and most importantly 3. what are his suggestions as to identify, and 4. nurture the creative-writing ability in the younger generation, 5. whether mother tongue alone is the fittest medium of creative writing, 6. and his philosophy of life as inferred from his preferences of the statements, which were observed by great men incidentally.

The above concepts are very important in order to know the writer's feelings when he was forced to write on compulsion, whether he would welcome only praise and respond to it, whether he has any specific suggestions to make for identifying and nurturing of the creative writing potential, whether one can write creatively only in his mother tongue and whether he is optimistic, cynical as per his philosophy of life, because it colours the style of his writing, and what he writes takes the stamp of his own personality.

The outcome of this analysis will be helpful in three ways -

1. to build a complete picture of the creative-writer.
2. to arrive at some directives, as per the issue of identifying and nurturing of creative-writing, in the budding writers of the student-teachers of English methodology, and
3. to ascertain whether creative writing could be developed only in one's own mother tongue.

OBJECTIVE 1 AREA 5

Table 4.31: The sampled creative writers' reaction when forced to write by the publisher

S.order	a	b	c	d
Reactions	Don't feel like writing	Accepts the offer	Struggles hard for ideas	Undecided
No. of Responses	9	21	8	2
Percentages	22.5	52.5.	20	5

This table presents the analysis of the creative-writer's responses, in terms of their attitude, when they were forced to write either by the publisher or by some agency. 1. Majority of the writers (52.5%) indicated that they would accept the offer from the publisher. 2. Twenty two point five percent of the writers declared that 'they don't feel like writing 3. while twenty percent of the writers expressed that they struggle hard for ideas when forced and 4. 10% are undecided.

1. Most of the writers have reported that they would agree to write on compulsion, may be because they take it as a credit or an opportunity. It is also possible that they have confidence in themselves. 2. The second group of writers reported their unwillingness to write on compulsion may be because their main source of creative expression is 'inspiration' which cannot be forced whenever they like. 3. The third category

of writer's opinions revealed decidedly, the uneasiness and hard struggle involved in creative-writing effort or at will in a forced situation.

Many writers in the past also expressed the same opinion. Stephen Spender (1946), Jean Cocteau and Rainer Maria Rilke (1971), a German poet, expressed how easy, quick and effortless is the creative expression by inspiration and how difficult it is to write creatively by effort.

OBJECTIVE 1 AREA 5

Table 4.32: The sampled creative-writer's reaction to the public criticism.

S.order	a	b	c	d	e	f	g
Reactions	Annoyed	Indifferent	Accept Positively	Discard writing	Don't care at all	casual	Undecided
No. of Responses	2	7	23	1	8	7	3
Percentage	5	17.5	57.5	2.5	20	17.5	8

The present table 4.32 furnishes the analysis of the responses of the creative writers, with reference to their reaction to the public criticism. Generally a word of praise, approval, appreciation or encouragement will serve as an incentive and reinforcement of the act in the person. Here the writer's revealed their feelings on facing the public criticism.

1. It is obvious that majority of the writers (57.5%) are open to criticism. 2. Twenty per cent of the responses expressed, that they don't care at all for such criticism. 3. Seventeen point five per cent of the responses in each indicated, that they would be either, indifferent to such criticism or take it casually. 4. Five percent of the creative-writers showed that the public criticism would cause to them, and 5. 2.5 per cent of the responses only declared that they would discard creative writing.

As per the psychological research on learning too, the praise increases learning, while punishment or blame does the opposite. Therefore, a constructive criticism would be certainly welcoming to the creative-writer to improve upon his work. This point is further established in the succeeding table.

OBJECTIVE 1 AREA 5

Table 4.33: The sampled creative writers' response to the comments.

S.Order	a	b	c
Nature of the comments	Favourable Comments	Adverse Remarks	Suggestive Comments
No. of Responses	15	12	27
Percentages	37.5	30	67.5

This table 4.33 specifically points out the creative-writers' preference and response to the sort of the public criticism - whether

they would respond to the favourable comments, adverse comments or the suggestive remarks.

The percentages of three kinds of responses present a glaring difference, 1. 67.5 per cent of the responses indicated that they would respond to the suggestive comments; 2. 37.5 per cent of the responses revealed that they would respond to the favourable comments; and 3. 30 per cent of the responses only, showed that they would respond to the adverse comments too.

As discussed in the previous table 4.33 a constructive criticism on the whole is invited by the creative-writers to a great extent, while they give less recognition to the praise and blame exclusively.

OBJECTIVE 1 AREA 5

Table 4.34 : Whether one can write creatively only in the mother tongue.

The sampled creative-writers' opinions.

a. Frequency Analysis:-

S. Order	1	2
Response	Yes	No.
No. of Responses	15	25
Percentage	37.5	62.5

b. Qualitative analysis:

REASONS:

- | | |
|--|--|
| 1. Because mother tongue or language one is the natural language for the writer. | 1. Facility in a foreign language can be acquired; |
| 2. Because of a better mastery and an urge to write . | 2. With proficiency one can write in any language! |
| 3. Because the writer is at home with the culture, ideas and references. | 3. depends on the practice and command of the language; |
| 4. Expression will be better and easy, and | 4. all languages do belong to one family. |
| 5. For a better quality. | 5. a genius can master any language, and can write in it |
| | 6. One can write in any language if he knows the art of creativity. |
| | 7. No language is a barrier for creative expression but fluency is required. |
-

This table 4.34 presents the frequency analysis and qualitative analysis which specifically deals with the popular belief, that creative-writing could be encouraged only in the mother tongue, or could it be extended to all the language in the school curriculum.

1. As per the responses of the creative-writers 37.5 percent of them said, that creative-writing is possible only in the mother tongue and they established their argument by furnishing such reasons as 1. the naturalness of the language, better mastery of it. 2. deep-rootedness in the culture, and the mythology of the society, and in view of spontaneous expression and better quality.

Therefore, a good command of the language seems to be the primary requisite, but for a genius it is no problem. What is required is the ability of creative expression or the art of writing. As per the question of naturalness, spontaneity, roots in the culture and quality, much depends upon the person's intimacy with English, the reading habits, and the mode of thinking. There is good evidence as per the table of the writer's medium of creative expression (table No.4.5) that most of them have been writing in English besides their own mother tongue.

2. But majority of the writers (62.5 percent) denied the proposition of creative-writing only in the mother tongue on the ground, that creative-writing consists of two basic ingredients - the creative impulse and the knowledge of the language - It is no use, if one possessed the latter without the former which is a natural, and inner potential, while the latter (language) can be very well acquired. sometimes the creative impulse and release discovers its own expression.

About the question of 'cultural roots' Cartland in one of her novels on one occasion says, 'there is no such question as the uprootedness of the culture'. A writer can establish his own roots whichever culture he is placed in'. There are many writers who spoke about other countries, cultures and traditions. Many English writers wrote about French Revolution, about the German culture, and the Indian writers too wrote about the English culture. 'A Passage to England' by Nirad Chaudhury is a good evidence to this. In addition, English is considered to be the best medium, through which the Indian culture can be presented to the world as Tagore, Aurobindo did. The creative writers seem to be taking it as 'a challenge' as Bhabani Bhattacharya says. When friends and critics objected to Kamala Das' writing in English, she said "why not leave me alone, .. everyone of you, why not let me speak in any language I like"

OBJECTIVE 1 AREA 5

Table 4.35: Suggestions offered for identifying the creative writing talent by the sampled creative writers

Types of suggestion	Observations	Exercises	Testing through standard test	Hobbies pursued	Participation in the literary activities	By judging students writing
Suggestions.	1. observing them in discussions from the view point of originality, and new ideas.	1. Giving some exercises in creative writing.	1. by asking questions about the traditional concepts.	1. By knowing their hobbies and day dreams	1. By their participation in the literary debates and elocutions	1. Reading the writings of the students' (compositions)
	2. by observing their love for rhyming words in speech.	2. By word-building exercises.	2. by testing the students in the components of creativity such as sensitivity, originality, fluency, flexibility and elaboration.	2. Through the co-curricular activities.	2. By their contributions to the college magazine.	2. By observing the style of presentations.
	3. by observing the characteristics of fullness, independence, thinking, self confidence imaginative thinking etc.	3. By giving exercises in imagination.				3. By allowing them to write and read, addresses and songs of praise at the college functions.

This particular question is open-ended. So the investigator categorised the responses of the creative-writers and presented in table no. 4.35

This table 4.35 presents the suggestions of the creative-writers, towards the question of identifying the budding creativity in the student-teachers or in any children. They suggested five distinct methods, by which the teacher or the researcher can detect the amateur talent - by observation, through creative-writing exercises, by testing them in (the cognitive elements of Guilford and Torrance) through their interests and hobbies, by their inclination to the literary activities in the college, and by going through their written exercises or compositions.

The first method of identifying the creative talent or ability is, to observe the students in the class room. The cognitive factors of creativity such as sensitivity, originality etc. could be observed by the teacher while the students are engaged in discussions. The love for rhythm and rhyme, the ability to speak in simile and Metaphor and the aesthetic sensitivity could also be recognised in their conversations. Lastly the creative personality traits such as independent thinking, self confidence could also be identified by their overt behaviour.

The second method of identification suggested by the present writers was giving some exercises in creative-writing such as story writing and poetic composition which are adopted in the present study, word-building and word fluency exercises and some exercises in imagination.

The third way of identification suggested by them is by standardised tests of creativity - the tests of divergent thinking.

The fourth way is to detect the creative-writing disposition by their interest in the type of hobbies they pursue, their dreams and their special likings.

The fifth way is to detect their creative-writing aptitude by their actual participation in the related literary activities.

Lastly, the teacher can identify the creative-writing potential of the student-teachers by actually evaluating their composition exercises, poetic compositions, addresses, felicitations and songs of praise

either in prose or verse at the time of college events.

The above suggestions for identification of the creative-writing ability in the student-teachers are of immense value from the practical point of view of detecting the talent in creative-writing.

OBJECTIVE 1 AREA 5

Table 4.36 : a. Can creative-writing be nurtured. If so methods of nurturing it as per the sampled creative writers.

S.order	1	2	
<hr/>			
Response	Yes	No	
<hr/>			
No. of responses	40	-	
<hr/>			
Percentages	100		
<hr/>			
Method	By Cultivation of appreciation and imaginative thinking.	By giving Freedom and opportunities	Encouragement
<hr/>			
4.36b.	1. Developing interest and appreciation of literature by reading great works.	1. Giving freedom and enjoyment of the creative activity rather than competition.	1. Appreciate the new and rare ideas.
	2. Referring to great authors and books.	2. Giving opportunities to participate in various creative activi-	2. Encouraging the students to participate in the fine arts.
	3. Giving story and		

Exercises	poem writing exercises in the class	ties	3. Encouraging the contemplative activity.
	4. Advising publications and contributions.	3. Adopting a democratic approach in the class room	4. Stimulating the creative expression.
	5. Developing sense perception, imaginative thinking, fluency, and flexibility.	4. Allowing a free voice of criticising the social customs, traditions, systems and organisations.	5. Instilling confidence.
	6. Conducting the brain storming sessions.	5. Giving opportunities to read their compositions to the class and at the college functions.	6. Releasing the creative impulse.
	7. Exposing the students to the beauty of nature and experience.		7. Encouraging original thinking and expression.
	8. Developing sensitivity to things and values of life and its phenomena		8. Respecting the odd and original ideas.
			9. By encouraging to maintain a diary and personal writings.

Table 4.36a. shows the positive thinking of the present writers as per the question of nurturing the creative-writing ability in the students. All of them seem to be of the opinion that it can be nurtured.

The second part of the table 4.36 presents the suggestions of the creative-writers in terms of the development of creative-writing ability in the students in the class room. The suggestions were grouped under three specific headings - 1. Development of literary appreciation and cultivation of the creative-thinking abilities, 2. giving freedom of

thinking, and 3. opportunities and giving encouragement in the early efforts of creative-writing by the student-teachers.

The first category of suggestions for nurturing creative-writing talent includes-rousing the enthusiasm of the students by reading great literature, developing the creative-writing abilities and imagination, developing sensitivity to things, sounds, sights and the whole panorama of life, exposing them to the beauty of nature and experiences, and by encouraging to write a poem or a story in the class room.

The second category of the suggestions include, giving freedom to the students to enjoy their work, adopting a democratic approach, allowing them to come out with original ideas, criticism of men and matters, and by giving them opportunities to participate in the creative-writing activities and read their compositions to their peers.

Encouragement is the third category considered to be the most effective way of facilitating and sustaining the creative writing potential. It can be in the shape of an approval, a word of praise for the new ideas, instruction of a suggestion, stimulation and instilling confidence, encouraging personal writings, and contributions to the college magazine etc.

From the above analysis it is obvious that on the whole a teacher could very well observe, identify and nurture creative-writing in the class room through the curriculum exercises, and activities, since she

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is mostly associated with them, and as most of the time the students are in the college or school.

The knowledge of these techniques would keep the student - teacher in a better position not only to identify the talented but also encourage them in the class room situation.

Table 4.37: The sampled Creative Writers' Philosophy of life inferred from their choices.

NO	a	b	c	d	e	f	g	h	i
Statements or Choices	Life is like a game where one man's loss is another man's gain	We are like Tennis balls tossed to and fro in the hands of	Good and evil after all, are two sides of the same coin.	Of course, love is the binding and governing principle of the universe.	It is in our mind whether to create a hell or a heaven.	What is a religion? Its nothing but cultivation of the basic values such as honesty, and integrity of mind and character.	No man but a block-head, ever wrote, except for money.	Help if you can, other wise restrain from harming.	Unmarked
Resonse	1	3	5	7	12	4	1	1	6
Percentages	2.5	7.5	12.5	17.5	30	10	2.5	2.5	15

This particular table 4.37 presents the creative-writer's preference to some of the famous observations made by great authors and philosophers, which may reflect his personal beliefs and convictions. This is of utmost importance since a writer's work is greatly influenced by his philosophy of life - whether they are optimistic, cynical, materialistic or egalitarian. There are eight statements each of them reflecting one ideology such as -1. life is but a game; 2. the principle of fate; 3. a positive or an optimistic attitude to life; 4. the Universal principle of love 5. self-making 6. faith in basic values; 7. creative-writing as business; and lastly 8. the egalitarian outlook. It is a kind of projective technique which is expected to reveal the writer's mind.

1. Majority of the writers that is 30 per cent preferred 'e' that reads, that it is in ones mind to create a hell or a heaven; 2. the next majority of the responses (17.5 per cent) marked statement 'd' that is concerned with the universal principle of 'love'; 3. Next follows statements c, f and b (12.5, 10, 7.5 percent) which spelled equal treatment of good and evil in life; integrity of mind and character, and the cynical view of Webster's Duchess of Malfi respectively. 4. very little preference is shown for the statement 'a', 'g', 'h' (2.5 percent) which imply that life is a game, creative-writing as a business, and the egalitarian outlook of the writer respectively.

The general trend of the above writers' responses is 1. that most of them preferred the lines quoted from Paradise Lost, Book IX of Milton, where, Satan having been driven by the arch - angel from Heaven to hell, did not want to give up his courage. So he says to his followers.

'what though the Heaven is lost
All is not lost.

It is in our mind to create
a hell or heaven.'

The above lines reflect the characteristics of 'undaunted courage and self-confidence, and therefore, the researcher inferred that most of the sampled creative-writers believe in 'self-making', since they marked this item.

2. Then next majority of the responses of the sampled creative-writers reveal their conviction of the universal principle of love which is sustaining the human species. In fact, most of the writers rather the greatest of their works are highly romantic in theme.

3. Some writers reflected their tendency of accepting life with all its joy and sorrow, pleasure and pain i.e. life in toto by preferring the statement 'c'. This kind of writers, the researcher feels must be very steady and balanced in their mind and behaviour.

4. Most of the writers in general may be highly religious but perhaps their religious conviction is more inclined to the desirability of basic values in ones life. Therefore, they must have preferred the statement 'f'.

5. The fifth kind of responses reflected a cynical attitude to life - the principle of 'fate', or 'destiny: The statement 'b' are lines cited from The 'Duchess of Malfi' by John Webster; a great tragedy where the duchess and her husband had to behave secretive of their marriage for fear of her two cruel brothers. So in one of such grave situations she utters these words" Therefore, the researcher inferred this view as cynical which is contrary to the first and third views of 'self-making' and 'optimism'.

6. It is also interesting to note that a few sampled writers seem to be looking at life as a game where one man's loss is another man's gain - a very sportive thinking indeed!

7. One can also observe a few writers of the present sample who look upon money as the most valuable goal as Samuel Johnson for creative writing, for which weakness he was very much criticised, of course, with all due admiration for him as a great genius. However, looking upon creative-writing as a business, the researcher feels undesirable.

8. Lastly, it is a very little response, the sampled creative-writer's reflected an egalitarian outlook to fellow humanbeings by upholding the statement 'h'. May be they are more sensitive to human values and suffering of fellow beings, humanistic or more empathetic in nature.

Thus, this is the picture that emerged through the sampled creative-writer's preferences of the statements furnished. However, the

above writer's philosophy is only an inference and hence it is a supposed conviction or an idea projected.

4.2.6. The over all picture of the first objective

In the creative act the person is more important than the product and according to Bruner (1962) the act of one creating is the act of a whole man, that it is this, rather than the product that makes it good and worthy. It includes the nature and conditions under which it is produced and his mental processes. It is this 'an all-embracing characteristic of the creative process' that the researcher aimed at.' Therefore the first objective of the study was intended to study the biographical features of the creative writers, the creative experience, the meaning, concept, definition and sources of creativity and stages of the creative-writing process, the components and the dominant factors of creativity and finally, the creative-writers' reaction to the public criticism, their suggestions for identifying and nurturing creative writing, and his supposed philosophy of life. The results of the study of this objective are mentioned here-below under the above five headings.

a. The Biographical features of the creative-writers:

It comprises of eight different points of the creative-writers:

1. All the creative-writers except four, are job holders for whom creative writing is only another hobby. And they are mostly from the teaching profession.
2. The creative-writers have been writing in all most all forms - the

story, poem, essay, novel, drama and a book. But the story - writing, next the essay, and the poem seem to have been commonly used.

3. Most of them seem to be award winners for their works.
4. All most all the creative-writers seem to be pursuing a wide range of hobbies of which, the literary hobbies figure important (L) and next, the aesthetic (A).
5. Most of the writers have had a good academic record, (40%) belonging to the above average level of intelligence and won fellowships for their academic excellence.
6. Interest in the literary activities flourished even at their school stage for, most of them (37%) reported that they won prizes in the literary debates, elocutions and essay writing etc.
7. About thirty seven percent of the creative writers reported to have a creative background of their parents and grand parents.
8. There are only a few creative-writers whose medium of expression is exclusively English or regional language. But majority of the writers have been writing in the mother tongue and English simultaneously.

b. The creative-writing Experience:

The creative writing experience reported by the creative-writers is described under thirteen different points.

1. Majority of the creative-writers reported that their main purpose of writing is their 'desire for expression and communication. A good number of them also mentioned 'love and enjoyment' as the main purpose

of creative-writing, while a few writers accounted it for their 'creative ego , 'name and fame' and a 'therapy.'

2. Most of the writers get to a start of the poem or a story by inspiration, while others do it by reverie, day-dreaming, and even by a conscious effort.
3. It seems the early hours of the morning are conducive for the creative-writing although, some of them do write in the midnight, during walk or travel or even in the public or in the midst of the people.
4. Most of the writers declared that they do believe in the 'organic form', the form that naturally comes with the content expression. The stress is on the expression of thought or feeling rather than on the traditional form of the creative piece.
5. The first buds of creative-writing were reported to have sprung in the adolescent period of the writers in most of the cases. While, a few of them had their creative-writing awareness for the first time in their college, University, middle age and even in their old age.
6. The creative writers described their first creative writing experience in such words as overjoyed, delighted, thrilled, gratified and relieved, and seemed to have viewed it as an 'effective surprise' in awe some wonder.
7. the first creative-writing efforts seem to have been discouraged mostly by the publisher or an editor, and to some extent, by the present and the teacher in the beginnings of the act.
8. Nature seems to be the main source of creative expression for most

of the writers. For some, interaction with people, and inner conflicts provided the source for creative expression. For others intimate love, patriotism and discontent with his own life, provided the urge for expression.

9. The creative writers expressed their liking for both English and regional language authors.
10. They were not only impressed with great writings but also were influenced by great wits irrespective of the language.
11. The creative-writers mentioned some significant characteristics of their favourite authors which can yield a useful criteria for the judgement and assessment of creative-writing.
12. Majority of the creative-writers denounced the idea that English is a barrier for creative-expression. On the other hand it is thought to be a most flexible vehicle of thought provided the urge for expression prevails. And lastly,
13. Most of the creative-writers announced their ability to recall and recite their poems in their public speeches.

c. Meaning, concept, definition, nature stages and sources of creative-writing.

The conclusions of this area are reported under seven different points.

1. Most of the creative-writers concurred with the meaning that creativity is 'producing something novel and unique'. More or less equal opinion is also distributed over 'innovation', and 'problem solving'.

But very few seem to have recognised the implications of divergent thinking.

2. About the concept of creativity almost an equal opinion is accorded to 'creativity as an association of ideas', and 'creative intuition'. A more or less equal consideration is also given to the concept of creativity as 'intuitive genius and self-actualisation. It is also obvious that the traditional concept of divine inspiration, giftedness, the psychoanalytic view of sublimation, and the biological view of cosmic life are prevailing. It is however, worth noting that none of the creative writers accepted the opinion that it is mere 'madness'.
3. The creative writers came out with five types of definitions of creative-writing 1. as something which is not analytic but distinctly artistic and aesthetic. 2. creative writing as an expression of one's feelings and ideas, 3. as an vocation of the poet, and as a socially useful product 4. and as a means of self-realisation, which reflect the aesthetic, the affective cognitive and the psychological factors of creative writing.
4. The creative-writers described the four forms of literary expression in the following manner.

POEM:

They echoed the words of Wordsworth that a poem is 'a spontaneous overflow of powerful feelings recollected in tranquillity'. Some of them considered it as a 'thing of beauty which is musical in nature and figurative in expression, Mostly the affective.

STORY:

A story is regarded as a disciplined activity built around some incident with a didactic purpose, which is mostly cognitive in nature.

ESSAY:

An essay is thought to be an outcome of the writer's scholarship and a deep research study, which is aptly described as giving words to one's mind, or a story that never ends. (cognitive in character)

NOVEL:

A novel is described as a long story dealing with men and incidents elaborately. (Cognitive as well as affective in character)

5. The creative-writers considered the creative potential as a talent rare and an intuitive power. A few writers also perceived it to be 'an acquired ability and genetic transmission or influence'. It is obvious that even in this age of science, there are a few writers who think of it as mysterious.
6. As to the question of the stages of the creative writing process, the creative-writers furnished three different opinions 1. some of them simply complied with the four traditional stages - preparation, Incubation, Illumination and verification, which is more appropriate to the story-writing rather than to the composition of the poem. The creative writer could identify only two stages in a poetic composition- Inspiration and Expression or contemplation and expression, while, in a story - writing all the four stages are clearly distinguished as

'Collection of the materials, plotting, organising, drafting and verification'. Thirdly, few writers mentioned some stages in their career as a writer, the way of their becoming.

7. Most of the creative-writers pronounced that some 'divine force' and 'environment' are their sources of creative expression. A few others declared that the subconscious mind or their anger and discontent with the society are their sources of creative-writing.

d. The components and dominant factors of creative-writing:

This unit is useful to arrive at the basic constituents and dominant factors of creative-writing act. In fact, this list of the components of the writers help in the assessment and judgement of the creative aptitude and the creative writing ability of the student teachers in the succeeding objective of the study.

1. The following order of the components would reflect the creative-writers view point of significance.

Table 4.38: The components of creative-writing in order of preference, by the sampled creative-writers.

S.NO.	COMPONENT	S.NO.	COMPONENT
1.	Originality	9.	Figurative expression
2.	Sensitivity	10.	Openness to experience
3.	Fluency	11.	Emotion
4.	Imagination	12.	Mood
5.	Symbolism	13.	Imagery
6.	Thought content	14.	Elaboration
7.	Flexibility	15.	Playfulness, and
8.	Humour	16.	Fantasy.

2. The opinion of the creative-writers is quite divided about the question of the dominant factors in the process of creative-writing. The order of importance is as follows:

S.ORDER	1.	2.	3.	4.	5.	6.	7.
Factors	Heart or Passions	Intellect and Heart	Intuition	Intellect	Knowledge of the Elements	Biological inheritance	unknown
No. of Responses	22	17	17	13	13	4	5
Percentage	24.2	18.68	18.68	14.28	14.28	4.39	5.49

e. The Creative-Writer's reaction on compulsion, at the public criti-

cism, their suggestions towards the identification and nurturing of creative-writing and the inferred philosophy of life:

This section was studied under seven specific points and the following are the conclusions.

1. Most of the creative-writers reported that they don't mind accepting the offer from the publisher even on compulsion. Perhaps they deem it as a privilege to do so. While, others informed that they don't feel like writing on compulsion and a few others stated that they have to struggle in order to perform the task.
2. Majority of the creative-writers expressed that they would accept the public criticism positively. Some writers spoke out, that they would be indifferent to such criticism and would remain casual. Only a few revealed that it would cause annoyance and results in giving up the very activity of writing creatively.
3. Most of the creative writers (67.5%) mentioned that they would respond to the 'suggestive comments'. While half of them in each reported that they would respond to 'favourable comments' and adverse remarks too.
4. Of the forty creative-writers, majority opined that creative expression is possible in English even though, it is a foreign language. They established their argument by saying that the creative urge is the primary requisite, while mastery of the language can be obtained in a short time. Some times creative expression finds its own language. It is however, obvious that a reasonable number of creative writers felt that creative writing is best worked out in one's own mother tongue.

5. The creative-writers suggested five different methods of identifying the budding creativity - by observing the behaviour of the students in terms of the creative personality traits giving some creative-writing exercises, testing them in the creative-writing abilities, by knowing about their interests and hobbies and lastly, by going through their compositions.

6. The creative writers also mentioned a few methods of nurturing creativity in the students - by cultivating the creative-thinking abilities such as originality, sensitivity etc., by giving some intellectual freedom and opportunities to express themselves, and by encouraging, guiding and directing the first efforts of creative-writing.

7. Lastly, the creative-writers' attitude is only an inferred view of the researcher, from the writers preferences for a particular item stated. Most of the creative writers concorded with the statement that it is in the mind of a person to create a hell or a heaven. Some of them reflected their belief in the love principle, and in life itself in its total colour of good and bad, and integrity of mind. A few writers sounded cynical in complying with the principle of 'Karma' or fate. It is worth noticing that the business of treating creative-writing is not preferred.

Thus a thorough investigation has been carried covering a very many aspects of the creative-writing process, the findings of which would help the researcher to give a picture of the creative-writing process in comparison with the old writers' views and the criteria for assessment and judgement of the creative-writing potential ability in the youngsters.

OBJECTIVE 2A

OBJECTIVE 2A

4.3. An identification of the creative-writing Potential and ability in the Student-teachers of English in the inter-cultural connotation.

In this section the researcher presents the analysis of the data in relation to the creative - writing potential of the student - teachers (B.Ed. students) of English drawn from five cities of India - Delhi, Calcutta, Bombay, Madras and Guntur representing five different states of India namely Delhi the Capital, West Bengal, Maharashtra, Tamilnadu and Andhra Pradesh. The total number of these student-teachers or B.Ed. students is 752 covering twenty three colleges of education in the above mentioned five state-cities representing five diverse cultures.

The scores obtained towards the creative-writing potential of these student-teachers on the basis of the four-point scale are tabulated and analysed in terms of the means, standard deviations and the 't' values to study their significance of difference in the inter-cultural connotation.

The ensuing tables pertain to the first component of the creative - writing potential that is the creative-writing attitude in relation to the overall picture of the twenty three colleges and then the five State-cities. Each table furnishes the data, the observations made and the discussion of the findings.

4.3.1. Identification of the creative writing potential.

The fourth coming table 4.39 presents the group means and standard

deviations of the scores of the creative-writing attitude of the twenty three college student-teachers (B.Eds) of the five State-cities giving an over all picture of their range of the creative-writing attitude.

The means and standard deviations are obtained from the Calculator 'casio, FX.100. The mean was calculated by the 'Assumed or short method by using the formula below. Garrett P.36. Mean = A.M. + $\frac{Efd}{N}$ x C.I.

$$S.D. = C.I. \sqrt{\frac{fd^2}{N} - \left(\frac{fd}{N}\right)^2}$$

The norms of description of the data: The norms used in describing the data are:

1. The highest mean scores and the Lowest Means. (marked by ** two asterisk and one asterisk *)
2. High above the general mean and below the general mean of the total sample are highlighted.

Mode of Interpretation: The data is interpreted in two ways:

1. It shows where a particular college student-teacher group stands in relation to others in the component mentioned; and
2. The number of student-folk of those colleges who reflected an above average creative-writing attitude.

Table 4.39: The college-wise means and standard deviations of the creative-writing attitude of the Student-teachers of colleges of the Five states.

A

S.No	State/city	College	N	Mean	S.D.
1	Delhi	1	11	48.28	8.35
		2	25	50.03 ^{**}	8.42
		3	34	51.12 ^{**}	8.16
		4	17	51.12 ^{**}	8.34
2	Calcutta	5	28	45.75	9.90
		6	44	47.16	9.45
		7	19	43.68	13.70
		8	27	44.67	10.08
3	Bombay	9	34	46.38	7.28
		10	43	52.70 ^{**}	11.62
		11	10	49.10	9.42
		12	30	45.37	7.81
		13	12	49.33	5.95
		14	9	40.00 [*]	5.72
		15	10	48.40	7.54
		16	12	49.92	6.68
		17	75	44.57	9.11
		18	15	44.20	11.08

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4	Madras	19	27	46.22	8.59
		20	17	45.35	10.61
		21	55	41.91 [*]	8.38
<hr/>					
5	Guntur	22	98	40.00 [*]	8.54
		23	100	42.80 [*]	9.60
		<hr/>			
Total		23	752	45.269	9.88

** High Mean Scores

* Low Mean score

The table 4. 39.presents the means and standard deviations of the scores of the creative writing attitude of the student-teacher groups of twenty three colleges of Education; in terms of how many are above and below the mean of the total sample.

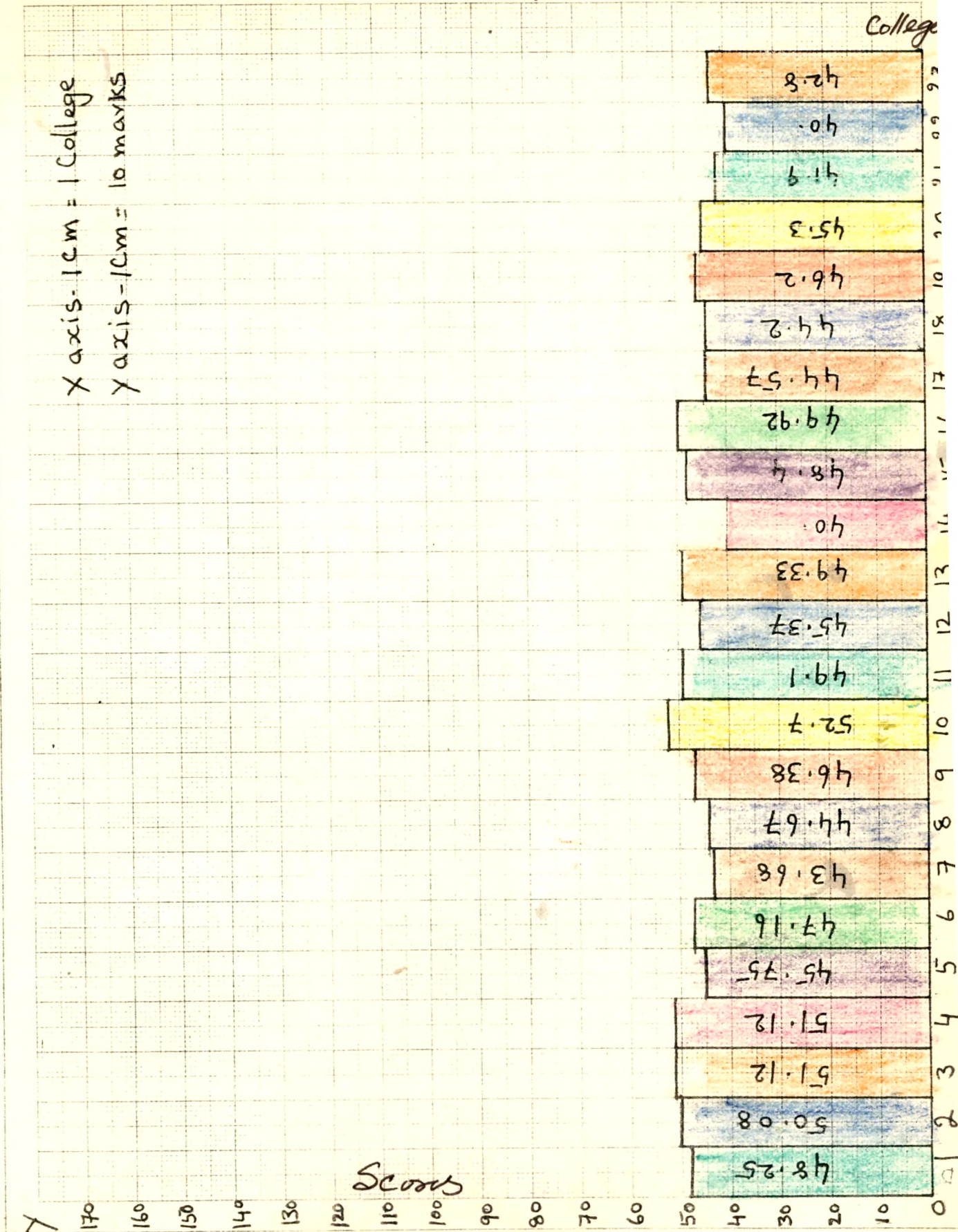
The following are the observations:

1. Of all the twenty three college groups, the student-teachrs of college ten, five, four and two indicated a high creative-writing attitudes which is more than fifty. 2. Next the student-teacher groups of eleven colleges scored a mean score of forty five which is the mean score of the total sample. 3. the student-teach^ers of eight colleges scored a mean score which is below forty five. 4. College number fourteen and twenty two indicated the lowest mean score of forty.

The Creative-Writing Attitude

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X axis - 1cm = 1 College
Y axis - 1cm = 10 marks



The general tone of the data is that 1. on the whole fifteen college student-teachers out of twenty three showed an above average creative-writing attitude. That means 65.2 percent of the total Indian student-teacher group indicated a high creative-writing attitude which is a favourable condition to foster the creative writing potential in the student-teachers of English

4.3.2: Level of significance of difference in the mean values of the creative-writing potential of the student-teachers (B.Eds) of the five State-cities by 't' values.

This section presents the level of significance of difference between pairs of the mean scores which by themselves cannot present a correct picture of comparison in relation to the student-teachers attitude, aptitude, previous experience, the teacher's and parents encouragement in creative writing. (Garrett Page No. 214 & 215) Formula 57258

The 't' values are calculated using the formula

$$t = \frac{M_1 - M_2}{\sqrt{(x_1^2 + x_2^2) \frac{N_1 + N_2}{N_1 N_2}}}$$

$$t = \frac{M_1 - M_2}{D} = \frac{D}{D}$$

Where $D = \sqrt{\frac{1}{N_1} + \frac{1}{N_2}}$

In the ensuing cluster of 't' tables the creative-writing attitude of each State-city student group is compared with that of the others. The degrees of difference is N-1, and the levels of significance considered are 0.05 and 0.01 levels with their values of 1.96 and 2.58. The symbols used to show the level of significance are

** Significant at 0.01 level, where the 't' value is more than 2.58.

* Significant at 0.05 level, where the said 't' value is less than 1.96.

Table 4.40 The means, standard deviations and 't' values of the scores of the creative-writing attitude of the student-teachers of Inida, comparing each individual State/city with other State-cities.

a. Guntur with other big cities:

S.No.	State/City	N	Mean	S.D.	't' value
1	Guntur	198	153.44	30.06	8.12**
2	Delhi	36	167.00	23.717	

Significant at 0.01 level

S.NO.	State/city	N	Mean	S.D.	't' value
3.	Guntur	198	153.44	30.06	
4	Bombay	160	174.13	32.431	6.9895**

Significant at 0.01 level

:370:

S.NO.	State/city	N	Mean	S.D.	't' value
5	Guntur	198	153.44	30.06	
6	Calcutta	169	167.444	29.118	5.7842**

Significant at 0.01 level

S.No.	State/city	N	Mean	S.D.	't' value
7	Guntur	198	153.44	30.06	
8	Madras	189	165.03	31.009	2.8312 *

Significant at 0.01 level.

b. Delhi with other State cities

S.No.	State/city	N	Mean	S.d.	't' value
9	Delhi	36	167.00	23.717	
10	Bombay	160	174.13	32.431	0.7658

:371:

S.NO.	State/city	N	Mean	S.D.	't' value
11	Delhi	36	167.00	23.717	
12	Calcutta	169	167.444	29.118	1.3642

S.NO.	State/City	N	Mean	S.D.	't' value
13	Delhi	36	167.00	23.717	
14	Madras	189	165.03	31.009	3.5003**

Significant at 0.01 level

c. Bombay with Calcutta and Madras:

S.No.	State/city	N	Mean	S.D.	't' value
15	Bombay	160	174.13	32.431	
16	Calcutta	169	167.444	29.118	0.9084

S.No.	State/city	N	Mean	S.D.	't' value
17	Bombay	160	174.13	32.431	
18	Madras	189	165.03	31.009	4.226**

Significant at 0.01 level

d. Calcutta with Madras

S.No.	State/city	N	Mean	S.D.	't' value
19	Calcutta	169	167.444	29.118	
20	Madras	189	165.03	31.009	3.144**
Significant at 0.01 level.					

This table 4.40 shows whether there is any significant difference between the mean scores of the student-teachers in regard to their creative-writing attitude.

The following findings are made: 1. the difference between the mean scores of the student teachers of Guntur and Delhi with reference to their creative-writing attitude is significant at .01 level since that value is 8.12. 2. The difference between the mean scores of the student - teachers of Guntur and Bombay, Guntur and Calcutta is also highly significant at both levels (6.9895, 5.7842). 3. the difference between the mean scores of the student - teachers of Guntur and Madras is just significant at both levels. 4. The mean scores of the student-teachers of Delhi and Bombay, Delhi and Calcutta are not significant at any level 5. while the difference is significant between the mean scores of the student teachers of Delhi and Madras.

6. When the mean value of the Bombay student - teachers is compared to that of Guntur, Delhi, Calcutta and Madras, the difference is signifi-

cant in case of the mean scores of the student teachers of Bombay and Madras, at both levels, (4.226) while it is not so in case of the other combination that is Bombay and Calcutta.

7. There is a significant difference between the mean scores of the student-teachers of Calcutta and Madras.

On the whole the above discussion leads the researcher to suppose that the difference in the creative-writing attitude of the student-teachers of the five city-states might be due to the cultural variation amongst them. It is quite clear that the four major cities are of cosmopolitan culture where the student-teachers must have been enjoying more freedom of thinking, more exposed to better cultural patterns and experiences while their counter parts in the city of Guntur are deprived of the same since it is only a district head quarters with limited oppurtunities and experiences, and a relatively conventional social patterns.

Table 4.41: The college-wise means and standard deviations of the scores of the second component of the creative-writing aptitude of the student-teacher's of India.

S.No.	State/City	College	N	Mean	S.D.
1.	Delhi	1	11	101.77	11.36
		2	25	100.90	13.82

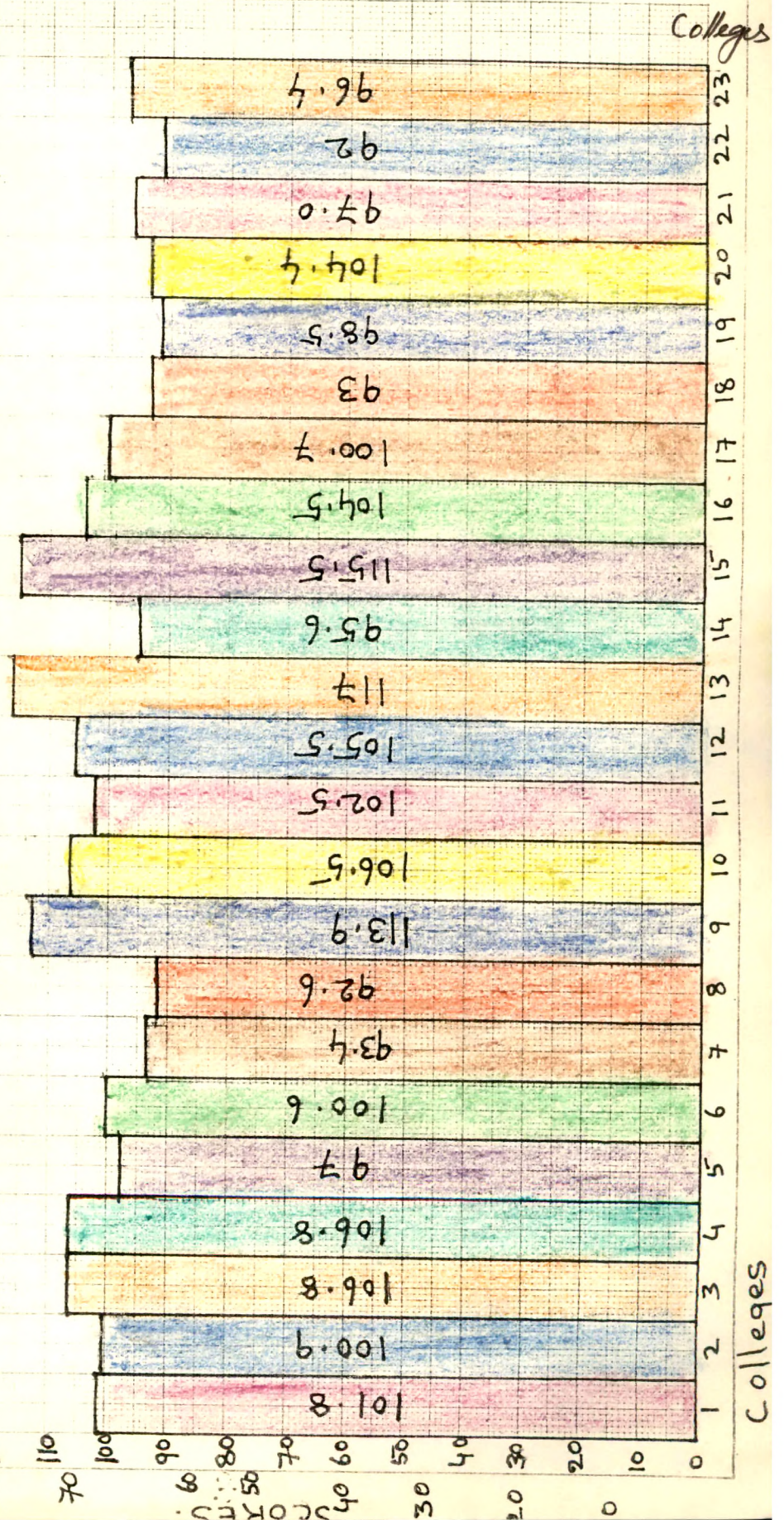
S.NO	State/city	College	N	Mean	S.D.
2	Calcutta	3	34	106.85	8.77
		4	17	106.85	12.62
		5	28	97.36	15.09
		6	44	100.63	13.52
		7	19	93.44 [*]	21.45
		8	27	92.65 [*]	22.45
3	Bombay	9	34	113.91 ^{**}	16.62
		10	43	106.59	16.62
		11	10	102.50	19.60
		12	30	105.50	14.00
		13	12	117.00 ^{**}	17.20
		14	9	95.61	12.86
		15	10	115.50 ^{**}	9.43
		16	12	104.50	16.83
4	Madras	17	75	100.77	15.30
		18	15	93.17 [*]	21.87
		19	27	98.57	18.57
		20	17	107.44	16.72
		21	55	97.05	15.52
5	Guntur	22	100	92.15	13.99
		23	98	96.40	21.90
Total		23	752	100.125	17.787

** High Mean Scores, * Low Mean Scores

The Creative-Writing Aptitude

374-A

X axis 1cm = 1 College
Y axis 1cm = 10 Marks



This table No. 4.41 presents, the means and standard deviations of the scores of the creative-writing aptitude of the student-teachers belonging to various colleges of education listed above.

Some of the observations are: 1. the student-teachers of college number thirteen, fifteen and nine scored the highest means in the creative-writing aptitude 2. the student-teacher groups of eleven more colleges obtained a mean of above a hundred. 3. while the rest of the college groups secured a mean score of below hundred. 4. College groups number seven, eight and twenty two scored the lowest mean scores in the creative-writing aptitude. 5. the mean and standard deviations of the total sample in creative-writing aptitude is 100.125 and 17.787 respectively.

The general trend of the data is that the student-teachers of fourteen colleges scored a mean which is higher than the mean of the total sample which is above a hundred in creative-writing aptitude. This implies that 60.86 per cent of the total sample reflected an above average aptitude for creative writing.

Table 4.42 :The means, standard deviations and 't' values of the scores of the creative-writing aptitude of the student-teachers of India comparing each individual state-city with other State/Cities:

:376:

a. Guntur with other State cities:

S.No.	State/City	N	Mean	S.D.	't' value
1	Guntur	198	94.29	17.808	
2	Delhi	36	101.17	13.123	2.7227**
Significant at 0.01 level					

S.No.	State/city	N	Mean	S.D.	't' value
3	Guntur	198	94.29	17.808	
4	Bombay	160	108.25	17.74	7.3899**
Significant at 0.01 level					

S.No.	State/city	N	Mean	S.D.	't' value
5	Guntur	198	94.29	17.808	
6	Calcutta	169	99.89	16.677	3.1076**
Significant at 0.01 level					

S.No.	State/city	N	Mean	S.D.	't' valaue
7	Guntur	198	94.29	17.808	
8	Madras	189	99.368	16.922	3.0172**
Significant at 0.01 level					

:377:

b. Delhi with other State-cities:

S.No	State/city	N	Mean	S.D.	't' value
9	Delhi	36	101.17	13.123	
10	Bombay	160	108.25	17.74	2.725**
Significant at 0.01 level					

S.No.	State/city	N	Mean	S.D.	't' value
11	Delhi	36	101.17	13.123	
12	Calcutta	169	99.89	16.677	0.5048

S.No.	State/city	N	Mean	S.D.	't' value
13	Delhi	36	101.17	13.123	
14	Madras	189	99.368	16.922	0.718

:378:

c. Bombay with other State-cities:

S.No.	State/city	N	Mean	S.D.	't' value
15	Bombay	160	108.25	17.74	
16	Calcutta	169	99.89	16.677	4.3984**
Significant at 0.01 level					

S.No.	State/city	N	Mean	S.D.	't' value
17	Bombay	160	108.25	17.74	
18	Madras	189	99.368	16.922	4.9669
Significant at 0.01 level					

d. Calcutta with Madras:

S.No.	State/city	N	Mean	S.D.	't' value
19	Calcutta	169	99.89	16.677	
20	Madras	189	99.368	16.922	0.2936

This cluster of (4.42) tables present the significance of difference between a pair of means at a time representing the creative-writing aptitude of the student - teachers of English.

The comparison is drawn between each city with the rest of the cities, and the following are the observations: 1. The difference between the mean scores of the student-teachers of English of Guntur, and Calcutta, Guntur and Madras and Guntur and Delhi, in their aptitude for creative - writing, is just significant at both levels. 2. While, it is highly significant between those of Guntur and Bombay. 3. The difference between the mean scores of the student -teachers of Delhi and Bombay in their creative aptitude is just significant, while it is not so in the case of Delhi and Calcutta and Delhi and Madras in the creative-writing aptitude. 4. The difference between the mean scores of the student-teachers of Bombay and Calcutta, Bombay and Madras is significant at both levels. 5. while there is no significant difference between the mean scores of Calcutta and Madras.

The general trend of the above 't' scores is that 1. the differences between the mean values of the four major cities is not always significant probably because they are more or less similar in culture. 2. As per the mean Scores the student - teachers of Bombay, and Delhi only reflected a greater aptitude for creative writing; But 3. when compared to Guntur, the student-teachers of the four big cities showed a better aptitude for creative - writing.

4.43 :The college-wise means and standard deviations of the Scores of the third component of the previous experience in creative-writing of the student - teachers of India.

S.No.	State/city	College	N	Mean	S.D.
1	Delhi	1	11	17.23	7.50
		2	25	16.90	9.50
2	Calcutta	3	34	21.85	10.66
		4	17	18.03	11.35
		5	28	20.93	10.08
		6	44	19.73	11.58
		7	19	17.66	11.72
		8	27	23.02**	12.08
3	Bombay	9	34	16.27	10.14
		10	43	17.76	11.95
		11	10	23.50**	13.75
		12	30	15.17	11.53
		13	12	23.67**	13.82
		14	9	12.28*	6.29
		15	10	19.50	11.18
		16	12	22.83	12.13

:381:

		17	75	26.50	14.57
		18	15	9.87	6.18
4	Madras	19	27	11.91	7.98
		20	17	15.68	9.63
		21	55	27.41	12.89
<hr/>					
		22	100	13.99	8.73
5	Guntur	23	98	21.90	10.72
<hr/>					
	Total	23	752	19.593	12.215
<hr/>					

** High Mean Scores * Low Mean Scores

The table no.4.43 furnishes the means and standard deviations of the scores of the 'previous experience in creative-writing' of the student-teacher groups of twenty three colleges.

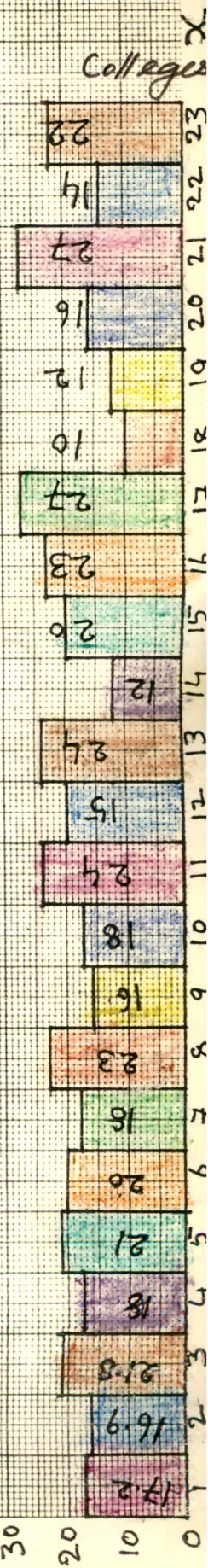
The following observations could be made. 1. The mean score of the total sample in previous experience of creative-writing is 19.593; 2. The student - teacher groups of college twenty one, seventeen, eleven, and eight scored the highest means, in previous experience of creative-writing; 3. The student-teachers of eight colleges obtained a mean score of above twenty; 4. the rest of the college student groups (14) secured a mean which is below twenty; and 5. the student-teacher groups of 14, 18, 19, and 22 scored the lowest means.

The general trend that one can observe is that on the whole 1.twelve

The Students' Previous Experience in Creative Writing

X axis - 1 cm = 1 College

Y axis - 1 cm = 10 Marks



college student-groups secured a mean which is above the mean score of the total sample. This implies that number wise 19.13 per cent of the student - teachers have some previous experience in creative-writing.

Table 4. 44: The means, standard deviations and 't' values of the scores of previous Experience in creativaee-writing of the student-teachers of India comparing each state/city with other State-cities.

a. Guntur with other State cities:

S.No.	State/city	N	Mean	S.D.	't' value
1	Guntur	198	17.99	11.077	0.5875
2	Delhi	36	17.00	8.94	

S.No.	State/city	N	Mean	S.D.	't' value
3	Guntur	198	17.99	11.077	
4	Bombay	160	17.94	11.94	0.0407

:383:

S.No.	State/city	N	Mean	S.D.	't' value
5	Guntur	198	17.99	11.077	
6	Calcutta	160	20.48	11.37	0.4726

S.No.	State/city	N	Mean	S.D.	't' value
7	Guntur	198	17.99	11.077	
8	Madras	189	22.38	14.10	3.3939**

Significant at 0.01 level

b. Delhi with other state-city:

S.No.	State/city	N	Mean	S.D.	't' value
9	Delhi	36	17.00	8.94	
10	Bombay	160	17.94	11.94	0.5329

S.NO	State/city	N	Mean	S.D.	't' value
11	Delhi	36	17.00	8.94	
12	Calcutta	169	20.48	11.37	2.006*

Significant at 0.05 level

13	Delhi	36	17.00	8.94	
14	Madras	189	22.38	14.10	2.9823**

Significant at 0.01 level

c. Bombay with other State-cities:

S.No.	State/city	N	Mean	S.D.	't' value
15	Bombay	160	7.94	11.94	
16	Calcutta	169	20.48	11.37	1.9390

S.No.	State/city	N	Mean	S.D.	't' value
17	Bombay	160	17.94	11.94	
18	Madras	189	22.38	14.10	3.1841**

Significant at 0.01 level

d. Calcutta with other State cities:

S.No.	State/city	N	Mean	S.D.	't' value
19	Calcutta	169	20.48	11.37	
20	Madras	189	22.38	14.10	1.3863

The table 4.44 presents the significance of difference between two means of the student-teachers of five cities in their previous experience in creative-writing.

The following observations are made: 1. The difference between the mean scores of Guntur and Delhi, Guntur and Bombay, Guntur and Calcutta is not significant at any level, while it is found to be significant in the case of the student - teachers of Guntur and Madras in their previous experience in writing creatively. 2. The difference between the mean scores of the student-teachers of Delhi and Bombay is not significant at any level; 3. the difference between the means of the student-teachers

of Delhi and Calcutta is significant at both, 4. while it is not significant in the case of Delhi and Madras at both levels, but only at 0.05 level.

5. The difference between the means of Bombay and Calcutta student groups in the area of the previous experience in creative writing is not significant at any level, while it is significant in the case of Bombay and Madras at both levels; 6. The difference between the mean scores of Calcutta and Madras student - teacher groups in the same area of prior experience in creative writing is not significant at any level.

On the whole there seems to be little difference in the mean scores of the student-teacher groups of the five cities in the area of previous experience in Creative writing. Because the difference in the means is found to be just significant in the case of Guntur and Madras, Delhi and Madras and Bombay and Madras at 0.01 level. While in the case of Delhi and Calcutta, the difference in the means is just significant at 0.05 level.

4.3.3. IDENTIFICATION OF THE CREATIVE ENVIRONMENT IN TERMS OF THE TEACHER'S AND THE PARENT'S ENCOURAGEMENT.

Table 4.45 : The college-wise means and standard deviations of the Scores of the fourth component of the creative-writing Environment with reference to the teacher's encouragement to the student-teachers of India.

S.No.	State/city	College	N	Mean	S D.
1	Delhi	1	11	19.96	8.66
		2	25	21.46	8.77
2	Calcutta	3	34	25.27	9.18
		4	17	27.56**	8.79
		5	28	22.21	9.87
		6	44	20.64	10.66
		7	19	19.87	11.17
		8	27	22.28	9.21
		9	34	19.62	9.88
		10	43	19.52	9.14
3	Bombay	11	10	27.70**	9.60
		12	30	22.70	10.90
		13	12	27.00**	8.99
		14	9	13.83*	5.25
		15	10	23.50	10.13
		16	12	26.00**	7.92
		4	Madras	17	75
18	15			21.70	8.54
19	27			18.94*	7.59
20	17			24.74	10.45
5	Guntur	21	55	26.50**	8.87
		22	100	21.48	9.72
5	Guntur	23	98	21.46	10.52
		Total	23	752	22.152

** High Mean Scores, * Low Mean Scores.

The Teachers' Encouragement for Students' Creative-Writing.

X axis: 1 cm = 1 college
Y axis: 1 cm = 1 mean score

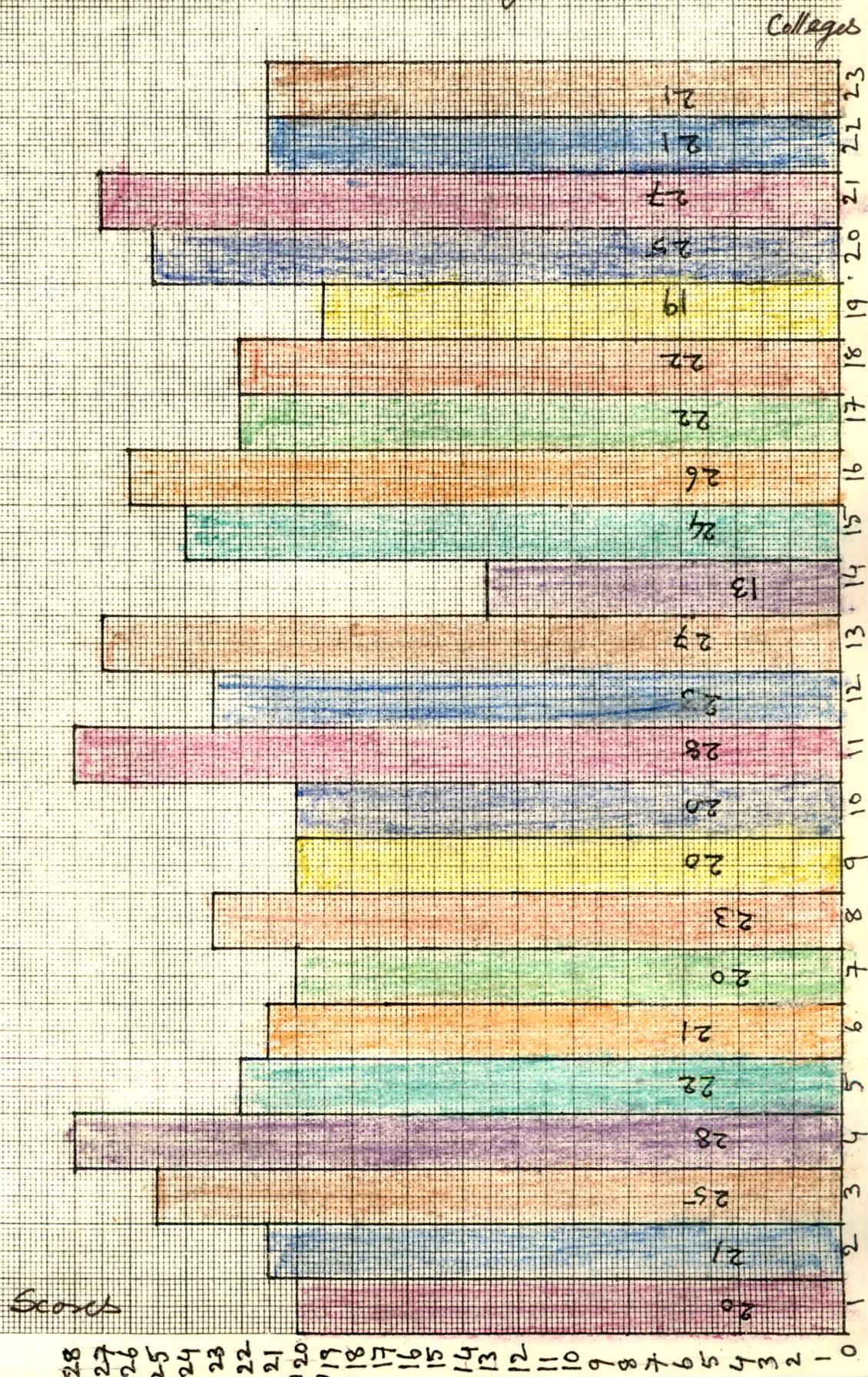


Table no. 4.45 presents the means and Standard deviations of the scores of the Teacher's encouragement for creative-writing to the student-teachers of twenty three colleges.

Some of the observations are: 1. the student-teacher groups of college four, eleven, thirteenth and sixteen scored the highest mean scores for teacher's encouragement for creative-writing; 2. the student-teacher groups of fourteen and nineteen obtained the lowest score in the same. 3. The total mean Score of this area is 22.152; 4. The student-teacher groups of college three, five, eight twelve, fifteen and twenty secured a mean score of above twenty two; while 5. the rest of the twelve college student-teacher groups obtained a mean score which is below the mean of the total sample.

On the whole eleven college student-teacher groups seem to be getting their teacher's encouragement for creative writing whose means are more than the mean score of the total sample which is 22.1522. That is only 46 percent of the student-teacher group reported that they have been receiving the teachers encouragement for their creative writing efforts.

Table 4.46 :The means, standard deviations and 't' values of the scores of the Creative-environment with reference to the teacher's encouragement to the student - teachers of India in creative-writing. (State-wise)

a. Guntur with other State-cities:

S.No.	State/city	N	Mean	S.D.	't' value
1	Guntur	198	21.47	10.13	
2	Delhi	36	21.00	8.76	0.2887

S.No.	State/city	N	Mean	S.D.	't' value
3	Guntur	198	21.47	10.13	
4	Bombay	160	21.09	10.09	0.1442

S.No.	State/city	N	Mean	S.D.	't' value
5	Guntur	198	21.47	10.13	
6	Calcutta	169	22.70	10.19	1.1566

:390:

S.No.	State/city	N	Mean	S D.	't' value
7	Guntur	198	21.47	10.13	
8	Madras	189	23.07	10.37	1.0175

b. Delhi with other State-cities:

S.No.	State/city	N	Mean	S.D.	't' value
9	Delhi	36	21.00	8.76	
10	Bombay	160	21.63	10.09	0.3757

S.No.	State/city	N	Mean	S.D	't' value
11	Delhi	36	21.00	8.76	
12	Calcutta	169	22.70	10.19	1.0265

S.No.	State/city	N	Mean	S.D.	't' value
13	Delhi	36	21.00	8.76	
14	Madras	189	23.07	10.37	1.2603

c. Bombay with other State-cities:

S.No.	State/city	N	Mean	S.D.	't' value
15	Bombay	160	21.63	10.09	
16	Calcutta	169	22.70	10.19	0.9623

S.No.	State/city	N	Mean	S.D.	't' value
17	Bombay	160	21.63	10.09	
18	Madras	189	23.07	10.37	1.3174

d. Calcutta with Madras:

S.NO.	State/city	N	Mean	S.D.	't' value
19	Calcutta	169	22.70	10.19	
20	Madras	189	23.07	10.37	0.3402

This and the following table show the difference in the creative-writing environment available to the student-teachers at School/college and home respectively. This particular table tells whether the difference between the mean - scores of the student - teachers is significant or not in the aspect of teacher's encouragement

The following observations are made:

1. The difference between the mean values of the teacher's encouragement for creative - writing with reference to the college groups of Guntur and Delhi, Guntur and Bombay, Guntur and Calcutta, and, Guntur and Madras is not significant at any level;
2. Same is the case between the paired means of Delhi and Bombay, Delhi and Calcutta, and, Delhi and Madras in the area of the teacher's encouragement for creative-writing.
3. Same also is the state of affairs between the mean scores of Bombay and Calcutta, Bombay and Madras, and Calcutta and Madras student - groups in the said area of teacher's encouragement for creative-writing.

From the above observations it can be inferred that 1. the plight of the class room teaching is more or less the same in all the five state-cities; 2. that no State-city student-teacher group seem to be getting a significant encouragement for creative-writing from the English class teacher. This may be due to the uniform policies, and procedures of the national education system. Perhaps the new thinking and notion of the autonomous colleges may work in this case.

Table No.4.47 : The college-wise means and standard deviations of the scores of the fifth component of the creative-writing environment with reference to the parent's encouragement to the student - teachers of India.

S.No.	State/city	College	N	Mean	S.D
1	Delhi	1	11	19.32	3.95
		2	25	16.7	5.88
2	Calcutta	3	34	19.85	4.13
		4	17	19.15	4.76
		5	28	16.64	5.99
		6	44	17.86	6.48
		7	19	17.29	7.94
		8	27	15.28	7.49
		9	34	15.97	6.93
		10	43	17.59	6.31

3	Bombay	11	10	19.90**	7.20
		12	30	18.30	7.48
		13	12	17.67	7.89
		14	9	12.61*	5.26
		15	10	14.70	6.71
		16	12	14.30	5.92
<hr/>					
4	Madras	17	75	14.73	12.70
		18	15	15.13	15.62
		19	27	17.57	7.53
		20	17	5.50*	5.14
		21	55	7.93*	5.83
		<hr/>			
5	Guntur	22	100	14.28	6.58
		23	98	14.62	7.07
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	Total	23	752	16.101	6.812

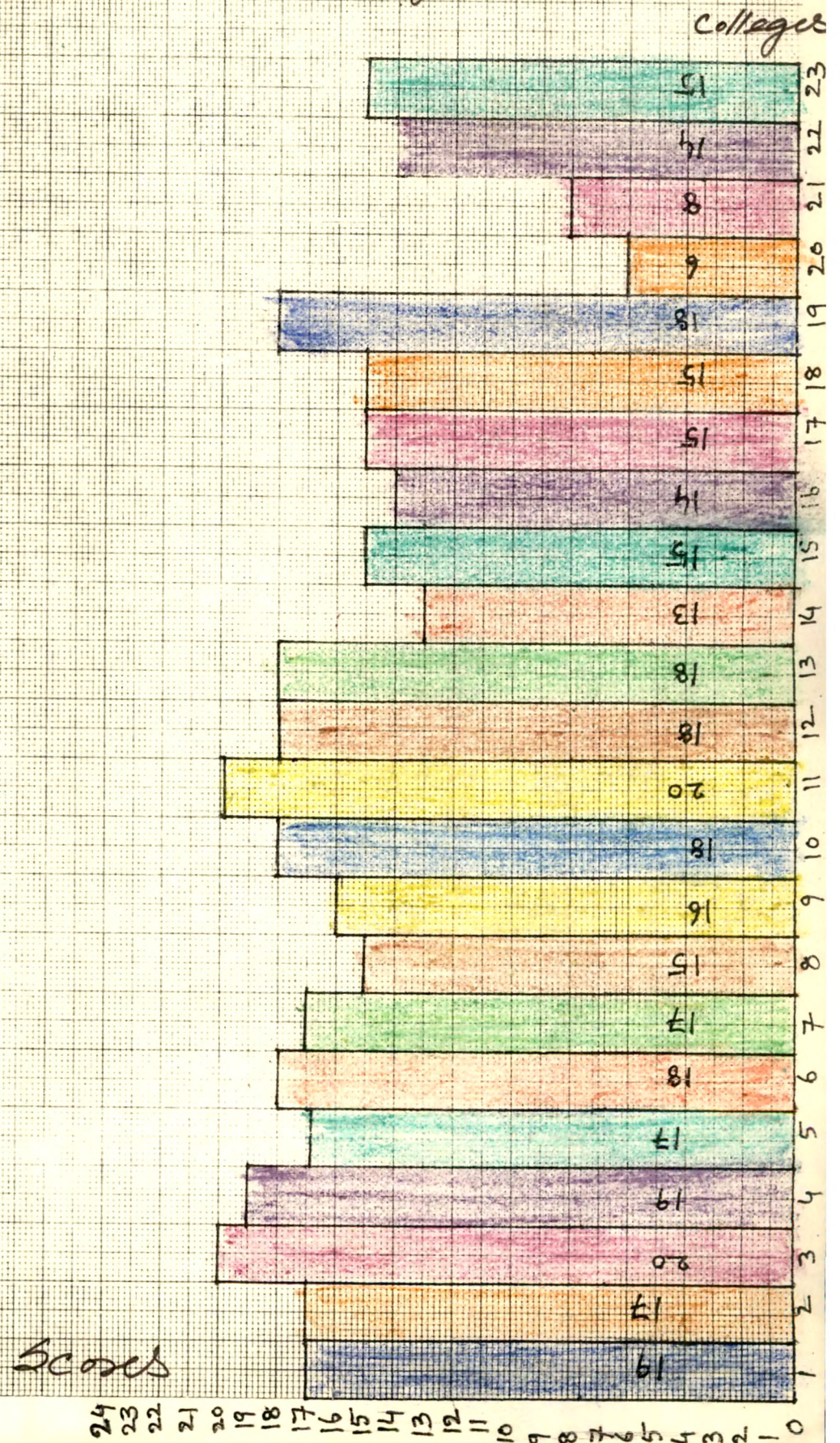
^{**} High Mean Scores ^{*} Low Mean Scores.

Table 4.47 : presents the means and standard deviations of the Scores of the parents' encouragement for creative-writing to the student-teachers of India.

Some of the observations are: 1. the student teacher groups of college one, three, four, and eleven, seem to be getting more parents encouragement for creative-writing; while the student-teacher groups of

The Parents' Encouragement for Students' Creative-Writing.

X axis 1 cm = 1 College
Y axis 1 cm = 1 mean Score



college fourteen, twenty and twenty one seem to be getting little encouragement for creative-writing; 3. The mean score of the parent's encouragement for the total student group is 16.1015; 4. that on the whole the student teachers of twelve college groups scored a mean which is more than that of the total sample in parents' encouragement.

The general trend of the above data is that 1. only 59.93 per cent of the student-teacher group reported to have been getting their parent's encouragement in their creative-writing efforts or activities related to it, and 2. that when compared with the teacher's encouragement, more number of student teachers are getting the parents' encouragement and hence it is inferred that the student teachers are relatively badly in need of the teachers encouragement.

Table 4.48: The means, standard deviations and 't' values of the Scores of the creative-environment with reference to the parents' encouragement to the student-teachers' of India in creative-writing.

a. Guntur with other State-cities:

S.No.	State/City	N	Mean	S.D.	't' value
1.	Guntur	198	14.45	6.83	
2.	Delhi	36	17.50	5.50	2.9410**

significant at 0.01 level

:396:

S.No.	State/city	N	Mean	S.D.	't' value
3	Guntur	198	14.45	6.83	
4	Bombay	160	16.61	7.00	3.2141**

Significant at 0.01 level

S.No.	State/city	N	Mean	S.D.	't' value
5	Guntur	198	14.45	6.83	
6	Calcutta	169	17.71	6.11	4.8287**

Significant at 0.01 level

S.No.	State/city	N	Mean	S.D.	't' value
7	Guntur	198	14.45	6.83	
8	Madras	189	15.53	6.77	1.5644

b. Delhi with other State-cities:

S.NO.	State/city	N	Mean	S.D.	't' value
9	Delhi	36	17.50	5.50	
10	Bombay	160	16.61	7.00	0.6387

S.No.	State/city	N	Mean	S.D.	't' value
11	Delhi	36	17.50	5.50	
12	Calcutta	169	17.71	6.11	0.2068

S.NO.	State/city	N	Mean	S.D.	't' value
13	Delhi	36	17.50	5.50	
14	Madras	189	15.53	6.77	1.9110

:398:

c. Bombay with other State-cities:

S.No.	State/city	N	Mean	S.D.	't' value
15	Bombay	160	16.61	7.00	
16	Calcutta	169	17.71	6.11	1.2352

S.No.	State/city	N	Mean	S.D.	't' value
17	Bombay	160	16.61	7.00	
18	Madras	189	15.53	6.77	1.7338

d. Calcutta with Madras:

S.NO.	State/city	N	Mean	S.D.	't' value
19	Calcutta	169	17.71	6.11	
20	Madras	189	15.53	6.70	3.2042**

Significant at 0.01 level

This table 4.48 in particular shows the level of significance of difference between two mean scores of the parents' encouragement to the student-teachers' initial efforts of creative-writing with reference to the five city-States.

The following important observations are made: 1. the difference between the mean scores of the parents' encouragement for creative-writing of their wards of Guntur and Calcutta is significant at both levels; while 2. in the case of the student-teachers of Guntur and Madras, Delhi and Calcutta, Delhi and Madras, Bombay and Calcutta, and Bombay and Madras is not significant at any level. 3. But the difference between the mean scores of Calcutta and Madras is significant in the area of parents' encouragement for creative-writing at 0.01 level.

A little variation is found in parents' encouragement when compared to the teachers' encouragement for creative-writing. That means the student groups of Delhi, Bombay and Calcutta when compared to Guntur, and Calcutta when compared to Madras seem to be getting more parental encouragement unlike in the case of the teachers' encouragement.

4.3.4. Coefficient of Correlation between the creative-writing potential scores and the creative-writing Environment:

In order to know the relationship between the creative-writing potential and the creative-writing environment the researcher computed the coefficient of correlation by the Product Moment method. It is to study whether the teachers' and parents' encouragement are facilitating

the increase of the creative writing potential of the student-teachers;

The levels of significance considered are 0.05 and 0.01. The degrees of difference in case of Delhi is $N - 2$, that is $3b - 2$. So the values considered for significance of 'r' are .325 (at .05) and .418 (at 0.01 level). In case of other states the number ranged from 160 - 200. Therefore the values considered are, .138 (at 0.5 level) and .181 (at 0.01 level) Garrett P.201.

The coefficient of correlation is computed 1. between the creative-writing potential scores -(the attitude, aptitude and previous experience in creative - writing put together and the teacher's encouragement for it) and 2. between the creative writing potential scores and those of the parent's encouragement.

The Coefficient of Correlation by the Product Moment method is the ratio which expresses the extent to which changes in one variable are accompanied by, or are dependent upon changes in a second variable. The following is the formula: (Garrett, P. 138, Formula 26)

$$r = \frac{\frac{\sum x^1 y^1}{N} - C_x C_y}{\sqrt{\frac{\sum x^2}{N} - C_x^2} \sqrt{\frac{\sum y^2}{N} - C_y^2}}$$

$$x = \frac{\sum f_x^2 - C_x^2}{N}$$

$$y = \frac{\sum f_y^2 - C_y^2}{N}$$

$$C_x = \frac{fx}{N} ;$$

$$C_y = \frac{fy}{N}$$

Where N is the total number of scores; 'f' is frequency; x is the deviation of the 'x' variables from the Assumed Mean; 'y' is the deviation of the 'y' variables from the Assumed Mean.

Since N is fairly large and the data is tabulated into frequency distribution, scatter gram is used where two variables as 'x' and 'y' variables are represented. 'x' is the deviation of the cell from the Assumed Mean of one distribution, (here in the present research the Grand total of the Creative Potential scores of the student teachers as per the student-teacher Questionnaire,) while, 'y' is the deviation of the cell from the Assumed Mean of the other distribution which is the environmental factor here in the present context. The product of the two variables in turn is again multiplied by the frequency of the cell. This gives 'xy' and the summation of all the 'xy' values (of all the cells) gives 'xy'.

A little variation is found in the parent's encouragement to various student - teacher groups, which means student - teachers of some cities - Delhi, Bombay and Calcutta when compared to Guntur, and Calcutta when compared to Madras - are getting more parental encouragement for their creative-writing efforts or ability as per the table 4.49

Table 4.49: The State-city wise Correlation between the creative-writing potential and the creative writing environment in terms of the Teacher's and Parents' encouragement for the student - teachers.

S.No.	City	N	r	r^2
			Teacher's Encouragement	Parent's Encouragement

1.	Guntur	198	0.270406**	0.3734744**
2.	Madras	189	0.270406**	0.4826**
3.	Bombay	160	0.4827**	0.696134**
4.	Calcutta	169	0.3881**	0.43
5.	Delhi	36	0.5665**	0.65**

** significant at 0.01 level

This table speaks whether there is any correlation between the creative-writing potential of the student-teachers of various cities and their teachers' as well as parents' encouragement for the same, but separately.

The following are some important observations : 1. the 'r' value of Delhi student-teachers indicates a high positive correlation between their creative-writing potential and their teachers' encouragement. 2. Next, Bombay also shows a high positive correlation between the student-teachers' creative potential and the teacher's encouragement towards it. 3. Next Calcutta shows a low but positive correlation between its student-teachers creative potential and the teachers' encouragement for them. 4. lastly, the 'r' value of Madras and Guntur also indicates a positive

correlation between the two.

As per the correlation between the student-teachers' creative-writing potential and their parents' encouragement, the following observations are made: 1. the 'r' value of Bombay shows the highest positive correlation between the creative writing potential of its student-teachers and their parents' encouragement for it. 2. Next the 'r' value of Delhi equally indicates a high correlation between the two, 3. the 'r' value of Madras and Calcutta also indicates a positive correlation between the two. 4. lastly, the 'r' value of Guntur even though it is low, it shows a positive correlation between the creative writing potential of the student-teacher's and the parents' encouragement.

On the whole, it is evident from the above figures 1. that there is a positive correlation between the creative-writing potential of the student teachers and the environment. 2. that the 'r' value of two places Delhi and Bombay indicated a high correlation between the creative writing potential and the teacher's encouragement, while 3. the 'r' values of three places in regard to the parents' encouragement show a positive correlation between the two; 4. Therefore, the effect of environment is quite obvious on the development of the creative-writing potential.

4.3.5. Classification of the student - teachers.

Table 4.50: Classification of the student-teachers on the basis of their creative-writing potential, in percentages:

S.No.	Range	Class	Number	Percentage
<hr/>				
1.	221 above	High	28	4
2.	220-181	Above-Average	193	26
3.	140-180	Average	376	50
4.	100-139	Below-Average	142	19
5.	Below 99	Low	13	2

Note: The numbers are rounded up and hence the difference in percentages.

This table shows in detail the classification of the student-teachers of the Indian sample of 752 with reference to their creative-writing potential, High, Above average, Average, Below Average and Low - taking the mean of the total sample as the mid-point. The range of the said class is decided considering 20 points on either side of the mid point or the average of the sample. The total Indian sample is 752, and the mean of the scores of their creative potential is 164.527.

As the figures indicate 1. 4 percent of the student-teachers seem to possess a high creative potential that is 221 marks above 2. 26 percent of them seem to possess an above average creative-writing potential. 3. 19 per cent of the student-teachers reflected a below-average creative-writing potential and 4. just 2 per cent of the student-teachers have shown a low creative writing potential.

4.3.6. DISCUSSION

The general trend to be observed is that 1. the distribution of the creative potential scores is more or less normal in the sense that

50 percent of the population reflected the average creative writing potential, 30 percent a high creative-writing potential; 2 that it is quite encouraging to note that nearly 30 percent of the total Indian sample of the student teachers do possess an above average and a high creative-writing potential; and 3. that it is imperative on the part of colleges of education and the university education departments to nurture and nourish the creative-writing potential in their student teachers.

This section on the creative-writing potential of the student-teachers of various colleges and the five state-cities of India could be summed up as follows.

1 A summative picture of the creative-writing attitude, aptitude and previous experience of the 23 college student-teacher groups.

Serial Number	State - College	Creative Attitude		Creative Aptitude		Previous Experience	
		Mean	S.D.	Mean	S.D.	Mean	S.D.
<u>DELHI</u>							
1.	Zamia Millia College	48.28	8.35	101.77	11.36	17.23	7.50
2.	Central Institute of Education	50.08	8.42	100.9	13.82	16.9	9.50
<u>CALCUTTA</u>							
3.	Loreto College	51.12	8.16	106.85	8.77	21.85	10.66
4.	Sri Shikshayatan	51.12	8.34	106.85	12.62	18.03	11.35
5.	B.Ed., Department	45.75	9.90	97.36	15.09	20.93	10.08
6.	Birla College	47.16	9.45	100.63	13.52	19.73	11.58
7.	University of Calcutta	43.68	13.70	93.44	21.50	17.66	11.72
8.	David Hare College	44.67	10.08	92.65	22.45	23.02	12.08

	<u>BOMBAY</u>						
9.	St. Theresa College	46.38	7.28	113.91	16.62	16.27	10.14
10.	Teacher's Training College	52.70	11.62	106.59	19.60	17.76	11.95
11.	Gokhale Education Society	49.1	9.42	102.50	14.00	23.50	13.75
12.	H.J. College	45.37	7.81	105.50	17.20	15.17	11.53
13.	St. Xavier's College	49.33	5.95	117.00	19.88	23.67	13.82
14.	P.V.D.T. College	40.00	5.72	95.61	12.86	12.28	6.29
15.	Surabja College	48.40	7.54	115.50	9.43	19.50	11.18
16.	Chembur Comprehensive	49.92	6.68	104.50	16.83	22.83	12.13

	<u>MADRAS</u>						
17.	Meston College	44.57	9.11	100.77	15.30	26.50	14.57
18.	Stella Martitune	44.2	11.08	93.17	21.87	9.87	6.18
19.	Lady Willingdon	46.22	8.59	98.57	18.57	11.91	7.98
20.	N.K.T. College	45.63	10.61	107.44	16.72	15.68	9.63
21.	Government Training College	41.91	8.38	97.05	15.52	27.41	12.89

	<u>GUNTUR</u>						
22.	The Andhra Lutheran College	40.00	8.54	92.15	18.34	13.99	8.73
23.	St. Joseph's College of Education	42.80	9.60	96.40	17.01	21.90	10.72

2. A summative picture of the Creative-writing attitude, aptitude and previous experience of the student-teachers of the five city-states.

Serial Number	City	The Creative Attitude		The Creative Aptitude		Previous Experience	
	State	Mean	S.D.	Mean	S.D.	Mean	S.D.
1.	Delhi (Capital)	49.53	8.438	101.17	13.123	17.00	8.94
2.	Calcutta (W.Bengal)	47.331	10.24	99.89	16.677	20.48	11.37
3.	Madras (Tamilnadu)	44.07	9.277	99.368	16.922	22.38	14.10
4.	Bombay	48.313	9.364	108.25	17.74	17.94	11.94
5.	Guntur (A.P.)	41.41	9.199	94.29	17.808	17.99	11.077

The succeeding section presents the analysis of the creative-writing ability of the student-teachers of India with reference to their composition of a poem.

4.3.7. IDENTIFICATION OF THE CREATIVE-WRITING ABILITY IN STUDENT-TEACHERS OF INDIA AS PER THE POEM.

This ensuing section deals with the analysis of the creative-writing ability scores of the poem of the student-teachers of English in all the five cities of India - Delhi, Calcutta, Bombay, Madras and Guntur while the previous section dealt with the creative - writing potential of the student-teachers reflected through their attitude, aptitude and their previous experience in creative writing if any, together with the teacher's and parent's encouragement for their initial efforts of creative-writing.

Writing a poem is a live situation wherein the student-teacher is involved in actual performance of composing a poem. Therefore, it is called as the creative writing ability. To have a favourable attitude and aptitude is different from actual ability to write creatively.

A Comparative Picture

405-C

SCALE
X AXIS - 4CM = 1 CITY
Y AXIS - 2CM = 10 MS

Scores

THE SCORES ARE ROUNDED UP.

D C M B G

I APTITUDE FOR CREATIVE

WRITING

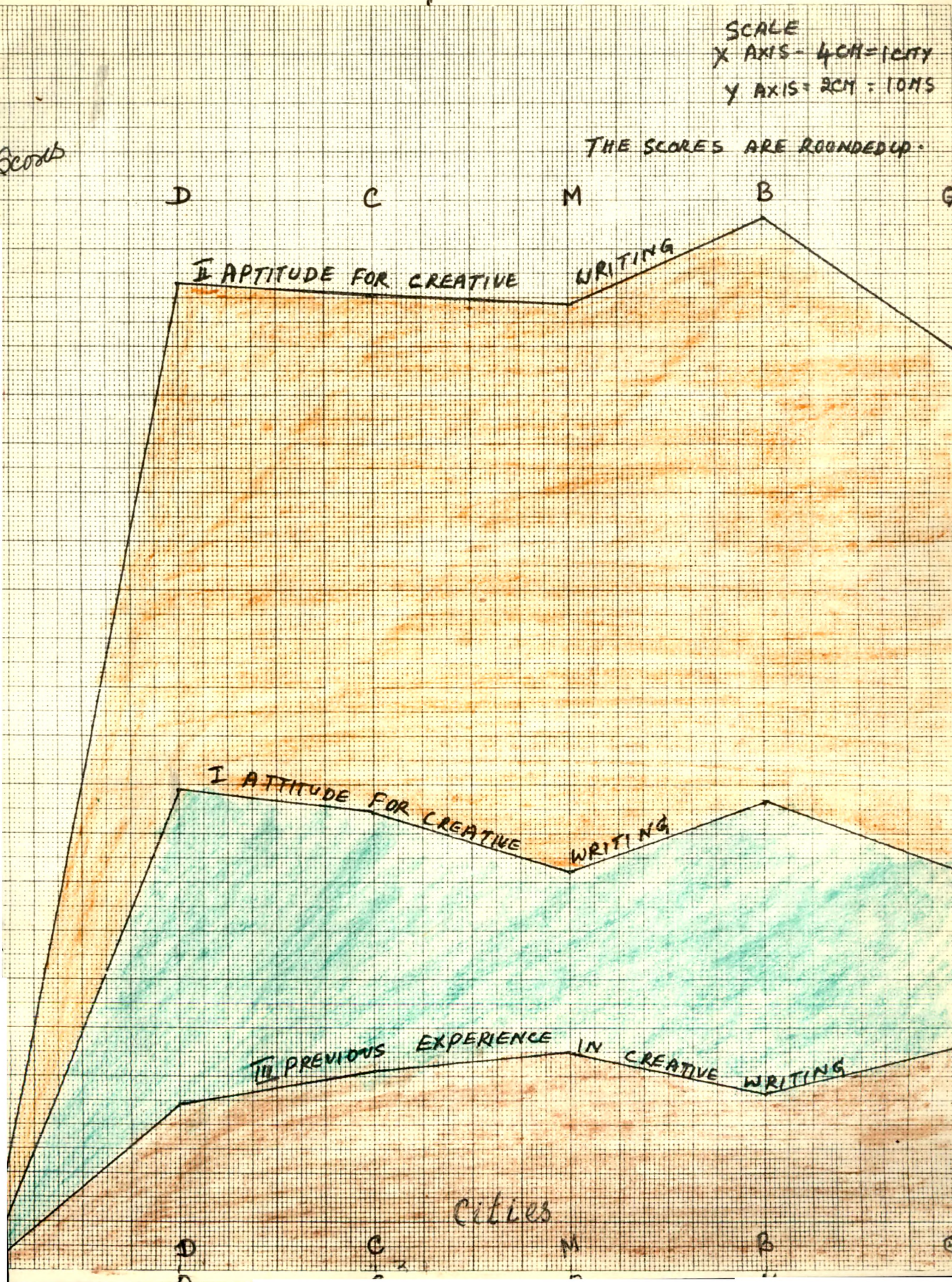
I APTITUDE FOR CREATIVE

WRITING

II PREVIOUS EXPERIENCE IN CREATIVE WRITING

Cities

D C M B G



It is however observed that all the 752 student-teachers could not attempt composing a poem. Only 588 that is 78.19 per cent of the students wrote a poem and the ensuing tables present the analysis of these scores city-wise and college-wise. The Government Training college, Madras, is deleted from the list since the student-teachers of that college did not write either a poem or a story.

4.51: The General Mean and standard deviation of the student-teachers of English by a poem-writing.

Sample No.	Mean	Standard Deviation
588	20.6429	10.1288

This table 4.51 indicates the average performance of the student-teachers of English Methodology in composing a poem.

1. The sample number is 588 student - teachers of India covering the five big cities as mentioned before 2. The mean scores of 588 Indian sample is 20.6429, and 3. the standard deviation is 10.1288.

Composing a poem in a foreign language is considered to be rather difficult. But it is quite gratifying to note that the student-teachers of India in general are capable of composing a poem in English.

4.52: The College - wise means and standard deviations of Creative-writing ability of the Student-teachers of English by Poem-writing.

S.No.	Place	College	N	Mean	S.D.
1	Guntur	1. St. Joseph's College of Education,	80	20.50	9.76729
		2. A.L.College	58	16.3214*	9.20618
2	Madras	3. Meston College	67	19.963	4.365
		4. Stella Martitune	11	23.227	7.3989
		5. Lady Willingdon	27	22.227	8.8164
		6. N.K.T. College	16	24.625	7.565
3	Bombay	8. St, Theresa College	34	25.2586	6.9364
		9. Teacher's Training College	43	22.5930	9.8449
		10. Gokhale College	10	24.70	9.6933
		11. H.J.College	25	24.10	6.7882
		12. St. Xavier's	10	27.70**	7.0993
		13. P.V.D.T.College	8	8.50*	9.9499
		14. Surabja College	10	26.50**	7.0993
		15. Chembur Comprehensive	12	24.50	11.8322
4	Calcutta	16. Loreto College	33	23.409	10.457
		17. Sri shikshayatan	15	17.30	12.3677
		18. B.Ed., Department	25	19.78	10.641
		19. Birla College	42	17.2143	12.2965
		20. University of Calcutta	19	17.3421	11.4122
		21. David Hare	21	13.6429*	11.8975
5	Delhi	22. Zamia Millia College..	9	24.10	15.778
		23. Central Institute Education	20	22.30	9.30
Total			588		

** High Mean Score; * Low Mean Scores

This particular table 4.51 presents the means of the scores of twenty two colleges of education of the five cities in composing a poem.

Some of the observations are 1. of all the colleges the student-teachers of college twelve with a mean of 27.7 showed the highest creative-writing ability in composing the poem 2. Next the student-teachers of the college fourteen and eight stand high in the creative-writing ability whose mean range is 25 to 26. 3. Next the student-teachers of the college ten, six, eleven, fifteen and twenty two college scored better in the creative writing ability whose means are above 24. 4. Next come the student-teachers of the college four, five, nine sixteen and twenty three in the descending order whose means are above 22. 5. and about nine college student teachers scored a mean which is lower than the average score of the total sample.

On the whole, the general trend of the sample in composing a poem is that 1. some of the students could not attempt writing a poem. 2. that the student-teachers of thirteen colleges scored a higher mean than the total sample. 3. that the P.V.D.T. College, the David Hare College scored the least in the creative-writing ability as per poem. One interesting finding worth mentioning at this juncture is that the student-teachers returned the poem sheets saying that they could not write a poem of their own because they never had such experience or exercise before. In addition, the researcher thinks that composing a poem is relatively difficult as it calls for a genuine inspiration and emotion.

4.53: State-City wise mean and standard deviation of the creative-writing ability of the student-teachers by Poem - writing.

S.NO.	City - State	N	Mean	S.D.
1	Delhi (Capital)	29	22.7759**	11.7294
2	Calcutta (W.Bengal)	155	18.4871*	11.9082
3	Bombay (Maharashtra)	147	23.5204**	9.5799
4	Madras (Tamilnadu)	121	21.492	6.6064
5	Guntur (Andhra)	136	18.7794*	9.7594
Total		588		

** High Mean Score; * Low Mean Score

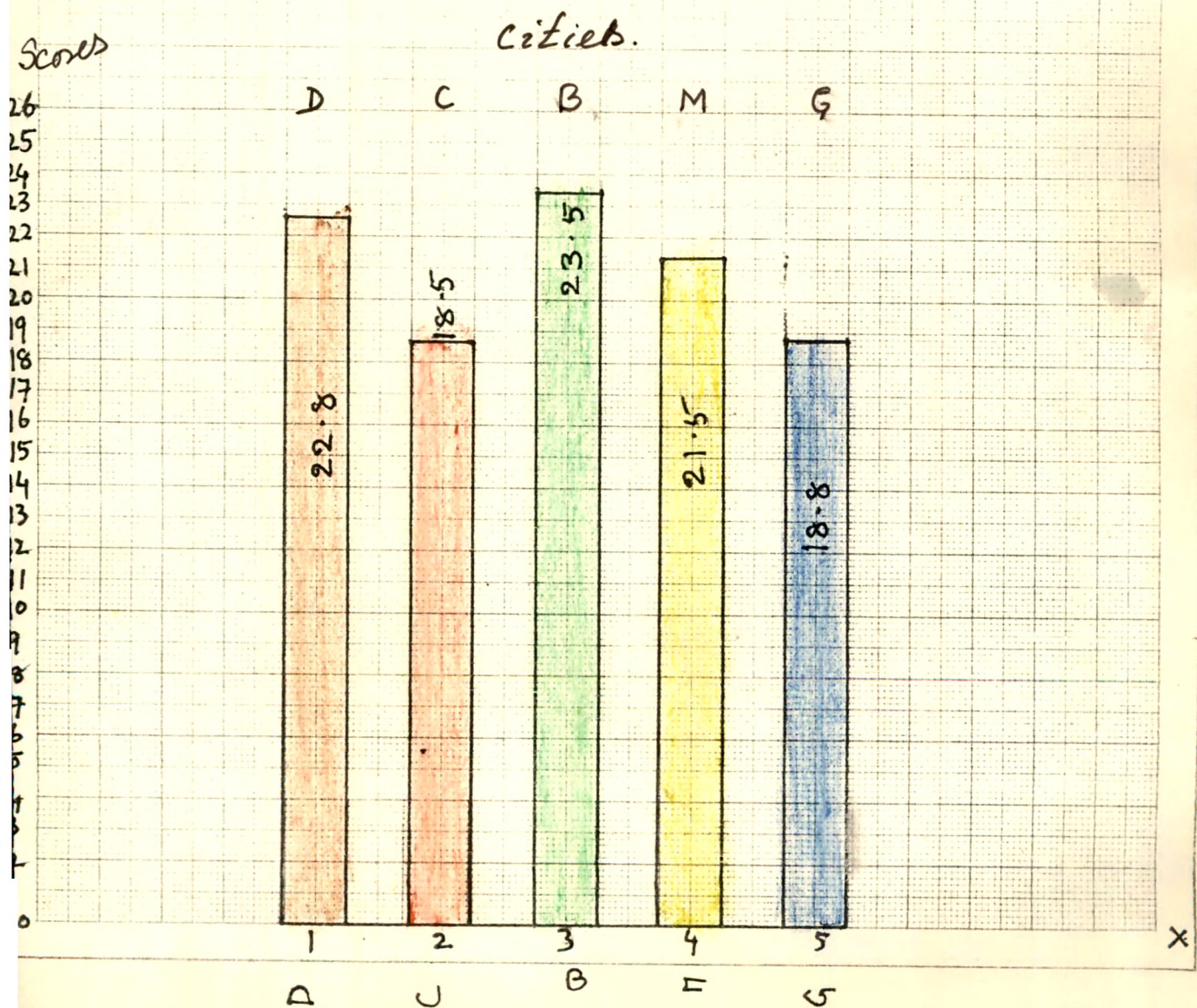
This table 4.53 presents the analysis of each city student-teacher group performance in composing a poem of their own, looking at a scenery provided to them.

Some of the observations are 1. The student teachers of Bombay indicated a high mean of 23.5204 which is decidedly more than the average of the whole group that is 20.6429. 2. Next higher mean score is that of the Delhi and Madras' groups, 3. The student teachers of Guntur and Calcutta seem to be sailing in the same boat of the creative-writing ability, and they scored the low means of 18.7794, 18.4871 comparatively.

The mean of the creative-writing ability of the total student - teachers of English is 20.6, compared to this the student-teachers of Bombay, Delhi, and Madras scored high, whereas Calcutta and Guntur,

The State-wise Poem

X axis 1 cm = 1 city
Y axis $\frac{1}{2}$ cm = 1 Mean
Score



scored low, may be because of the cultural variation, that exists in these five state-cities.

4.54: Level of significance of difference in the mean values of the creative-writing ability of poetic composition of the student teacher groups of the five cities.

a. Delhi with other Cities:

S.NO.	City	N	Mean	S.D.	't' value
1	Delhi	29	22.7759	11.7294	
2	Calcutta	155	18.4871	11.9082	1.80328
3	Delhi	29	22.7759	11.7294	
4	Bombay	147	23.5204	9.5799	0.3194
5	Delhi	29	22.7759	11.7294	
6	Madras	121	21.492	6.6064	0.5709
7	Delhi	29	2.7759	11.7294	
8	Guntur	136	18.7794	9.7594	1.7142
not significant at any level					

Levels of significance considered are 0.01 - 2.60; 2.61

0.05 - 1.97; 1.98

This cluster of tables present a picture of the level of signifi-

cance between the mean score of the Delhi student - teacher group in relation to the other city student - teacher groups - Calcutta, Bombay, Madras and Guntur with reference to their creative - writing ability of composing a poem.

The comparison is drawn between two (paired) means at a time. The degrees of difference are $N - 1$; and the levels of significance considered for the purpose are 0.01 and 0.05. the 't' values are computed using the same formula of Garrett (P 214 & 215) mentioned earlier.

The above 't' scores indicated 1. no significant difference between the creative-writing ability of the Delhi - student-teacher group and those of Calcutta as per their compositions of poem; 2. Same is the case with other city student - teacher groups namely Bombay, Madras and Guntur student teacher group independently in writing a poem of their own.

b. Calcutta with other cities:

S.No.	City	N	Mean	S.D.	't' value
1	Calcutta	155	18.4871	11.9082	
2	Bombay	147	23.5204	9.5799	4.0565**
3	Calcutta	155	18.4871	11.9082	
4	Madras	121	21.492	6.6064	2.6599**
5	Calcutta	155	18.4871	11.9082	
6	Guntur	136	18.7794	9.7594	0.22958
** Significant at both levels - 0.01, 0.05.					

These three paired tables show the level of significance of difference between the mean scores of Calcutta and Bombay, Calcutta and Madras and Calcutta and Guntur student-teacher groups independently with reference to their creative ability of writing a poem of their own.

As per the above 't' values; 1. the difference between the mean scores of Calcutta and Bombay student-teacher groups in poem - writing seems to be quite significant at both levels; 2. the difference between the mean scores of Calcutta and Madras student-teachers too is found to be significant; while 3. it is not so in the case of Calcutta and Guntur student - teachers' mean scores of the poem-writing ability. The Bombay and the Madras student - teachers on the whole seem to be good in poetic ability.

c. Bombay with other cities in poetic composition:

S.NO.	City	N	Mean	S.D.	't' score
1	Bombay	147	23.5204	9.5799	
2	Madras	121	21.492	6.6064	2.0359*
3	Bombay	147	23.5204	9.5799	
4	Guntur	136	18.7794	9.7594	4.1197**
** Significant at both levels					
* Significant at 0.05 level					

d. Madras with Guntur in poetic composition:

S.No.	City	N	Mean	S.D.	't' value
1	Madras	121	21.492	6.6064	
2	Guntur	136	18.7794	9.7594	2.6333*
** significant at both levels					

The two tables under c. indicate the level of significance of difference between Bombay and Madras, and Bombay and Guntur students separately in the creative ability of writing a poem of their own.

1. The 't' score of the first pair of means is 2.0359 and hence the difference in the creative-writing ability (Poem) of the Bombay and Madras student-teacher groups is significant at 0.05 level; while 2. the difference is highly significant in the case of Bombay and Guntur student teachers; 3) that of Madras and Guntur student - teachers is found to be significant at both the levels. On the whole, the student-teachers of Bombay and Madras seem to be better than those of the Guntur city in poetic inspiration.

4.3.8. CLASSIFICATION OF THE STUDENT - TEACHER'S CREATIVE - WRITING ABILITY AS PER THE POEM.

Table 4.55. Creative - writing ability through a poem-writing.

S.NO.	Range	Class	Number	Percentage
1	Above 36	High	29	5
2	35 -26	Above average	202	34
3	25 - 17	Average	163	28
4	16 - 7	Below - Average	102	17
5	Below-6	Low	92	16
Total			588	100

This table 4.55 presents the classification of the student - teachers on the basis of their creative - writing ability in composing a poem in terms of percentage scores.

Some of the observations are: 1. Five per cent of 588 sample showed a high creative writing ability; 2. Thirty four per cent of them indicated an above - average creative - writing ability; 3. while only twenty eight per cent of them showed an average ability in poem - writing; 4. Seventeen per cent of student - teachers showed a below average ability in creative - writing; and 5. Sixteen per cent of them seem to have a low creative - writing ability.

The general trend that could be observed is 1. that only 588 student - teachers attempted writing a poem; 2. that 39 per cent of them on the whole could write reasonably good poems. 3. So it is

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evident that the student - teachers are capable of composing a poem in English; and hence 4. that the skills of writing a poem could be perfected by further instruction and training.

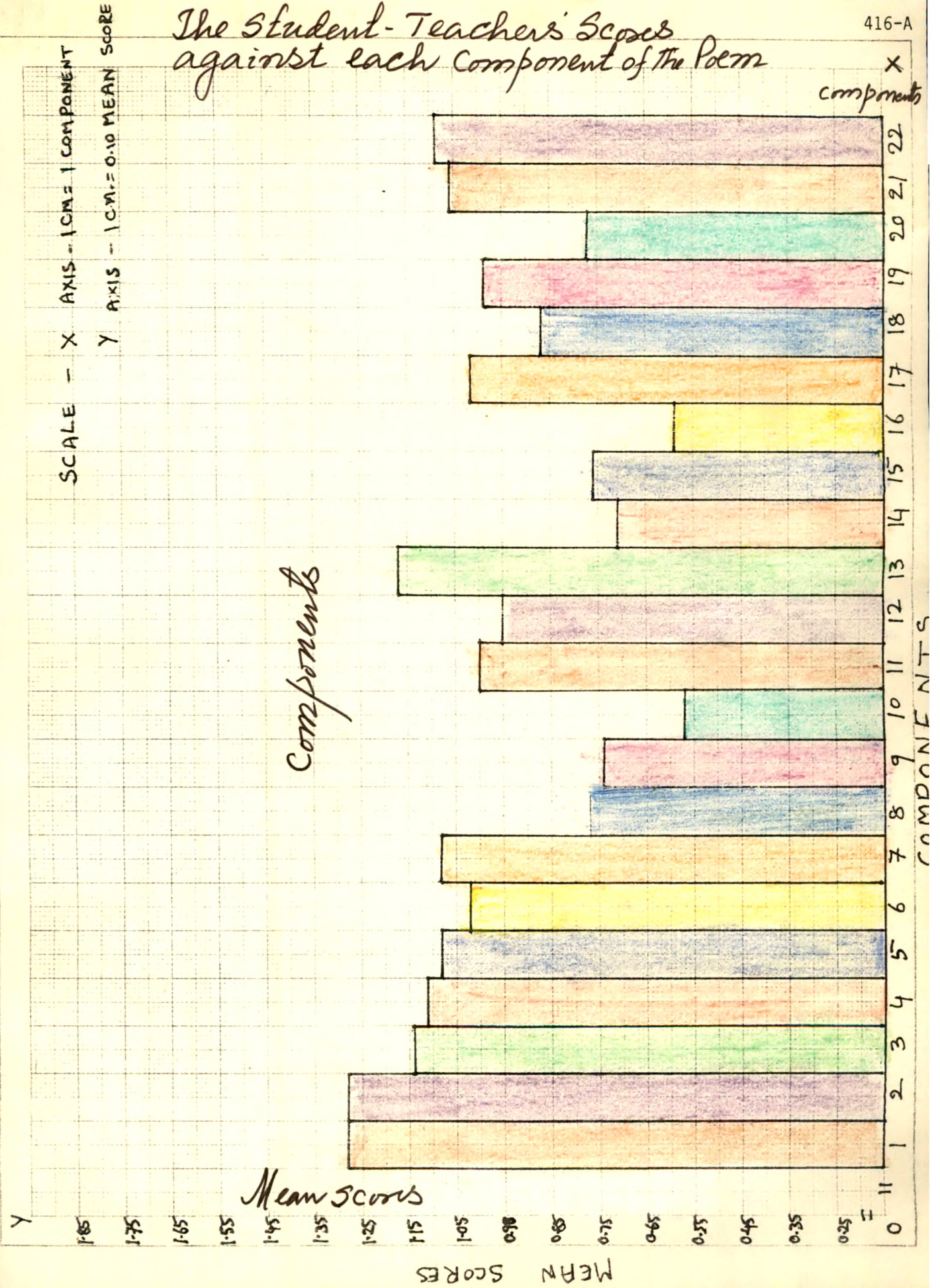
Table 4.56: Component Analysis - Poem. A component analysis of the scores of the components of the student-teachers' poem by
by mean Scores.

Component.	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
	Sensitivity	Originality	Fluency	Flexibility	Elaboration	Title	Rhythm	Rhyme	Word-images	Figures of speech	Mood	Fantasy	Playfulness	Symbolism	Alliteration	Assonance	Form	Style	Tone	Allegory	Language	Psychological Depth or insight
Total score	750	751	671	650	637	601	636	452	436	335	589	560	687	416	448	349	597	511	584	551	623	643
Means	** 1.28	** 1.14	1.11	** 1.08	** 1.02	** 1.08	** 1.77	0.74	* .57	1.00	.95	** 1.17	.71	.76	* .59	** 1.02	.87	.99	.77	** 1.06	** 1.09	

** High Mean Score; * Low Mean Score

This table 4.56 presents the component - wise analysis of the scores of the student - teachers of English in composing a poem. The scores of the 588 student - teachers are added according to each component or characteristic against which their pieces of poetry are scored and the means are calculated. Since the maximum mean score that one can obtain in this context is 2, a mean score of above one(1) is considered for a high score.

The Student-Teachers' Scores against each Component of the Poem



Some of the observations are: 1. of the twenty two components of a poem in the present study sensitivity and originality equally scored high as their means are 1.28 in each; 2. Next in the order is the 'playfulness' with its mean of 1.17; 3. Next fluency and flexibility figured important with the means of 1.14 and 1.11; 4. Next, psychological insight, elaboration, rhythm, language, form, and mood figured significant; 5. The student-teachers, however scored very low in the components of the 'figures of speech' and 'assonance'; 6. the rest of the eight elements or components too were found to be less significant.

The general trend to be noted is that 1. the creative syndrome given by Guilford-Sensitivity, originality, fluency, flexibility, and elaboration - on the whole found to be very significant. 2. that the psychological factors of playfulness, and psychological insight found to be equally significant. 3. next the student - teachers scored well in the elements of composing a poem such as rhythm, form and mood. 4. It is however, obvious that the student - teachers lack skill in the use of various poetic techniques such as rhyme, allegory, word-images, symbolism, assonance, and figures of speech. 5. The twenty two components of writing a poem are listed below in the order of importance.

- | | | |
|--------------------------|------------------|-----------------------|
| 1. Sensitivity | 8. Rhythm | 14. Fantasy |
| 2. Originality | 9. Language | 15. Style |
| 3. Playfulness | 10. Unique title | 16. Rhyme |
| 4. Fluency | 11. Form | 17. Alliteration |
| 5. Flexibility | 12. Mood | 18. Allegory |
| 6. Psychological insight | 13. Tone | 19. Imagery |
| 7. Elaboration | | 20. Symbolism |
| | | 21. Assonance |
| | | 22. Figures of speech |

And lastly, 6. the present list of the components proved the validity of the creative writer's preference list of the components of creative-writing as furnished under the first objective in table No. 29.

4.3.9. IDENTIFICATION OF THE CREATIVE - WRITING ABILITY OF THE STUDENT - TEACHERS OF ENGLISH THROUGH AN IMAGINATION SHORT-STORY WRITING.

Writing an original or an imaginative story constitutes the third tool of identification of the creative - writing ability of the student-teachers of English in all the five cities of India - Delhi, Calcutta, Bombay, Madras and Guntur.

Story-writing provides another live situation whereby the student-teacher's creative-writing ability is more appropriately tested.

It is however obvious that only 611 student - teachers (81.25 per cent) of the total sample wrote an imaginative short-story and the scores are analysed in terms of the total sample mean, state - city - student-teacher wise, and college - wise means and standard deviations.

The component wise means are also computed taking the raw scores of the short - story of the student - teachers. The number of student-teachers that wrote the short story is more than that of the poem.

Table 4.57: The General Mean and Standard deviation of the Creative - writing ability by story - writing.

Sample	Mean	Standard Deviation
611	23.073	10.9248

This table 4.57 indicates the average performance of student - teachers of English in story writing which is their own-original and imaginative - eventhough, the clue is obtained from a wall-poster provided to them.

1. The total sample is 611 student teachers of English covering the five cities in India- Delhi, Calcutta, Bombay, Madras and Guntur. 2. The mean of the sample is 23.073. While 4. The standard deviation is 10.9248 5. The mean 23.073 stands for the average ability in writing an imaginative story by the whole sample.

The number of student - teachers that attempted the story writing is relatively more than that of the poem. Perhaps they found the form of the story more familiar than the poem. The average performance of the group is also considerably high, perhaps their imaginative faculty or fantasy of the youth best suited their purpose of expression.

Table 4.58: The College-wise analysis of the creative-writing ability by Story-writing of the student-teachers.

S.No.	Place	College	N	Mean	S.D.
1.	Guntur	1. St.Joseph's College	84	27.3571**	6.42381
		2. A.L. College	58	13.3621*	9.41834

:421:

2	Madras	3. Meston College	74	24.473	5.0564
		4. Stella Martitune	11	23.227	9.6962
		5. Lady Willingdon	27	28.944**	5.4795
		6. N.K.T. College	17	23.6765	8.5146
		7. Government College			
<hr/>					
3	Bombay	8. St.Theresa College	34	26.1364**	12.7869
		9. Teacher's Training College	42	22.0714	11.49357
		10. Gokhale College	10	29.90**	10.46136
		11. H.J. College	26	25.3462	11.7692
		12. St. Xavier's College	11	27.591**	6.68
		13. P.V.D.T.College	7	11.9286*	9.5447
		14. Surabja College	10	24.3182	6.9885
		15. Chembur Comprehensive	12	23.50	13.52775
<hr/>					
4	Calcutta	16. Loreto College	33	31.955**	7.584
		17. Sri Shikshayatan	15	20.90	11.893
		18. B.Ed. Department	28	20.2857	12.2631
		19. Birla College	41	18.8902	13.4507
		20. university of Calcutta	19	19.2368	11.1111
		21. Devid Hare	20	15.10*	11.2089
<hr/>					
5	Delhi	22. Zamia Millia College	10	24.70	12.60
		23. Central Institute of Education	22	24.32	10.64
<hr/>					
** High		Total	611		
* Low					

This table 4.58 presents a vivid picture of the creative-writing ability of the student - teachers of the twenty - two colleges through story - writing.

Some of the observations are 1. the student teachers of the Loreto College, West Bengal did outstandingly better in the story - writing exercise or test. 2. Next best are the student - teachers of Gokhale College, Lady Willingdon, St.Xavier's and St. Joseph's College with the mean range of 27 to 29. 3. Next the student - teachers of St. Theresa College, H.J.College, Surabja College, Zamia Millia, Central Institute of Education and Meston scored a mean between 24 to 26. 4. The rest of the student-teacher groups (11 College - groups) scored a mean of 23 and below in story - writing.

On the whole, the general trend of the performance of the sample is that 1. fourteen college student - teachers showed the above average ability in creative - writing. 2. that eight College student - teachers showed a below average ability. 3. that the Loreto College, Gokhale College, Lady Willingdon, St. Xavier's and St. Joseph's College students showed a superior ability in creative - writing and 4. that the P.V.D.T College, A.L. College and David Hare College student - teachers showed the lowest creative writing ability through the short - story writing. Perhaps with improved instruction on the craft of creative - writing and practice, the student teachers may improve their ability in writing a short story.

4.59: The State-city wise analysis of the creative writing ability by Story-writing of the student-teachers.

	City State	N	Mean	Standard Deviation
1	Delhi (Capital)	31	24.4375**	11.7738
2	Calcutta (W.Bengal)	156	21.6539*	12.7481
3	Bombay (Maharashtra)	152	23.7763	11.7575
4	Madras (Tamilnadu)	129	25.1977**	6.5113
5	Guntur (Andhra Pradesh)	142	21.641*	10.3907
	Total	611		

** High Mean Score; * Low Mean Score

This table presents the analysis of the creative-writing ability in student - teachers of English with reference to story - writing of each State - City group.

The following are some observations: 1. The student-teachers of Madras and Delhi scored the highest means of 25.2 and 24.4 their standard deviations being 6.5113 and 11.7738 respectively. 2. Next, the student - teachers of Bombay showed a better creative writing ability in story - writing. 3. Calcutta and Guntur student - teacher groups scored low means.

The mean of the scores of the total Indian sample of 611 in an imaginative story writing is 23.073. When compared to this the Madras,

The State-wise Story

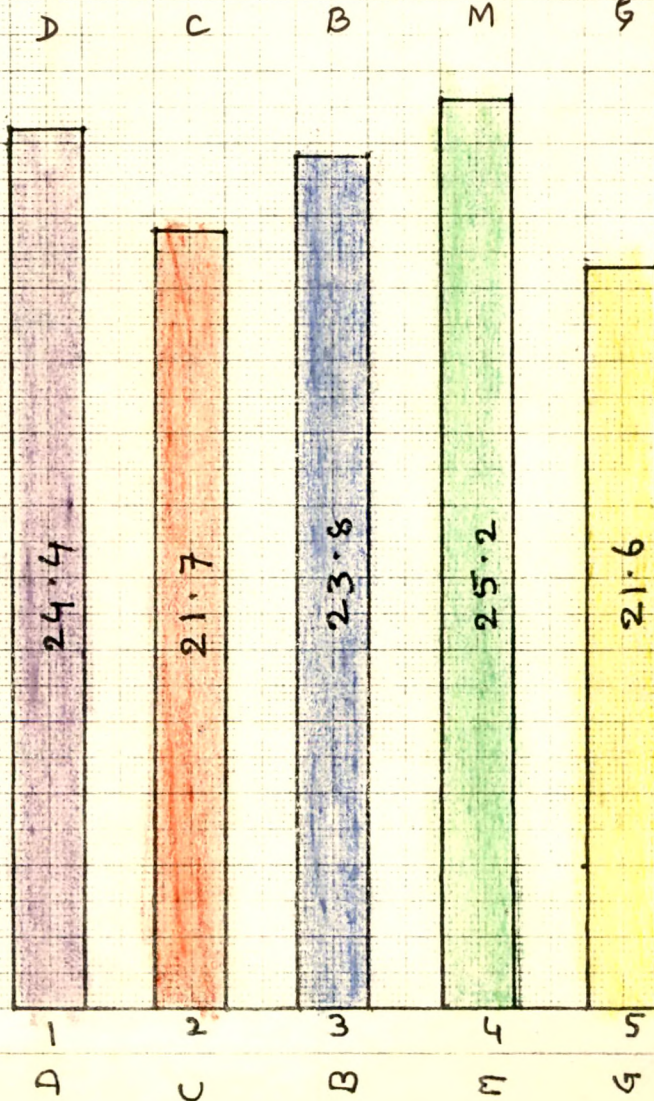
X axis 1cm = 1 city

Y axis 1cm = 1 Mean Score.

cities

Scores

26
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Delhi and Bombay student - teachers indicated more creative - writing ability through story writing, while Calcutta and Guntur scored low in the same.

4.60:Level of significance of difference in the mean values of creative-writing ability of short story - writing of the student - teacher groups of the five cities:

a. Delhi with other Cities in Story writing:

S.No.	City	N	Mean	S.D.	't' Score
1	Delhi	32	24.4375	11.7738	2.3181*
2	Calcutta	156	21.6539	12.7481	
3	Delhi	32	24.4375	11.7738	
4	Bombay	152	23.7763	11.7575	0.288795
5	Delhi	32	24.4375	11.7738	
6	Madras	129	25.1977	6.5113	0.352
7	Delhi	32	24.4375	11.7738	
8	Guntur	142	21.641	10.3907	1.239
* significant at 0.05 level					

The above cluster of tables titled 'Delhi with other cities' shows the level of significance between Delhi and Calcutta, Delhi and Bombay, Delhi and Madras and Delhi and Guntur student - teachers' ability of an

imaginative story - writing.

The 't' values show that 1. the difference between the first pair of means is just significant at 0.05 level; 2. But the difference between the second, third and fourth pairs of means is not significant at any level.

Therefore it is obvious that 1. only a little difference is found between the Delhi and Calcutta students in their story writing ability; 2. that as per the mean scores, the Delhi student-teachers seem better in story writing than their peers in Calcutta.

b. Calcutta with other cities - in story - writing ability

S.No.	City	N	Mean	S.D.	't' value
1	Calcutta	156	21.6539	12.7481	
2	Bombay	152	23.7763	11.7575	1.519
3	Calcutta	156	21.6539	12.7481	
4	Madras	129	25.1977	6.5113	3.027**
5	Calcutta	156	21.6539	12.7481	
6	Guntur	142	21.641	10.3907	0.0096

** Significant at 0.01 level

The above paired means of Calcutta and Bombay, Calcutta and Madras,

and Calcutta and Guntur shows clearly whether there is any significant difference between each other in the story-writing ability.

As per the 't' values, 1. the difference between the means of Calcutta and Madras in the story - writing ability is significant at both levels; 2. as per the mean scores, the student-teachers of Madras seem to be better than those of Calcutta in the same story-writing ability; 3. The difference between the first pair of means is not significant; while 4. it is almost null in the case of Calcutta and Guntur in the same creative-writing ability of writing a story.

It looks as though the Bombay student - teachers are a little bit poetic spirited where as the Madras student - teachers are more able in' story - writing.

c. Bombay with other cities in story-writing ability:

S.No.	City	N	Mean	S.D.	't' value
1	Bombay	152	23.7763	11.7575	
2	Madras	129	25.1977	6.5113	1.277
3	Bombay	152	23.7763	11.7575	
4	Guntur	142	21.641	10.3907	1.6525
Not significant					

d. Madras with Guntur:

S.NO.	City	N	Mean	S.D.	't' score
1	Madras	129	25.1977	6.5113	
2	Guntur	142	21.641	10.3967	3.2634**
** significant at both levels					

The above three tables both under c and d shows the significance level of difference between each pair in the story-writing ability.

The 't' values reveal that 1. there is a significant difference between the means of Madras and Guntur; 2. As per the mean scores, the student - teachers of Madras seemed to have performed better than those of Guntur; and 3. the difference between Bombay and Madras, and Bombay and Guntur is not found significant.

On the whole the student teachers of Madras exhibited more ability in writing an imaginative story.

4.3.10. CLASSIFICATION OF THE STUDENT - TEACHERS.

Table 4.61: Classification of the student - teachers on the basis of their story - writing ability:

S.No.	Range	Classification	Number	percentage
1	39 and above	High	27	4
2	29 - 38	Above - Average	212	35
3	18 - 28	Average	203	33
4	8 - 17	Below - Average	83	14
5	7 and below	Low	86	14

This particular table 4.61 shows the classification of the student - teachers of English of the five big cities - Delhi, Calcutta, Bombay, Madras and Guntur on the basis of their creative - writing ability as per their performance in an imaginative - story - writing.

The following are some observations 1. that four per cent of the student-teachers showed a high creative writing ability in the story - writing 2. 35 per cent of them have shown above - average creative - writing ability. 3. 33 per cent showed an average performance in story-writing 4. while an equal per centages of them each fourteen have shown a below - average and low creative - writing ability.

The trend of the scores is such 1. that comparatively more number of student - teachers (611) attempted an original story - writing 2. that the same percentage of them showed an above - average level of creative writing ability when compared to the composing of a poem.

Table 4.62: Component Analysis of the scores of the imaginative Story of the Student-teachers by mean Scores:

S.No.	Component	Total Score	Mean
1.	Sensitivity	823	1.35**
2.	Originality	835	1.37**
3.	Fluency	774	1.27**
4.	Flexibility	737	1.21**
5.	Elaboration	723	1.18**
6.	Mood	718	1.18**
7.	Setting	712	1.17**
8.	Humour	170	0.28*
9.	Imagination	647	1.06**
10.	Plot-construction	626	1.02**
11.	Unusual title	552	0.90
12.	Beginning of the story	687	1.12**
13.	Dialogues	298	0.49
14.	Ending of the story	565	0.92
15.	Novelty of names	504	0.82
16.	Playfulness	670	1.10**
17.	Fantasy	632	1.03**
18.	Openness to experience	661	1.08**
19.	Effective surprise	555	0.91
20.	Symbolic Expression	392	0.64
21.	Psychological insight	670	1.10**
22.	Titles No.	161	0.26*
23.	Language	683	1.12**
24.	Suspense	537	0.88

**High (above 1.0) *Low-below Number: 611 value of significance 1.

:429 a:

This table presents the analysis of the imaginative story-writing scores of 611 student-teachers of the five cities - Delhi, Calcutta, Bombay, Madras and Guntur - in terms of 24 components of writing an original short story which were used as criteria for assessing the creative-writing ability of the student - teachers in actual performance.

The Component Analysis of the Scores of the imaginative Story.

429-B

SCALE - X AXIS - 1 CM = 1 COMPONENT

Y AXIS - 1 CM = 0.10 MEAN SCORE

Components

Components

COMPONENTS

MEAN SCORES

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10.20

10.25

10.30

10.35

10.40

10.45

10.50

10.55

10.60

10.65

10.70

10.75

10.80

10.85

10.90

10.95

11.00

11.05

11.10

11.15

11.20

11.25

11.30

11.35

11.40

11.45

11.50

11.55

11.60

11.65

11.70

11.75

11.80

11.85

11.90

11.95

12.00

12.05

12.10

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12.70

12.75

12.80

12.85

12.90

12.95

13.00

13.05

13.10

13.15

13.20

13.25

13.30

13.35

13.40

13.45

13.50

13.55

13.60

13.65

13.70

13.75

13.80

Some of the observations are 1. the maximum mark that one can obtain for a single component of writing a short story is 2. Hence, a mean above 1 is taken to be significant; 2. Among the 24 components of the short story, originality and next sensitivity^{were} found to be significant as their means being 1.37 and 1.35 respectively. 3. Next gradually, fluency, flexibility, elaboration, mood setting, a good beginning, language, playfulness, psychological insight, openness to experience, imagination, fantasy and plot - construction, were found to be significant since their mean values are above 1. 4. The student-teachers scored very low in the rest of the components and hence they were not found to be significant, which means the student - teachers are short of skill in the use of the plot construction elements. 5. The student teachers scored still less in humour and fluency of giving titles to the story.

The general trend of the mean scores of the components of story writing is 1. that originality figured high in the cognitive factors and in all of the 24 components; 2. the same components humour and fluency of titles which scored least in the poem, also scored very low in the story - writing of the student teachers. 3. More number of student teachers attempted a short - story than composing a poem. 4. Fifteen components which are mostly cognitive, and psychological found to be significant. While 5. the story - construction devices and techniques were found to be not significant which leads to a conclusion that the student - teachers in all the five cities lack knowledge and practice in the plot-construction and organisation techniques. Perhaps instruction in this may advance the student - teacher's creative writing ability

for they should know what to express and how to express.

4.3.11. CLASSIFICATION OF THE STUDENT-TEACHERS AS PER THE Z SCORES OF THE POEM AND STORY.

The researcher assumed that the creative - writing ability scores of the poem or a story of the student - teachers would be normally distributed. Therefore in order to plot them on the Normal Probability curve she converted the raw scores into the 'Z' or the standard scores.

The formula that is used for Computing the 'Z' scores is: (Garrett p.312

$$Z = \frac{X - M}{\sigma}$$

$$T = 50 + 10 \frac{(X - M)}{\sigma}$$

Where 'X' is the score of the student-teacher in the poem or the story as as the case may be.

'M' is the mean of the total group or sample of poem writing or the short story. while,

σ is the standard deviation of the concerned group.

The 'Z' or the standard scores are computed for each individual student - teacher for the poem and story separately (the list of which is furnished in Appendix) and shown on the graph.

Table 4.63: The Percentage scores of the high, average and low creative - writing ability student - teachers in writing an imaginative short-story as per the 'Z' scores.

s.No.	Class	N	Percentage
1	High	81	13
2	Average	42	70
3	Low	102	17
Total		611	100

This table 4.63 presents the percentage scores of 'high, the average, and the low' creative - writing ability student teachers as per the '3' scores of their story.

Some of the observations are : 1. the number of the creative - writing ability student teachers in writing a short - story is eighty one, that is 13 per cent of the sample of the poem (611): 2. out of 611 student - teachers 70 per cent figured in the average group' of the story -writing ability; while, 17 percent of them were found to be a low story writing ability group.

The general trend of the above percentage Scores of the story is 1. the high creative - writing ability group as per the story is less than that of the low - creative - writing ability and 2. the average ability group in writing a story is far more, a condition which reflects the normal distribution of the scores which are graphed.

Creative Ability in Story-Writing (As per '3' Scores)

432-A

SCALE X AXIS = 80M = 1 CATEGORY
Y AXIS = 20M = 10%

category

HIGH, ABOVE +10

+0

AVERAGE

-10

0 BELOW 10 LOW

CATEGORY

C

Percentages

PERCENTAGES

90
80
70
60
50
40
30
20
10
0

X

HIGH, ABOVE +10

+0

AVERAGE

-10

0 BELOW 10 LOW

CATEGORY

C

Percentages

PERCENTAGES

90
80
70
60
50
40
30
20
10
0

X

HIGH, ABOVE +10

+0

AVERAGE

-10

0 BELOW 10 LOW

CATEGORY

C

Percentages

PERCENTAGES

90
80
70
60
50
40
30
20
10
0

Table 4.64: The percentage scores of the 'high', 'average and the 'low creative-writing ability' student-teachers in composing a poem as per the '3' scores.

S.No.	Class	N	percentage
1	High Creative	103	17.5
2	Average	403	68.5
3	Low Creative	82	14
	Total	588	100

The particular table 4.64 shows the percentage -scores of the poem-writing ability of the student-teachers of English in all the five cities.

Some of the observations are : 1. the number of the student-teachers that attempted a poem is 588, 2. out of them 17.5 percent of the student-teachers were found to be highly creative; 3. 68.5 percent of them exhibited the average creative-writing ability; while 4. 14 per cent, a low creative-writing ability with special reference to the composition of a poem.

The general trend of the above data is that 1. relatively a small number of student-teachers attempted a poem may be because it needs more emotional sensitivity, inspiration and some devices of form; 2. that when compared to the story-writing ability of the student-

Creative Ability in Poetic Composition (As per 'Z' Scores)

433-A

SCALE

X AXIS = 8 CMS = 1 CATEGORY

Y AXIS = 2 CM = 10%

category

HIGH ABOVE +10

+10

AVERAGE

-10

BELOW -10 LOW

Percentages

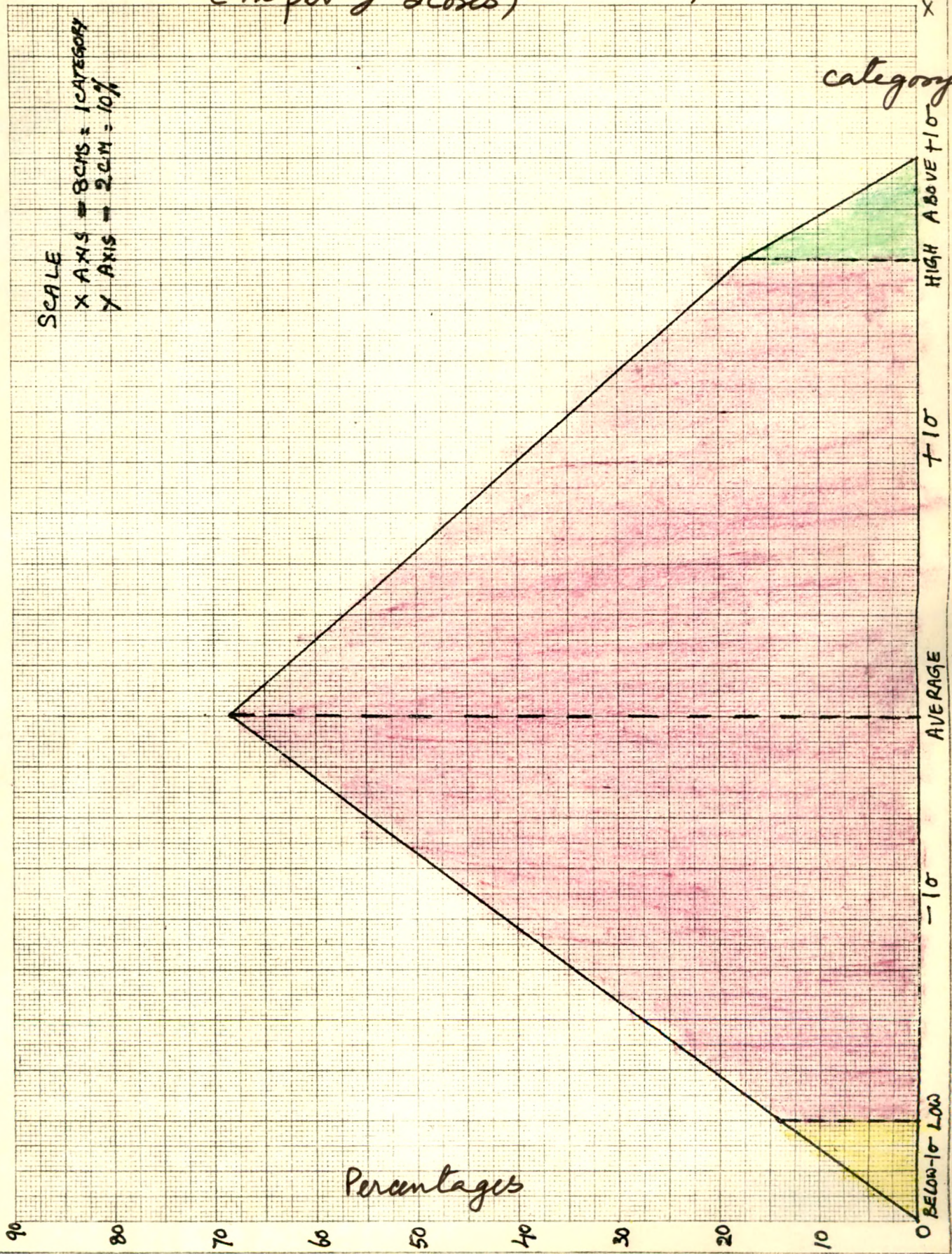
PERCENTAGES

90 80 70 60 50 40 30 20 10 0

Y

CATEGORY

CREATIVE ABILITY IN POETIC COMPOSITION (AS PER 'Z' SCORES)



teachers, the high creative group is more; 3. same is the case with regard to the low creative group; and 4. The scores show that they are normally distributed as graphed separately.

THE T SCORES

TABLE 4.65. A PROFILE OR AN ANALYSIS OF THE POEM AND STORY WRITING NUMBERS ON THE BASIS OF 'T' SCORES.

S.No.	Specifics	Number	Percentage
1	The total Indian Sample	752	-
2	Student - teachers that wrote only a short story	611	81.25
3	Student - teachers that wrote a poem	588	78.19
4	Student - teachers that wrote both the story and poem	513	68.22
5	Student - teachers that performed better in the story	245	39.96
6	Student - teachers that performed better in the poem	235	38.33
7	Student - teachers that showed a high performance in both	33	5.38

The long list of T scores shows specifically in which test of creative - writing - story or a poem did each student - teacher perform better. It brings out a comparison between the performance in the story and poem of the student - teachers. The raw scores of the student teachers are converted into the T or the standard scores' as the two tests used an unequal

number of the criteria for scoring.

The following are some observations 1. The total Indian student-teacher sample is 752. 2. Of which 611 student-teachers that means 81 per cent of the total Indian sample wrote an imaginative story. 3. 588 student-teachers that is 78 per cent of the student-teachers could compose a poem on seeing a picture. 4. Of the total sample of 752 student-teachers, only 513 student-teachers that is 68.21 per cent attempted both the story and poem 5. Of 513 student-teachers, 245 students that is 39.96 per cent wrote the short story better than the poem: 6. 235 student-teachers that is 38.33 per cent did better in composing a poem than in the story while 7. Only 28 student-teachers that is 4.567 per cent of them did perform equally well in the story and the poem.

Table 4.2.66 The percentage scores of the High and Low Creative groups against each component of the poem.

S.No.	Component	High Creatives		Low Creatives	
		Score	%	Score	%
1	Sensitivity	182	88**	41	25
2	originality	182	88**	40	24
3	fluency	170	83**	31	19
4	flexibility	169	83**	28	17
5	elaboration	170	83**	27	16
6	title	141	82**	26	16
7	rhythm	146	78	23	14
8	rhyme	119	77	11	7
9	word-images	136	75	5	3
10	figures of speech	130	75	3	2
11	mood	153	74	11	7
12	fantasy	155	73	3	2
13	playfulness	158	71	7	4
14	symbolism	141	68	3	2
15	alliteration	125	68	3	2
16	assonance	103	67	3	2
17	form	136	66	12	7
18	style	138	66	6	4
19	tone	154	63	11	7
20	allegory	150	61	8	5
21	language	160	58*	10	6
22	psychological depth	170	50*	11	7
N-103: Maximum Marks		206		N.82	Max.164
** High Scores			*Low Scores		

This table presents the contrast analysis of the high and low creatives of the Indian student-teachers on the basis of the 3 scores in terms of the per centage scores against each Component of the poem.

Some of the observations are: 1. the number of high creatives in the poem are 103; the marks allotted for each component are 2. Therefore the maximum marks for each component of 103 student-teachers is 206: 2. the number of low creatives in the poem is less than the high creatives that is 82. Therefore the maximum mark is 164. 3. the list shows the raw and the percentage scores of each of the component of the poem. 4. the first five components and component number 22 show the high per centage scores while 5. the components 8 and 16 indicate the least percentage scores. 6. and that the low Creatives scored very low in all the components.

On the whole the general trend of the scores is that 1. the five components given by Guilford and the psychological insight figured important; 2. the student-teachers seem to be weak in the structural and literary components of the poem such as 'assonance', rhyme, wordimages, form, figures of speech, alliteration, etc. 3. on the whole these are the components that seem to be contributing to high creative-writing and 4. they figured important in the following order:

- | | | |
|------------------------|----------------|----------------------|
| 1. Sensitivity | 8. playfulness | 15. symbolism |
| 2. originality | 9. fantasy | 16 style |
| 3. fluency | 10. tone | 17 word-images |
| 4. elaboration | 11. mood | 18 form |
| 5. psychological depth | 12. allegory | 19 figures of speech |
| 6. flexibility | 13. rhythm | 20 alliteration |
| 7. language | 14. title | 21 rhyme |
| | | 22 assonance |

Table 4.2.67. The percentage scores of the High and Low Creative groups against each components of the story.

Story(High Creatives)				Story(Low Creatives)	
S.No.	Component	Score	%	Score	%
1.	Sensitivity	153	94**	70	34
2.	originality	153	94**	69	34
3.	fluency	150	93**	60	29
4.	flexibility	145	90**	54	26
5.	elaboration	139	90**	52	25
6.	mood	145	88**	38	19
7.	setting	142	87**	31	15
8.	humour	27	87	-4	2
9.	imagination	141	86	17	8
10.	Plot-construction	127	86**	14	7
11.	unusal title	121	85**	23	11
12.	Begining of the story	135	83**	19	9
13.	dialogues	49	83	-7	3
14.	Ending of the story	126	80**	-7	3
15.	novelty of names	103	78	10	5
16.	playfulness	139	78	20	10
17.	fantasy	129	75	12	6
18.	openness to experience	137	73	16	8
19.	effective surprise	119	72	-7	3
20.	symbolic expression	76	64	4	2
21.	psychological insight	134	47*	15	7
22.	titles (No)	43	30*	-2	0.01
23.	language	141	27*	25	12
24.	suspense	116	17*	-6	0.03
N.81;Max.Marks		162		N.102;Max.Marks 204	
**High; * Low per centage scores.					

This table presents the contrast analysis of the 'high' and 'low' percentage scores of the student teachers of India on the basis of the '3' scores of the story against each component. Some of the observations are :

1. the number of high creatives in story is 81; the marks allotted for each component are 2. Therefore the maximum mark for each component is 162;
2. the number of low creatives is 102; the maximum marks being 204.
3. the above list shows the raw and percentage scores of the high as well as the low creative student-teacher scores against each component;
4. As per the figures, item 1,2,3,4 and 6 figured highly important; while
5. the items 8,13,20 and 22 figured least important; and
6. the low creatives scored very low in all the components of story.

The general trend of the data is that 1) Amongst the components given by Guilford all the four except elaboration figured important; 2) the high creatives scored high for the component of 'mood' in the story; 3) the student-teachers scored low in the component of humour and title giving as in the case of the poem; 4) the student-teachers seem to be weak in the technique of a 'dialogue' and the symbolic expressions 5) on the whole the cognitive factors or the divergent thinking abilities of Guilford are found to be highly scoring in the story; and 6) the following is the order of importance:-

1. sensitivity	9. elaboration	17. title
2. originality	10. playfulness	18. effective surprise
3. fluency	11. openness to experience	19. suspense
4. flexibility	12. story beginning	20. novelty of names
5. mood	13. psychological insight	21. symbolism
6. setting	14. fantasy	22. dialogues
7. imagination	15. plot	23. titles
8. language	16. story ending	24. humour

Table 4. 68 The percentage scores of the High Creatives in Story-against their background variables.

S.No.	SEX	N	%	Medium	N	%	Economic Class	N	%	Parents Education	N	%
1	Males	9	11	English	6	7	High	2	2.5	Uneducated	1	0
				Regional	3	4	Middle	5	6	Under-graduate	4	5
							Low	2	2.5	Graduate	3	4
										Post Graduate/ professional	2	3
2	Females	72	89	English	69	85	High	34	42	Uneducated	6	7
				Regional	-3	4	Middle	27	33	Undergraduate	21	26
							Low	11	14	Graduate	16	20
										Post Graduate/ professional	28	35
Total		81	100		81	100		81	100		81	100

This table presents a contrast analysis of the High Creatives in the Story-Writing with reference to their Sex, Medium, economic class and parent's education.

Some of the observations are: 1) of 81 high creatives, 11% are male student-teachers; of them 7% student-teachers belong to the English medium and 4% to the regional medium; 2.5% representing the high, and 6% middle class, and 2.5% the low economic group; 5% student-teachers having the undergraduate, 4% graduate, 3% post graduate and none from the uneducated parental background.

2) Amongst the 72 that is 89% of the high creative female student-teachers of the story, 69% are from English medium while only three per cent are from the regional medium; 42% student-teachers of high creative story ability, belong to the high economic class, 33% to the middle and only 14% to the low economic groups; from educational background point of view, 6% are from the uneducated, 21% the undergraduate, 16% the graduate, and 28% from the post graduate or the professional background.

Table 4.69 The Percentage Scores of the Low Creatives in the story with reference to their background, variables.

S.No.	SEX	N	%	Medium	N	%	Economic class	N	%	Parent's Education	N	%
1	Males	48	47	English	20	20	High	1	.009	Uneducated	15	15
				Regional	28	27	Middle	21	21	Undergraduate	23	22
							Low	26	26	Graduate	6	6
										P.G./Professional	4	4
2	Females	54	53	English	45	44	High	12	12	Uneducated	7	7
				Regional	9	9	Middle	30	29	Undergraduate	18	17
							Low	12	12	Graduate	14	14
										P.G./Professional	15	15
		102	100		102	100		102	100		102	100

This table presents a contrast picture of the low creatives in story-writing in relation to the variables of Sex, medium, economic class and parental education background.

Some of the observations are: 1) of 102 low creatives of the short story 47 percent are males and rest 53% females. 2) From the medium of instruction point of view, among the males 20% per cent are English while 27% are Regional medium. 3) Economically 0.009 per cent belong to the high economic, 21 middle, and 26 to the low economic

This table presents a contrast picture of the Low Creatives in story-writing in relation to the variables of sex, medium, economic class and parental education background.

Some of the observations are: 1) of 102 low creatives of the short story 47 per cent are males and the rest 53% females. 2) From the medium of instruction point of view, among the males 20% per cent are English while 27% are of Regional medium. 3) Economically 0.009 per cent belong to the high economic, 21 middle, and 26 to the low economic groups. 4) Amongst the females 12 per cent of the low creatives belong to the high, 30 per cent to the middle and 12 per cent to the low economic groups. 5) with regard to their parents' education, amongst the males 15 percent are of uneducated, 22% undergraduate, 6% graduate and 4 per cent, post graduate or professional parental background; while 6) amongst the females 7,17,14 and 15 per cent of the low creatives of the story belong to the uneducated, under graduate, graduate and post graduate or professional parental backgrounds respectively.

The general trend that could be observed is 1) that in the low creatives, the females are more (53%) than the males. 2) that the English medium student-teachers are more than their counter parts; 3) that most of the low creatives in the story belong to the middle (50%) and low (38%) economic groups; while almost there are nil in the high economic group; 4) and lastly, most of the low creatives of the story 39% represent an undergraduate parental background.

Table:4.70. The Per centage scores of the high creatives in poem against their background variables.

S.No.	SEX	N	%	Medium	N	%	Economic Class	N	%	Parents Education	N	%
1	Males	15	15	English	9	9	High	1	.009	Uneducated	2	2
				Regional	6	6	Middle	11	11	Undergraduate	4	4
							Low	3	3	Graduate	7	7
										P.G./Professional	2	2
2	Females	87	85	English	84	82	High	38	37	Uneducated	5	5
				Regional	3	3	Middle	33	32	Undergraduate	27	26
							Low	16	16	Graduate	20	20
										P.G./Professional	35	34
Total		102	100		102	100		102	100		102	100

This table presents the percentage scores of the high creative student-teachers in the composition of a poem against the background details of the sex, medium of instruction, the economic status and the parents' education.

Some of the observations are: 1) that out of 102 high creatives of the poem 85% are females and the rest (15%) males; 2) of the 15 per cent of the male creatives 9% are English and only 6 per cent, the regional medium students. 4) while amongst the females majority (84 per cent) are of English medium and the rest of 3 percent are of English medium 4) that out of males, majority (43%) are of Middle and high economic class; 5) Amongst the male high creatives of the poem, 7 percent are from the graduate, 4% from the undergraduate and 2% in each, of the uneducated and post graduate parentage. 6) amongst the females majority 34% are of post - graduate parentage 26% and 20%, the undergraduate and Graduate parentage groups respectively.

On the whole the picture that emerges out of the details is 1) Most of the high creatives of the poem are females, belonging to the English medium, representing the middle and the high economic groups, with a post-graduate or under graduate or a graduate parental background and 2) that a very few are from the male, regional medium, low economic and uneducated parentage group.

Table 4.71 The percentage Scores of the Low Creatives in the poem against their background variables.

S.No.	SEX	N	%	Medium	N	%	Economic Class	N	%	Parents Education	N	%
1.	Males	26	32	English	11	14	High	12	15	Uneducated	9	11
				Regional	15	18	Middle	14	17	Undergraduate	10	12
							Low	0	0	Graduate	6	8
										P.G./Professional	1	1
2.	Females	56	68	English	42	51	High	11	13	Uneducated	10	12
				Regional	14	17	Middle	29	35	Undergraduate	16	20
							Low	16	20	Graduate	17	20
										P.G./Professional	13	16
Total		82	100		82	100		82	100	-	82	100

: 435-K:

This table presents the percentage scores of the low creative student teachers of the poem against the background details of the sex, the medium of instruction, the economic status and the parents' education.

Some of the observations are: 1) of the 82 Low Creative student teachers of the poem only 32 per cent are males; 2) out of them majority (18%) are from the English medium and the rest of 14% are from the regional medium. 3) It is quite curious to know that most of the low creatives of the poem do belong to the middle and high economic groups (17% & 15%), and none from the low economic group; 4) as per their parentage they represent mostly the under graduate (12%), uneducated 11% and 8% graduate, but only one per cent from the post graduate background.

As far as the 68% of the female low creatives are concerned, most of them are from the English medium (51%), belonging to the middle and low economic groups, with a graduate, undergraduate as well as post graduate and uneducated parent's educational background.

The general trend of the data is (that the low creative females are more than that of the males. 2) Most of them are from English medium only 3) that majority (52%) of the low creatives of the poem are from the middle class and relatively few in the low economic group. and 4) they represent mostly the undergraduate, graduate and uneducated, but found very few in the post graduate/professional parentage.

Table 4.72: The top creatives as per the poem and story and their rank position

S.NO.	Poem					Story				
	Place	College	Score	Rank		Place	College	Score	Rank	
1	B2	-	11	41.00	1	B1	-	3	45.25	1
2	B3	-	11	41.00	1	B2	-	5	43.50	2*
3	B1	-	11	40.00	2	B2	-	37	43.25	3
4	B8	-	5*	39.50	3*	C4	-	39	42.50	4
5	C1	-	3	39.39	4*	C1	-	24	42.25	5
6	B2	-	5	38.50	5*	B4	-	12	42.00	6
7	B5	-	4*	38.50	5*	C1	-	2	42.00	6
8	B5	-	9*	38.50	5	C4	-	38	42.00	6*
9	C1	-	17	37.75	6	D1	-	10	41.00	7
10	B5	-	-7	37.50	7	C1	-	6	40.50	8
11	D1	-	3	37.50	7	B1	-	1	40.25	9*
12	C1	-	34	37.25	8	B2	-	40	40.25	9*
13	D3	-	9	37.00	9	D1	-	5	40.25	9*
14	D1	-	9	36.75	10	D2	-	2	39.75	10*
15	C1	-	20	36.25	11	AP1	-	38	39.50	11
16	C2	-	4	36.25	11	C1	-	3	39.50	11*
17	B1	-	2	36.00	12	M3	-	12	39.25	12
18	B2	-	40	36.00	12*	B2	-	43	39.25	12
19	D1	-	5	36.00	12*	B4	-	21	39.25	12
20	D1	-	7	36.00	12	C1	-	17	39.25	12*
21	AP2	-	44	36.00	12	B4	-	22	39.00	13

22	AP2	-	49	36.00	12	B3	-	17	39.20	13*
23	C3	-	21	36.00	12	C1	-	5	39.00	13
24	C1	-	22	35.75	13	D1	-	8	39.00	13
25	D2	-	2	35.75	13*	D2	-	4	39.00	13
26	C1	-	24	35.50	14*	AP1	-	58	38.50	14
27	C4	-	31	35.50	14	B5	-	58	38.50	14*
28	C4	-	38	35.50	14*					
29	C4	-	40	35.50	14					
<hr/>										
Total -			29	Total -						
				27						

* Top Creatives who are also high academic toppers.

This table shows in particular how many student teachers are toppers in composing a poem as well as writing a short story.

Some of the observations are 1. out of twenty nine high creatives, ten student - teachers that is 34.5 per cent, only are toppers in both the poem and story - writing. 2. But their rank positions do differ which are as follows.

<u>Rank 1</u>	<u>Rank 2</u>
3	13
4	11
5	2
5	14
6	12
12	9
12	9
13	10
14	5
14	6

3. The above ranks reveal that those who are high in poem - writing ability are not exactly the same rank holders 4. and those who are top in the poem ranks list are not precisely the same in the other and lastly 5. Majority of the high creative student - teachers show a good variation in the abilities.

From the above it is evident that 1. some student - teachers are good in both poem and story - writing 2. but in majority of the cases it is revealed that the ability to compose a poem is different from that of the story.

Table 4.73

An Analysis of the High and Low Creative writing potential and Ability - Student-teachers with reference to their sex, medium of instruction, economic and educational backgrounds.

The researcher is interested in studying further details of the high and low creatives from the view point of the four independent variables - whether they are mostly from the male or female sex, or whether they come from the English Medium, high economic group or highly educated parents. The findings of the above are expected to reveal which status or culture or the environment is conducive for creative - writing ability in general. The ensuing six tables are of that nature.

The percentage Scores of the top high creative potential students with

references to the sex, medium, economic and educational background (Above 121 score)

Total sample - 752; No. of students: 28

S.NO.	Variable	Specification	Number	Percentage
1	Sex	a. Female	17	60.72
		b. Male	11	39.28
2	Medium	a. Regional	3	10.72
		b. English	25	89.28
3	Economic Status	a. High	10	35.72
		b. Middle	11	39.28
		c. Low	7	25.00
4	Educational Background	a. Uneducated	6	21.42
		b. Under-graduate	8	28.58
		c. Graduate	4	14.28
		d. Post-graduate	10	35.72

This table 4.73 presents details with regard to the 'high Creative potential' student-teachers, in terms of sex, medium of instruction, economic status and the parents' education because all these factors are expected to have some influence on the above said scores.

The details of the table are 1. that there are 28 student teachers who have scored high above the score of 121 in the creative potential.

2. Of them 61 percent are females and 39 males.

3. 11 per cent are from the regional language, and 89 percent are from

from the English Medium.

4. Then about the economic position, 36 percent are from the 'high', 39 from the middle, and 25 percent from the low economic order.
5. about the educational background, 21 percent of the high creative - potential students are drawn from the uneducated home, 29 percent from the under-graduate, 14 percent from the graduate and last 36 percent from the post-graduate or professionally educated parents.

On the whole majority of the high creative potential student-teachers are females, belonging to the English Medium, representing the high and the middle class and the post-graduate percentage. One interesting point that deserves a special attention is that the highest score in creative potential is 263 obtained by a woman student-teacher.

Table 4.74

The percentage scores of the lowest Creative-potential student-teachers with reference to sex, medium, economic and educational background
SAMPLE 752 (Below the score of 99)

S.No.	Variable	Specification	Total Number	percentage
1	Sex	a. Female	9	69.23
			13	
		b. Male	4	30.77

		a. regional	7	53.84
2	Medium	b. English	6	46.16
<hr/>				
		a. The High	2	15.38
3	Economic Status	b. Middle	5	38.46
		c. Low	6	46.16
<hr/>				
		a. Uneducated	3	23.08
		b. Under graduate	5	38.46
4	parents Education	c. Graduate	5	38.46
		d. Post graduate	-	-0-
<hr/>				

This table 4.74 presents the analysis of the low creative potential students whether they are mostly males or females, had regional medium or the English medium in their education, whether they are mostly drawn from the high, or the middle or the low economic class, and whether they have had an uneducated home atmosphere or the under graduate, or graduate or post graduate atmosphere at home.

The following constitute the details: 1. 69 per cent of the 'low creative' potential students are females while 31 percent are males. 2. Of the total number of 13 student-teachers, 54 per cent are from the regional medium and 46 per cent from the English medium. 3. as per the economic status, 15 percent are from the high class, 38 percent from the middle and 46 per cent are from the low economic background.

4. from the view point of parental education, 23 per cent of the low creative potential student-teachers are from the uneducated, 38 from the under graduate and 38 again from the graduate parents and none seem to be from the post-graduate or the professional parentage.

The number of the low creative-potential group is relatively less than that of the high creative-potential group. Most of them are females belonging to the regional medium representing mostly the low and the middle economic order and having the graduate, and under graduate and the uneducated parentage. It is interesting to note that none of the low creative potential group is from the post graduate parentage.

Table 4.75: The percentage scores of the top High creative-writing ability student-teachers as per the story with reference to the independent variables (Above 38.5 score)

S.NO.	Variable	Specification	Number	Percentage
1	Sex	a. Female	26	96.29
		b. Male	1	3.71
2	Medium	a. Regional		
		b. English	27	100.00
3	Economic Status	a. The High	13	48.14
		b. Middle	12	44.44
		c. the low	2	7.42

:443:

		a. Uneducated	3	11.12
4	Parents Education	b. Under-graduate	3	11.12
		c. graduate	8	29.62
		d. Post graduate	13	48.14
<hr/>				
	Total sample	611	Total Number:	27
<hr/>				

The table 4.75 presents the details of the background of the high creative-writing ability students with references to their performance in story-writing and in relation to sex, medium, economic status, and parental education.

The following are the details: 1. the total number of the high creative-writing ability student teachers is 27.27. of them, 96 per cent are females and 4 per cent, males 2. All of them have had their education through English medium; 3. Majority of the high creative-writing ability students (48%) belong to a high economic group. The next majority (44%) are from the middle class and 7 per cent from the low economic class. 4. Most of the high creative-writing ability students (48%) have the post-graduate or the professional educational background, the next majority (30%) are from the graduate parents while 11 per cent in each have had an uneducated and under-graduate parental background.

On the whole the high creative-writing ability student-teachers as judged from their short story-writing are females, all of them belonging to the English medium, representing the high and the middle economic

order and post-graduate and graduate parentage. It is interesting to note that only one male student obtained the high creative-writing ability score (that is ofcourse the highest score in story-writing of the whole sample) who belongs to the middle class and graduate parental background.

Table 4.76: The percentage scores of the low creative-writing ability student-teachers as per the story with reference to the independent variables (Below 7)

S.No.	Variable	Specification	Total	Number	Percentage
1	Sex	a. Female	86	48	55.82
		b. Male		38	44.18
2	Medium	b. Regional		34	39.53
		c. English		52	60.47
3	Economic Status	a. the High		11	12.80
		b. Middle		47	54.55
		c. low		28	32.55
4	Parental Education	a. uneducated		19	22.10
		b. under graduate		42	48.84
		c. Graduate		10	11.62
		d. post graduate		15	17.44
Total Sample 611					

This particular table presents the details of the low creative-writing ability students as per the same imaginative story writing with reference to sex, medium of instruction, the economic status and the parents' education.

The details are 1. the total number of the student-teachers who obtained low creative-writing ability scores in the story are more (86) when compared to their counterparts. 2. Of them 56 per cent belong to the female group and 44 percent to the male 3. medium wise, 60 percent are of English and 40 are of the regional medium. 4. economic class wise majority of them (55 percent) belong to the middle class 33 percent to the low, and only 11 percent to the high economic group. 5. as per the parents' educational background, majority of the low creative-writing ability group of the story have had an under-graduate parentage, and uneducated parentage as the figures show 49 per cent and 22 per cent. 6. however, a few of the low creative-writing ability student teachers (17% and 11%) are also from the post-graduate and Graduate parental backgrounds.

On the whole, most of the low-creative-writing ability group of the story are females, belonging to the English medium, and middle class family and under-graduate parentage.

Table 4.77: The percentage of the high creative-writing ability student-teachers as per the poem with reference to the independent variables (36.5 above)

S.No.	Variable	Specification	Number	Percentage
1	Sex	a. Female	26	89.65
		b. Male	3	10.35
2	Medium	a. Regional	2	6.89
		b. English	27	93.11
3	Economic Status	a. The High	15	51.73
		b. the middle	9	31.03
		c. low	5	17.24
4	Parents Education	a. Uneducated	3	10.36
		b. Under graduate	6	20.68
		c. Graduate	9	31.03
		d. Post graduate	11	37.93
Total sample:		588;	Total No. of the High Creatives - 29	

This table shows the background details of the student-teachers with a high creative-writing ability in composing a poem in relation to the four independent variables of sex, medium, economic class and the education of the parents.

Some of the observations are: 1. that most of the high creative

writing ability students as per the poem are females and very few, males (90% and 10%). 2. Most of them belong to the English Medium (93%) 3. Majority of students (52%) belong to a high economic group, and the middle class (31%), only 17 per cent are from the low economic group. 4. Same is the case with their parental background. Majority of the high creative-writing ability student-teachers represent the post graduate or professional education Parentage as per their percentages of 38 and 31. Very few are drawn from the low education groups.

As per the high creative-writing ability of the poem, most of the student-teachers are females, belonging to the English medium, the high economic group and the postgraduate parentage.

Table 4.78: The percentage scores of the low-creative writing ability student-teachers as per the poem, with reference to the independent variables (below 6.25)

S.NO.	Variables	Specification	Number	Percentage
1	Sex	a. Female	59	61.14
		b. Male	33	35.86
2	Medium	a. Regional	34	36.96
		b. English	58	63.04

:448:

3	Economic Status	a. the high	17	18.48
		b. the middle	42	45.66
		c. low	33	35.86
<hr/>				
4	Parents Education	a. uneducated	25	27.18
		b. under graduate	32	34.78
		c. Graduate	20	21.74
		d. post graduate	15	16.30
<hr/>				
Total sample 588		No. of the low creatives - 92		

The last of this set of six tables, deals with the low creative - writing ability student-teachers of English in relation to their details of background.

The following observations could be made:

1. that the number of the low creative-writing ability group is triple to that of the high creative-writing ability group.
2. that majority of them belong to the undergraduate and uneducated parentage as their percentages show, 35% and 27% respectively.
3. So also their economic background. Most of them belong to the middle class (42%), and the low economic group (33%), while a few represent the high economic group.
4. from the view point of parents' education, most of the low creative-writing ability group represents the under-graduate and uneducated paren-

tage as the figures show 35 and 27 percentages :

5. comparatively, a low percentage of a low creative-writing ability student teachers represent the graduate and the post-graduate parentage (22% and 16%) ,

On the whole, the low creative-writing ability group as per the poem-writing, is mostly from the fair sex, having English as the medium of instruction, but belonging to the middle class and low economic backgrounds and undergraduate and uneducated parentage.

4.3.12. DISCUSSION

The preceding conclusions under each table of the high and low creative-writing 'potential' and 'ability' student teachers reveal the following points.

1. that there seems to be no discrimination of sex either in the creative potential or ability for creative-writing.

There is a good prior research evidence to this fact from Sylvano Arieti, Barron (1976) Torrence, Guilford, Raina and others. According to Arieti, among geniuses men out-number women by far. But women are not inferior to men in creating. She establishes her argument by citing that human brain in man or women is 1,400 grams and the cortex which is the essential organ for creativity contains 15 million neurons and hence there is no difference in the anatomy of either sex. Therefore, any difference could be due to the curbing of women and lack of encouragement

in the male dominated societies. (Sylvano Arieti in creativity) she concluded her argument by saying that given equal status and opportunities, women could have contributed as much as men. Virginia Woolf echoed the same long back in her 'A Room of One's Own' creating a picture of Shakespeare's sister.

Barron (1976) and Sharma (1968) brought out another dimension of feminine kinship to creativity; generally women are more sensitive which is crucial for Creativity. A trait of femininity is observed in geniuses. Virginia Woolf also remarked that no one is a complete man or woman. There must have been part of the other sex in each.

However, opinion is much divided on this subject. Torrence (1962, 1965) Torrence and Aliotti (1969) Guilford (1964 b) Marlow (1967) Dhir (1973) Hussain and Hussain (1975) proved that girls excelled in creative tests of fluency originality, flexibility and elaboration. But Kogan (1973) Hussain Hussain (1975) Dhir (1973) came out with a contradictory statement that boys are high in originality. Raina on the other hand reported that males and females were not significantly different except on the factor of originating.

Thus there are three different opinions on the subject of creativity in relation to sex. In the present study the researcher found the female student-teachers high in the creative writing potential and the ability. Therefore, one can conclude that it could be because women students are enjoying equal facilities at home and school or equal brains or more

sensitive and sensible or it could be because of the impact of the women's liberation.

From the view point of the medium of instruction the student - teachers from the English medium have excelled their counterparts both in the creative-writing potential and ability to write a story and a poem separately. It is quite natural that the English medium students are more exposed to the language patterns and lexis and hence more acquaintance and better skills of expression. Since the student-teachers are asked to write creatively in English, the medium of instruction would be certainly having some effect. Research by Guilford (1950), Torrance (1964), Getzels and Jackson (1962), Barron (1976), the tests of Mehdi and Passi all proved that 'fluency' of ideas or language is a contributor of creativity. Practical experience tells that the English medium students are able to survive the great competition in education and job. Their counterparts must have been handicapped by such expression.

Thirdly, the study of the creative writing potential and ability is done in relation to the economic status. It is found that as far as the creative writing potential is concerned, the high creative-potential group is drawn from the middle and high economic group, while the high creative-writing ability group represent the high and middle as per the story, and middle and high class as per the poem scores. As per their counterparts - the low creative potential group-most of them are drawn from the low economic group and middle class. As per the other dimensions of the low creative-writing ability of the student teachers (both

the story-writing and poem) the middle class students are more and next to them the lower economic group.

Therefore, it looks as though the chances of the middle class student becoming more or less creative are equal; that the Indian middle class culture is not very much conducive for the development of the creative writing potential and ability.

Any research on this subject of social order is rooted in Sociolinguistic theory proposed by Basil Bernstein who declared that the upper middle class culture fosters an elaborate code while the other extreme the lower class, the restricted code, which are considered to be a facilitator and an inhibitor of creative-writing respectively. It is not only from the language point of view, but also from the view point of their cultural, patterns that the high creatives are found from high economic group. Perhaps they are enjoying better facilities freedom and security than their counterparts. Research tells that the high creatives are healthy, and more secure than the low creatives (Lokesh K. Verma and Rita Sinha)

Boverly R. Wright, Catherine Cox (1958) proved that the high creatives and the outstanding writers are drawn from the high and middle class economic groups.

The last variable of parent education and creative writing is examined in the light of two connotations - Galton's hereditary theory and

Fromm and Bronvovsky's theory of ripeness of culture and intelligence. Galton observed that the hereditary transmission of genes play a major part in the endowment of the gifted individuals. According to him a highly educated or gifted parental background gives rise to a genius. Beverly R. Wright observes that the high creatives would come from the high educational and economic level. While the Stanford Genetic studies of Genius found that early nurturing or the stimulation play a significant role in the creativity. The intelligence theory of creativity also holds this view. G. Krishna Murthy called creativity 'the flowering of intellect' which is possible in a highly educated family.

Dr. Catherine Cox also in her case notes of eighteen gifted juvenile writers such as Beatrice, Robert Browning, John Keats, James Russel Lowell, Edger Allan Poe, Percy Bysshe, Shelley et al reported that almost all her writers are of good family standing - lawyers, multilinguals, businessmen, actors and royal officers. Most important is that these writers are of high I.Q., above 160. In short, it appears that a highly educated parental background not only encourages but enriches the creative-writing potential and ability as a result of the ripeness of one's culture and accumulation of intelligence.

Thus the study of the high and low creative-writing potential and ability students would not only reveal the nature of creativity in general, but also in which sex it is to be cultivated to the advantage of the society and under what linguistic, social and educational environment or conditions it could be nurtured better.

O B J E C T I V E 2 B

OBJECTIVE 2 B

4.4 Objective-2b: An Identification of the creative-writing potential and ability of the Nigerian Student-teachers of English in a foreign cultural context.

India and Nigeria are facing a similar situation of learning English as a foreign language and therefore must have been confronting more or less similar problems. A study of the creative-writing potential and ability of the student-teachers of Nigeria would certainly establish whether the nurturing of the creative-writing ability in a foreign language context is desirable or not. Incidentally, it would reveal whether the creative-writing urge or impulse is purely the acquired oral and written skills of expression would enable the student-teachers to come out with original expression and communication of their own ideas, feelings, experiences and dreams.

Another outcome of such a study would be that it gives an idea, though indirectly as to which sort of social milieu or culture Indian or Nigerian is congenial and facilitating the creative expression through the medium of English.

The word 'culture' calls for different connotations - the people of different countries, different religions different socio-economic backgrounds, with different modes of living and professions, different intellectual aspects of material advancement, different levels of education etc. In short, it refers to distinct social patterns, attitudes, elements or the individual characteristics and traits. Piddington (1950)

furnished nine main contents of culture - geographical environment, economic system, political organisation, education. magic, religion, art, recreation and ceremony, material substratum weapons, tools, artifacts etc., social organisation and normative aspects. White (1959) classified the contents of culture as ideological, sociological, sentimental attitudinal, and technological components thus reflecting both physical and psychological elements of a particular group or sect. In fact culture is the sum and bonum of all their beliefs, customs, traditions, rituals, games. language, art, religion, clothes and manners etc.

4.4.1 IDENTIFICATION OF THE CREATIVE-WRITING POTENTIAL IN THE STUDENT-TEACHERS OF NIGERIA.

From the above point of view the researcher analysed the creative-writing potential and ability scores according to the state-city groups Delhi, Calcutta, Bombay and Madras and Guntur which stand for diverse cultures, the sex, medium of instruction, the economic and educational background groups. Thorsell (1968) and Cashdon (1971) provide a good evidence to the cultural influences upon creativity.

As stated above the researcher brought forth the analysis of the creative-writing potential and ability of the Nigerian student-teachers in order to study the cultural impact on the creative-writing potential in a similar situation of English language learning.

4.79 The mean and deviations of the creative-writing attitude, aptitude and previous experience of the Nigerian student-teachers of English.

N	Attitude		Aptitude		Previous experience	
	Mean	S.D.	Mean	S.D.	Mean	S.D.
50	44.9	7.99	94.3	15.16	35.38	10.63

This table presents an analysis of the creative-writing potential of the student-teachers of Nigeria specifically in terms of the creative-attitude, aptitude and previous experience in creative-writing.

Some of the observations are:

1. the mean and the standard deviation of the scores of the creative-writing attitude of the student-teachers of Nigeria are 44.9 and 7.99 respectively.
2. the mean and standard deviation of the creative aptitude scores of the group are 94.3 and 16.16 and
3. the mean and the standard deviation of the scores of their previous experience in creative-writing are 35.38 and 10.63 respectively.

On the whole, the Nigerian student-teacher group seems to have more aptitude for creative-writing which means they possess the components of creativity such as sensitivity, originality, fluency, flexibility, elaboration, imagination etc. to a greater degree. The mean of the attitude shows that they got interested in the creative-writing activities. the Nigerian student-teachers also showed a reasonable amount of previous experience in creative-writing either in their mother tongue or in English.

The mean and standard deviation of the creative-writing environment in terms of the teacher's and parent's encouragement for the student-teachers of Nigeria.

Table 4.80

N	Teacher's Encouragement		Parent's encouragement	
	Mean	S.D.	Mean	S.D.
50	31.78	5.96	20.86	4.12

This table 4.80 shows the encouragement given by the teachers and the parents towards the creative-writing efforts of the student-teachers in Nigeria.

1. the mean and the standard deviation of the scores of the student-teachers with reference to their teachers' encouragement are 31.78 and 5.96 respectively; and
2. the mean and standard deviation of the scores of the same group in the aspect of parents' encouragement are 20.86 and 4.12 respectively.

It appears that the student-teachers of Nigeria are getting more of teacher's encouragement for creative-writing when compared to the parent's encouragement and hence the class room seems to be nurturing creative-writing more than their home.

4.4.2: The mean and standard deviation of the creative-writing ability in the student-teachers of Nigeria as per their story-writing.

Table 4.81:

S.No.	N	Mean	S.D.
1	50	23.5	4.2

This table presents the analysis of the creative-writing ability of the Nigeria students as per their short-story writing.

Some of the observations are: 1. the mean and the standard deviation of the scores of the Nigeria student-teachers are 23.5 and 4.2 respectively.

It is evident from the above figures that the students-teachers of Nigeria did not show a significant difference in story-writing and that the actual creative-writing ability is not in proportion with the creative potential that they indicated, and hence it is imperative that the creative-writing potential is to be nurtured and nourished.

DISCUSSIONS:

The study of this aspect revealed that 1. on the whole the student-teachers of Nigeria showed significantly higher creative potential and ability when compared to their Indian counterparts.

2. that their previous experience in creative-writing is much more than that of the Indian student-teachers.

3. that the environment provided in the Nigerian class room and home is

more enhancing than creative-writing ability in them;

4. that the Indian student-teachers are better equipped in composing a poem which calls for the primary sources of inspiration and that

5. on the whole it is established that the student-teachers of both countries India and Nigeria are capable of creative expression, even though English is being learnt as a foreign language.

There are some cross-cultural studies as this which have shown significant trends in the development of the creative-writing potential in different cultures. 1. Torrance (1962) found that in all cultures - Australia, U.S., Nigeria, Germany, India, Samoa and U.S. White - except Samoa the discontinuities of the creative thinking abilities, are common. The drops occurred in Kindergarten, 3rd and 4th and 7th grades. Doyle's (1970) found the Blacks some what more creative than the Caucasians. But Richmond (1971) found the Caucasians significantly higher (.05 level) in verbal fluency, verbal flexibility, figural flexibility and figural originality. Thus there is no single trend which is significant in these cross-cultural studies. So they are only relative in nature. But on the whole cultures that are advanced economically and allow more freedom of thought and action such as America, are found to be more creative than the backward, rigid and traditional societies. Strans and Strans (1968) Northway and Rookes, 1956; Zeleny (1956); Jansen (1968) indicated that the social development of the societies is important in advancing creative behaviours.

OBJECTIVE 3

OBJECTIVE - 3

4.5 Objective-3: Studying the relationship between the creative writing performance or ability and the academic achievement in English of the student-teachers of India.

This last section deals with the questions whether the creative-writing ability is the same as the academic excellence, whether the teacher should look for a creative child in a high achiever, whether the convergent and divergent thinking abilities are one and the same, whether the high creative child figures in the top list of the academic scores and most importantly, whether more mastery in English means more creative writing. The answers to these questions would certainly shed some light on the nature of the creative and academic child and the creative output and the scholastic achievement.

In order to study the relationship between the two variables - creative-writing ability and English achievement, the researcher computed 'r' values state-city wise for the poem and story separately, using the scatter grams, as achievement versus short story. The correlation measures are calculated separately since composing a poem and writing an imaginative short story call for different skills and abilities and all those that wrote the former form did not attempt the latter and vice versa.

For a long time, men, methods and materials, infact the whole process of education is centred around an intelligent child, his convergent thinking abilities and knowledge. But once a separate status of creativity is established by Thurstone, Terman, Guilford, more especially, Torrence and Getzels and Jackson, it is high time that the teacher does

not look for a wrongman in the worker's paradise' and try to plug a round hole . with a square plug.

The ensuing tables would reveal whether or not exists some correlation between the creative-writing ability and the English achievement and if it exists, to what extent and in what way it is an advantage.

4.5.1: Correlation between the creative-writing ability scores of the poem and the English marks of the student-teachers of India.

Table 4.82:

S.NO.	Place	N	'r' values
1	Guntur	136	0.37533888**
2	Madras	121	0.095136506
3	Bombay	147	0.069733381
4	Calcutta	155	0.2286988**
5	Delhi	29	0.1060978

** Significant at both levels

This table answers the question whether there is any relationship between the creative-writing ability scores of the poem and the English marks of the student-teachers of India.

The following are some of the observations: 1. the 'r' values of the poem for the student teachers of each city are below .5. Therefore, there seems to be no significant relationship between the creative-

writing ability scores of the poem and the English marks. 2. Of the five state-city groups, the Guntur group shows a higher correlation between the two as the 'r' value is 0.375; 3. Next, Calcutta student-teachers scores show a better correlation; 4. Next follows Delhi student-teachers scores (0.106); 5. the Madras student-teachers scores take the fourth place, and 6. Bombay student-teachers scores, the least correlation.

It is evident from the above 'r' values that there is a low correlation between the creative-writing ability and the English achievement marks, but it is a positive correlation and hence it is clear that there exists some relationship between the student-teachers creative-writing ability and his English marks although it is not a one to one relationship.

4.5.2: Correlation between the creative-writing ability scores of the story and the English Marks of the student-teachers of India.

Table 4.83:

S.No.	Place	N	'r' values
1	Guntur	142	0.11175
2	Madras	129	0.21457237 [*]
3	Bombay	152	0.101330052
4	Calcutta	156	0.354338397 ^{**}
5	Delhi	32	0.437238 ^{**}

* Significant at 0.5 level

** Significant at 0.01 level

This particular table shows the relationship between the creative writing ability scores and the English achievement marks of the student-teachers of each state-city.

Some of the observations are: 1. that the scores of the student-teachers of Delhi showed a good correlation between the creative-writing scores of the story and the English marks as the 'r' value is .437. 2. Next, the scores of the student-teachers of Calcutta showed a better correlation between the two said scores and the 'r' value is .354; 3. Next comes the scores of the Madras Student-teachers as the value shows .215 and; 4. the scores of the Guntur student-teachers and those of Bombay indicated more or less the same 'r' values - .112 and .101 respectively

On the whole, the general trend of the 'r' values is 1. that there exists no significant relationship between the creative-writing ability scores of the story and the English achievement marks.

2. but the correlation is positive and hence there may be correspondence between the two to a certain level or extent.

3. It is however noteworthy that a better correlation is indicated in the case of the story-writing scores and the English achievement marks. Perhaps the format of the short-story is conducive for the student-teachers than the form of a poem; which calls for a precise composition.

4.5.3. CORRELATION

$$C_x = \frac{\sum fx^1}{N} = \frac{3}{50} = 0.06; \quad C_x^2 = 0.0036$$

$$C_y = \frac{\sum fy^1}{N} = \frac{-18}{50} = -0.36; \quad C_y^2 = 0.1296$$

$$\sigma_y = \sqrt{\frac{\sum fy^{1^2}}{N} - C_y^2} = \sqrt{\frac{100}{50} - 0.1296} = 1.3676$$

$$\sigma_x = \sqrt{\frac{\sum fx^{1^2}}{N} - C_x^2} = \sqrt{\frac{107}{50} - 0.0036} = 1.4616$$

$$r = \frac{\sum xy - C_x C_y}{N} = \frac{54}{50} - .0216$$

$$1.3676 \times 1.4616$$

$$r = \frac{1.0584}{1.99888} = 0.5295$$

There is an average and positive correlation between the creative-writing ability (story) and the English achievement.

3. It is however noteworthy that a better correlation is indicated in the case of the story-writing scores and the English achievement marks. Perhaps the format of the short story is conducive for the student-teachers than the form of a poem, which calls for a precise composition..

Table 4.84 : Correlation between the creative-writing ability (Story) and the English achievement Scores of the Nigerian student-teachers.

Country	Sample No.	specifics	r
Nigeria	50	Story scores	0.5295 **
		English Marks	

** Significant at 0.01 level

This table reveals the relationship between the creative-writing ability of story-writing and the English Achievement of the student teachers of Nigeria.

It is observed 1. that the correlation between the creative-writing ability and the English achievement is 0.5295; 2. And it indicates an average but positive correlation .

It is obvious therefore, 1. that there is fifty percent of chances that a creative child also figuring as a good academic achiever. 2. In regard to the Indian sample too, a relatively better correlation is found between the story-writing ability and the English achievement than between the poem and English Marks .

Between the creative-writing Ability of the Nigerian students as per their story-writing and their English Achievement Scores.

4.5.4. DISCUSSION

There is a good research evidence to this fact of low correlation between creativity and scholastic achievement in Getzels and Jackson (1962) Wallach and Wing (1969), Torrance (1967 a) Yamamoto (1963) and many others.

Getzels and Jackson showed that high divergent abilities were as indicative of high scholastic performance as was high I.Q., in the high schools they studied. Similarly Wallach and Wing found that high divergers and convergers were both equally superior in academic performance, although divergent and convergent abilities seemed to overlap very little since they had low correlations with each other. Hasan and Butcher also confirmed in their Scottish study that the aggregate creativity score predicted attainment in English and arithmetic as well as did the I.Q. score. However, their 'high creativity' group, was constituted by those who were in the top 20 per cent for divergent tests, but not in the top 20 per cent for the IQ and had significantly lower attainment scores than the 'high intelligence' group, although the 'high creatives' performance was somewhat above the average of the total sample

The above point is established in the present research also in the case of the creative-writers and the student-teachers of India. And Hugh Lytton comes out with an interesting prediction 'that it is from this group that the men and women who will make the greatest creative contribution to society are most likely to be drawn.

There is another way of looking at the relationship between divergent ability and school achievements. The way that children acquire knowledge and skills would certainly affect their final attainments. The creative ways of learning are pronounced to be more effective, natural and easy when compared to learning by the traditional methods. Torrance (1967 a) quotes a number of studies which range from 1934 to 1963, that declared that when knowledge is obtained by authority-centred teaching, that is, receptive and directed learning, traditional measures of intelligence or scholastic aptitude are the best predictors whereas, if knowledge is obtained in more creative ways, e.g., by discovery learning, tests of fluency, originality etc., they seem to predict attainments better than does IQ. Yamamoto (1963) showed that the combination of lower teacher creativity and low pupil creativity resulted in the highest achievement in arithmetic, while the combination of low teacher creativity and high pupil creativity yielded the worst results.

To conclude, the high creatives are not necessarily the high achievers and a highly intelligent child is not expected to be highly creative in the class, because they show a low correlation. However, the high creatives may figure in the above average group, may be because of their creative ways of learning. And thereby more marks or mastery of the language does not mean more creativity. It is only a chance factor or a rare coincidence.

4.5.5. The creative-writing ability (POEM) Vs. English achievement of the student-teachers of India.

State-wise Means and Ranks:

Table 4.85:

S.No.	Place	Poem		English	
		Mean	Rank	Mean	Rank
1	Bombay	23.5	1	51.4	3
2	Delhi	22.8	2	52.5	1
3	Madras	21.5	3	52.2	2
4	Guntur	18.8	4	44.9	5
5	Calcutta	18.5	5	49.2	4

This table 4.85. also presents the state-wise analysis of the creative writing ability of the student-teachers as per poem in comparison with the English achievement.

Some of the observations are:

1. that the student-teachers of Bombay obtained rank one in creative writing ability of the poem, while rank three in the English achievement.
2. the Delhi student-teachers occupied the second position in creative-writing ability, while the first, in English achievement.

3. Madras student-teachers obtained rank three and two in creative-writing and English achievement respectively.
4. The Guntur student-teachers occupied the fourth and fifth positions in creative-writing and English achievement respectively, and lastly
5. the Calcutta student-teachers have come in the fifth and fourth places in the above mentioned construct - the poem.

On the whole, it is pretty clear that 1. there is much variation between the means and rank positions of the creative-writing ability of a poem and achievement when compared to the story-writing and achievement in English.

TABLE 4.86. CREATIVE-WRITING ABILITY (STORY) VS. ENGLISH ACHIEVEMENT OF THE STUDENT-TEACHERS OF INDIA-STATE-WISE MEANS AND RANKS.

S.NO.	Place	Story(Mean)	Rank	Achievement (Mean)	Rank
1	Madras	25.2	1	52.2	2
2	Delhi	24.4	2	52.5	1
3	Bombay	23.8	3	51.4	3
4	Calcutta	21.7	4	49.2	4
5	Guntur	21.6	5	44.9	5

This table 4.86.presents the state-wise analysis of the creative-

writing ability of the student-teachers in story-writing in comparison with their English Achievement.

Some of the observations are:

1. The student-teachers of Madras showed the highest creative-writing ability in story writing, while they showed a second position in the English Achievement.
2. the student-teachers of Delhi showed a second position in creative-writing ability, while they occupy the first position in English achievement.
3. But the student-teachers of Bombay, Calcutta and Guntur occupied the same rank positions - third, fourth and fifth in both creative-writing ability and the English achievement.

From the above observations it is clear that

1. the creative-writing ability and the English achievement are related to some extent.
2. But one cannot presume that the top-rankers in achievement are top rankers in creative-writing ability too.

4.5.6. THE RANK ORDER OF HIGH CREATIVES IN THE POEM VS. THE HIGH
ACHIEVERS IN ENGLISH AMONGST THE INDIAN STUDENT-TEACHERS.

Table 4.87:

S.NO.	High Creatives Place--College Poem	Score	Rank	High English Achievers		
				College-No.	Score	Rank
1	B2 - 11	41.00	1	M1 - 70	84	1
2	B3 - 11	41.00	1	M1 - 67	80	2
3	B1 - 11	40.00	2	A.P2 - 4	78	3
4	B8 - 5	39.50	3	A.P2 - 70	76	4
5	C1 - 3	39.00	4	M4 - 76	76	4
6	B2 - 5	38.50	5	C4 - 38	75	5*
7	B5 - 4	38.50	5	M3 - 26	74	6
8	B5 - 9	38.50	5	A.P2 - 3	73	7
9	C1 - 17	37.75	6	B2 - 17	72	8
10	B5 - 7	37.50	7	A.P2 - 3	70	9
11	D1 - 3	37.50	7	B2 - 10	70	9
12	C1 - 34	37.25	8	B2 - 30	70	9
13	B3 - 9	37.00	9	B4 - 2	70	9
14	D1 - 9	36.75	10	M3 - 16	70	9
15	C1 - 20	36.25	11	M3 - 19	70	9
16	C2 - 4	36.25	11	M4 - 8	70	9
17	B1 - 2	36.00	12	M2 - 2	70	9
18	B2 - 40	36.00	12	A.P2 - 10	68	10
19	D1 - 5	36.00	12	C1 - 29	68	10
20	D1 - 7	36.00	12	M3 - 8	68	10
21	A.P2 - 44	36.00	12	M4 - 14	68	10

22	A.P2 - 49	36.00	12	M2 - 9	68	10
23	C3 - 21	36.00	12	M2 - 15	68	10
24	C1 - 22	35.75	13	M1 - 39	68	10
25	D2 - 2	35.75	13	B2 - 34	67	11
26	C1 - 24	35.50	14	B4 - 8	67	11
27	C4 - 31	35.50	4	M3 - 3	67	11
			*			
28	C4 - 38	35.50	14	M4 - 2	67	11
29	C4 - 40	35.50	14	M2 - 3	67	11

* A top Creative who is also a high English achiever.

This table 4.87 presents the analysis of the high creative student-teachers in the poem and the high achievers in English and their rank position in each.

A few of the observations are:

1. only one out of 29 high creative student-teachers in the poem is also a high achiever in English.
2. But even in that case there is a wide variation in ranks. Number 38 of Calcutta College four obtained rank 14 in poem-writing and rank 5 in the English achievement.
3. The rest of 28 high creatives in the poem did not figure themselves as toppers in English achievement at all.

On the whole it is clear that:

1. there is a little correlation between the creative-writing ability

as per the poem and the English achievements marks. that

2. There is no one to one correspondence even in those cases which top both the lists.

Table 4.88. THE RANK ORDER OF HIGH CREATIVES IN STORY VS. THE HIGH ACHIEVERS IN ENGLISH AMONGST THE INDIAN STUDENT-TEACHERS.

S.NO.	Place-College No.	Story Score	Rank	Place-College No.	English Score	Rank
1	B1 - 3	45.25	1	M1 - 70	84	1
2	B2 - 5	43.50	2	M1 - 67	80	2
3	B2 - 27	43.25	3	A.P2 - 4	78	3
4	C4 - 39	42.50	4	A.P2 - 70	76	4
5	C1 - 24	42.25	5	M4 - 7	76	4
6	B4 - 12	42.00	6	C4 - 38*	75	5*
7	C1 - 2	42.00	6	M3 - 26	74	6
8	C4 - 38*	42.00	6*	A.P2 - 7	73	7
9	D1 - 10	41.00	7	B2 - 17	72	8
10	C1 - 6	40.50	8	A.P2 - 3	70	9
11	B1 - 1	40.25	9	B2 - 10	70	9
12	B2 - 40	40.25	9	B2 - 30	70	9
13	D1 - 5	40.25	9	B4 - 2	70	9
14	D2 - 2	39.75	10	M3 - 16	70	9
15	A.P1 - 38	39.50	11	M3 - 19	70	9

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16	C1 - 3	39.50	11	M4 - 8	70	9
17	M3 - 12	39.25	12	M2 - 2	70	9
18	B2 - 43	39.25	12	A.P2 - 10	68	10
19	B4 - 21	39.25	12	C1 - 29	68	10
20	C1 - 17	39.25	12	M3 - 8	68	10
21	B4 - 22	39.00	13	M4 - 14	68	10
22	B8 - 5	39.00	13	M2 - 9	68	10
23	C1 - 5	39.00	13	M2 - 15	68	10
24	D1 - 8	39.00	13	M1 - 39	68	10
25	D2 - 4	39.00	13	M2 - 34	67	11
26	A.P1 - 58	38.50	14	B4 - 8	67	11
27	B5 - 4	38.50	14	M3 - 3	67	11

* A top creative who is also a top English achiever.

This table 4.88 presents the rank position of the high creatives in story in comparison with that of the high achievers in English.

Some of the observations are that:

1. only one out of 27 high creatives in story - writing is also a high achiever in English. And
2. that his rank position is 6 and 5 respectively.
3. the rest of 26 high creatives as per story-writing do not figure in the toppers' list of the academic achievers.

Here in this case of story-writing also, it is proved that:

1. there is little correlation between the creative-writing ability and English achievement.

2. the rank position in both is relatively consistent, perhaps the skills of writing a story is nearer to the essay-form of questions in the English examination .

4.89. THE TOP CREATIVE STUDENT-TEACHERS IN THE POEM AND THEIR ACADEMIC STAND.

Item	High Creatives	High Achievers	R1-R2	High and High	High and Above Average	High and Average
Range	35.5 and above	67-84	14 - 5	35.5 and 75	35.5 50-65	35.5 35-50
Number	29	29	1	1	21	7
Percentage	5	5	3	3	73	24

This table 4.89 presents the details of the high creatives in the poem and the high achievers in English, the number of toppers in both creativity and achievement, and the academic stand of the rest of the high creatives.

Some of the observations are:

1. the number of the high creative student-teachers in poem is 29 that is five per cent of the total sample of 588.
2. the number of the toppers in English achievement is also the same.
3. But only one creative is found to be a high achiever that is 3 per cent of the total sample. and
4. amongst the other creative 73 per cent showed the above-average academic achievement, and 24 per cent are just average students.

It is evident from the above observations that:

1. there is a little correlation between creative-writing ability and English achievement.
2. but most of the high creatives belong to the 'above average level' academically, and
3. a few of the creatives also belong to the 'average level'
- 4.5: The top creative student-teachers in the story and their academic stand.

Table 4.90:

Item	High Creatives	High Achievers	R1-R2	H and H	High above Average	High and Average
Range	38.5 and above	67-84	6 - 5	42.00 75	38.5 50-66	38.5 35-50

Number	27	27	1	1	20	6
Percentage	4.4	4.4	4	4	74	22

This is another table 4.90 which presents the details of the high creatives, the high achievers and the cases of coincidence, and the academic stand of the other creatives.

A few observations are:

1. the number of the high creatives in the story is 27 that is 4.4 per cent.
2. the number of the high English achievers is also 27 that is 4.4 percent of the total samaple of 611.
3. Out of 27 high creatives, only one ranked himself high in academic achievement too, that is 4 per cent of the total sample.
4. But majority belong to the 'above average group (57 percent) and it is also seen that 22 per cent of the high creatives show an average academic ability.

It is therefore established in the case of story writing also that there is a little correlation between the two, that the high creatives are mostly of the above-average academic ability, and that a high creative could also be an average person in English achievement; that the class teacher therefore is not advised to look for a creative child in an intelligent one and the vice-versa strictly, and that the same thing is proved in the case of the creative writers of the present study and in the previous research of Cox and Getzels.

OBJECTIVE 4

OBJECTIVE 4

4.6 : Influence of four independent variables on the creative-writing potential scores of the student-teachers of India.

In order to study whether there is any influence of the related independent variables on the creative-writing ability scores of the student-teachers and to know whether it is significant enough or not, the researcher selected four independent variables - the sex, the medium of instruction, the economic status and the parents' educational background.

The total Indian student-teacher sample (752) is streamlined into the above categories, the details of which are as follows:

a. The Sex: Male and Female student-teachers:

The total number of Colleges of education is twenty three of which, ten colleges are exclusively of women, three colleges of education, exclusively of men, and ten are of co-education as shown below:

Table 4.91: Nature of the Colleges sampled for the purpose:

S.No.	Womens Colleges		Mens Colleges	Co-education	Female	Male	Total
1	A.P. 1;St.Josephs	98	Madras	1A.P2 A.L.	22	78	100
2	Madras 2;Stella	15	Meston	75 2B2.B.T.C.	41	2	43
3	Madras 3;Lady	27	Govt.Col.55	3B4.H.J.	29	1	30
4	Madras 4;N.K.T.	17		4B5 Xavier's	10	2	12
5	Bombay 1;Theresa	34	Calcutta-Da-	5B7.Surabja	9	1	10
6	Bombay 3;Gokhale	10	David Hare27	6B8.Chembur	8	4	12
7	Bombay 6;P.V.D.T.	9		7.C.3.B.Ed.	13	15	28
8	Calcutta 1;Loreto	34		8.C4.Birla	34	10	44
9	Calcutta 2;Srishiksl	17		9.C5.University	10	9	19
10	Delhi 2;C.I.E.	25		10.Delhi 1.Zamia	9	2	11
Total		156		157	(184 + 124) =308		

So the number of the 'Female student teachers is 470 and that of the Male student-teachers is 282.

b. Medium of Instruction:

The second variable that is presumed to be having some effect on the creative-writing potential and ability scores is, the Medium of Instruction - Mother tongue or English. It tells whether students coming from the English medium did obtain better scores in creative-writing because of more acquaintance with English. The number of student-

teachers from the regional medium students is 568, and the rest 184 are from the English medium.

c. Economic Status:

This is the third independent variable which is presumed to be having some effect on the creative-writing scores. Because students coming from a higher economic background are usually thought to be far from the basic needs, enjoying better facilities, freedom or entertaining higher ambitions being exposed to better culture and experience.

Only three classes are considered for the purpose - the High, the Middle and the Low economic class- or the upper Middle Class - Middle class and the lower working class on the basis of the parent's income per month. The criteria used for screening them into those three classes is; High 2000 above, Middle 600 - 1900, Low economic class 500 rupees below. 1. The number of students that have come from the high economic class is 144; 2. the number of students that have come from the Middle Class is 360; 3. while those who come from the lower class are 248.

d. Educational Background:

This is the last independent variable that is presumed to be having some effect on the creative-writing potential and ability scores. Because parents education may account for a genetic theory of Galton,

a better environmental theory at home and ripeness of intelligence and maturity of culture which may contribute to the creative-writing potential and ability of the student teachers. For this purpose four different strands are considered - the students coming from 1. the 'uneducated parentage, 2. the under-graduate parentage, 3. the Graduate parentage, and 4. the post-graduate or the professional parentage. The criteria adopted is, parents whose education is below 10th Class are treated as uneducated, below graduation are under graduates; all degree holders of B.A., B.Sc., and B.Com., are 'graduates, and all post-graduate parents such as M.A., M.Sc., M.Com., and the professional people such as the doctors, engineers and lawyers, come under the last category. The numbers are distributed as follows: The number of the student - teachers that have an 'uneducated parents is 161, those of the 'under-graduate parents, are 307; those of the Graduate parents are 163; and those of the Post-graduate and Professional parentage is 121.

Critical Ratios inorder to study the influence of the four independent variables - the Sex, the Medium of Instruction, the Economic Status and the Parental Education of the student teachers - on their creative-writing potential as well as the creative-writing ability Scores of the poem and story separately are computed.

The researcher computed the critical ratios inorder to know the significance of difference between two population means such as 1. the male and female student-teachers groups; 2. the English and the

regional medium student - teacher groups; 3. the High and the Middle, the Middle and the Low, and the Low and the High economic student groups. 4. the uneducated and the undergraduate parentage student group, the undergraduate and graduate parentage groups, the graduate and the post-graduate/professional parentage student groups; and lastly, the post graduate professional education parentage group and the uneducated parentage student-teacher group. So once again it is a paired comparison. The critical ration instead of the chi-square is used since it is more authoritative than the other as a parametric measure and since the sample is large.

The formula used for computing the critical Ratios (C.R.) is:
(Garrett p.215)

$$C.R = \frac{D}{\sigma_D}$$

Where D is the difference between the Means = $M_1 - M_2$

D is the Standard error, which is calculated by using the formula:
(Garrett P. 214, Formula 56 b)

$$\sigma_D = \sqrt{\frac{\sigma_1^2}{N_1} + \frac{\sigma_2^2}{N_2}}$$

σ_1 is the standard deviation of the first variable M_1 being its mean.

σ_2 is the standard deviation of the second variable M_2 being its mean.

While N_1 and N_2 are the corresponding total scores.

The critical ratio value obtained is checked at two confidence levels - the 95 and 99. And the inference is drawn as follows.

Suppose if the C.R obtained is less than the value at 0.01 interval level for the corresponding degree of freedom which is 2.58, (the degrees being $N_1 + N_2 - 2$), the difference between the means is not significant. Similarly at 0.05 level. Hence the null hypothesis is retained which implies that not more than once or five times respectively in a hundred traits would a difference of this size will arise if the true difference were zero.

4.6.1. INFLUENCE OF THE INDEPENDENT VARIABLES ON THE CREATIVE-WRITING POTENTIAL.

The following conclusions on the whole could be drawn: 1. the female teachers are more than the male student - teachers. 2. Majority of the student - teachers are from the English Medium. 3. Most of them are from the Middle Class background, and 4. the under-graduate parental background.

In the forthcoming section the mean values of the scores of each category of student-teachers are computed and their level of significance is found by critical ratio. Next, the analysis of the 'high and low' creative potential and ability scores in terms of the sex, medium of instruction, economic and educational background is followed:

Table 4.92: To study the difference between the Mean scores of the

creative-writing potential of the student-teachers. Sex-wise, by critical ratio.

S.No.	Variable	No.	Mean	M.D.	S.D.	Sed	C.R.
1	Female	470	164.06		31.14		
				1.24		2.35	0.53
2	Male	282	165.30		31.23		

Levels of significance 0.01 and 0.05.

not significant at any level.

This table 4.92 presents the mean value of the 'female and male student-teachers of English and the critical ratios deciding their level of significance.

The following are some observations: 1. that the female student-teachers are more in number than the males. 2. the mean and standard deviation of the creative-writing potential scores of the female student-teachers are 164.06 respectively. 3. the mean and the standard deviation of the creative-writing potential scores of their counterparts are 165.30 and 31.23 respectively. 4. Therefore, the Mean difference is 1.24, and the standard error of deviation is 2.35; 5. the critical ratio is .53.

As per the critical ratio scores, the difference between the two means of the females and male student-teachers in the creative writing potential is not significant at any level, either at .01 or .05 level. Therefore there is no scope for assuming that one sex is better than another in the creative-writing potential. As per the means even though the males are slightly better than their counterparts, it is quite negligible.

Table 4.93: To study the difference between the Mean scores of the creative-writing potential of the student-teachers - Medium-wise by critical ratio:

S.No.	Medium	No.	Mean	M.D.	S.D.	SED	C.R.
1	Regional	184	155.02		32.53	2.7075	4.65**
				12.59			
3.	English	568	167.61		30.09		
** Significant at both levels							

This table presents the mean, standard deviation scores and the critical ratio of the creative potential of the student-teachers of English with reference to the regional language and English mediums.

1. The mean and the standard deviation of the creative potential

scores of the former group are 155.02 and 32.53 respectively.

2. The mean and the standard deviation of the creative potential scores of the latter are 167.61 and 30.09 respectively. 3. So the mean difference and the standard error of deviation are 12.53 and 2.7075. 4. and the critical ratio is 4.65 which is significant at both levels .01 and .05.

It implies that as far as the potential for creative-writing is concerned the difference between the two medium groups is significant; that as per the means, the English medium student - teachers are better than their counterparts in the creative-writing potential.

Therefore, the medium of instruction seems to have some effect on the creative-potential scores.

Table 4.94. To study the difference between the mean scores of the creative - writing potential - Economic Status - wise by critical ratio.

S.No.	Class	No.	Mean	M.D.	S.D.	SED	C.R.
1	High	144	174.33		30.98		3.22**
				9.79		3.04	
2	Middle	360	162.54		30.49		
				.04		2.0	0.02
3	Low	248	162.58		31.50		2.99**
				9.75		3.26	

** significant at both levels

This table 4.94 presents the analysis of the creative-writing potential with special reference to the economic background of the student-teachers. The comparison is drawn between two economic groups at a time.

The following are some observations: 1. that the mean and the standard deviation of the creative-potential scores of the student-teachers from the 'High' economic group are 172.33, 30.98. 2. That of the middle class student-teachers are 162.54 and 30.49; 3. and of the lower economic group are 162.58 and 31.50; 4. the critical ratio of the first pair of the student teacher group-high and Middle is 3.22 which is significant at both levels. 5. the critical ratio of the scores the second pair middle and Lower - class student - teachers is 0.02 which is not significant at any level; 6. and the critical ratio of the scores of the third pair - Low and High economic groups of student teachers is 2.99 which is just significant at both levels of .01 and .05.

To sum up 1. there is much difference between the creative potential of the 'High and Middle Class' student - teachers and as per the means, the High economic group indicated a more creative potential than their counterparts; 2. But the same difference of the creative writing potential is little in the case of the Middle class and low economic groups; 3. The difference in the creative-writing potential once again is significant in the case of the Low and High economic groups; and as per the mean scores, the high economic groups indicated superior creative-writing potential.

Table 4. 95 : To study the difference of the mean scores of the creative-writing potential of the student teachers', parent's educational Background wise by critical ratio.

S.No.	Education of the parent	No.	Mean	M.D.	S.D.	SED	C.R.
1	Uneducated	161	159.45		31.06		
				4.57		3.02649	1.51
2	Under-graduate	307 (468)	164.02		31.28	2.95	0.02
				0.59			
3	Graduate	163 (470)	164.61		31.13	3.6296	2.16*
				7.84			
4	Post-graduate	121 (284)	172.45		29.56	3.63128	3.58**
				13.00			
** Significant at both levels; * Significant at 0.05 level.							

This table 4.95 presents the analysis of the creative writing potential scores of the student - teachers with special reference to the parents' educational background. The comparison is drawn between a pair of groups at a time.

As such 1. the mean and standard deviation of the scores of

the first group - the student-teachers from the 'uneducated parents are 159.45 and 81.06; 2. the mean and the standard deviation of the scores of the second group the student teacher from the under-graduate are 164.02 and 31.28; 3. the mean and the standard deviation of the creative-writing potential scores of the student - teachers from the graduate parentage are 164.61 and 31.13; and 4. the mean and the standard deviation of the last group of student - teachers from the post graduate or the professional education are 172.45 and 29.56 respectively. 5. the critical ratio of the scores of the first pair of groups - the student - teachers from the 'uneducated' and under-graduate parentage - is 1.51 which is not significant at any level; 6. the critical ratio of the creative-writing potential scores of the second pair of groups of the under graduate and the graduate parentage - is 0.02 which is least significant at any level. 7. the critical ratio of the scores of the third pair of student teachers that are from the 'graduate' and post-graduate parentage is just significant at .05 level. While 8. the critical ratio of the scores of the last pair of student groups - that of 'post graduate' and 'uneducated' parentage is significant at both levels of .01 and .05.

As such there is no significant difference in the creative-writing potential of the student-teachers from the 'uneducated' and under-graduate parentage and those from the 'Under-graduate' and graduate parentage. It is however, noteworthy to see some difference in the creative potential scores of the students of the under-graduate and graduate parentage. The difference between the creative writing potential scores of the

student-teachers of the 'post graduate' and 'uneducated parentage' is obviously more and hence a high education of the parent seem to be influencing the creative-writing potential scores.

4.6.2. INFLUENCE OF THE INDEPENDENT VARIABLES ON POEM-WRITING ABILITY.

4.96. To study the difference between the mean scores of the creative-writing ability of the student-teachers in composing the poem by critical-ratio. (Sex-wise)

S.NO.	Sex	No.	Mean	M.D.	S.D.	SED	C.R.
1	Female	431	21.53	3.32	10.47	0.85	3.88**
2	Male	157	18.21		8.66		
** Significant at both levels							

This table 4.96: presents not only the means of the scores of the female and male student - teachers of their creative-writing ability as per the poem, but also shows whether the difference between the means is significant or not, by critical ratio.

Some of the observations are: 1. all those that filled up the creative-writing potential questionnaire did not write the poem; 2. only 431 female and 157 male student - teachers composed a poem looking

at a poster hung, in the classroom ; 3. the mean and the standard deviation scores of the female student - teachers are 21.53 and 18.21 respectively; 4. So the mean difference is 3.32 and the standard error of difference is 0.85; 5. Therefore, the resultant critical ratio is 3.88 which is significant at both levels of 0.01 and 0.05.

It implies that the difference between the mean scores of the creative - writing ability as per the poem is significant. And as per the mean scores, the female student - teachers seem to have performed better than their counterparts.

Table 4. 97: To study the difference between the mean scores of the creative-writing ability of the student teachers as per the poem - Medium - Wise, by Critical Ratio:

S.NO.	Medium	No.	Mean	M.D.	S.D.	SED	C.R.
1	Regional Language	119	15.41	6.56	10.01	1.00	6.56**
2	English	469	21.97		9.72		
** Highly significant							

This table shows the means, the standard deviations and the critical ratio of two groups - students coming from the regional language and

English medium - indicating their creative-writing ability as per the task of composing a poem of their own on seeing a poster.

As such 1. the mean and standard deviation of the creative-writing ability scores of the former group are 15.41 and 10.01; 2.

While the mean and standard deviation of the creative-writing ability scores of the latter are 21.97 and 9.92 respectively; 3. the mean difference and the standard error of difference are found to be 6.56 and 1.00; 4. and the outcome is a critical ratio of 6.56 which is highly significant at both levels - .01 and .05.

This implies that there is a difference in the creative-writing ability of the student-teachers coming from the regional language and English medium; that as per the mean scores, the English medium student-teachers' performance is superior to the former.

Table 4.98: To study the difference between the mean scores of the creative-writing ability of the student-teachers as per the poem - Economic background - wise, by Critical Ratio:

S.No.	Class	NO.	Mean	M.D.	S.D.	SED	C.R.
1	High	138	23.46	3.00	10.67	1.07	2.81**
2	Middle	283 (421)	20.46	1.83	9.38	0.98	1.87
3	Low	167	18.63	4.83	10.36	1.21	3.99**

** Significant at both levels

This table 4.98 presents the mean and the standard deviation of the scores of the creative-writing ability as per the poem with reference to three groups of student teachers the High, the Middle and Low economic groups and their level of significance by critical ratio.

The following observations would be made 1. that the mean and the standard deviation of the High economic group are 23.46 and 10.67 respectively. 2. the mean and the standard deviation of the Middle economic group are 20.46 and 9.38 respectively; 3. the mean and the standard deviation of the 'Low economic group are 18.63 and 10.36 respectively; 4. the critical ratio of the scores of the first pair of groups - the high and middle - is 2.81 which is significant at both levels. 5. the critical ratio of the scores of the 'Middle' and 'Low' economic groups is 1.87 which is not significant at any level. 6. the critical ratio of the scores of the Low and High economic groups of student - teachers is 3.99 which is significant at both levels of .01 and .05.

As such it is obvious that there is a difference in the creative-writing ability of the 'High and Middle' class student-teachers and in the 'Low and the High' economic student teachers, while no significant difference is found in the case of the 'Middle and the Low economic groups in their creative-writing ability. The means of the three groups reveal that the 'High economic group' scored a high mean when compared to the other in the creative-writing ability as per the poem-writing.

Table 4.99: To study the difference of the mean scores of creative-writing ability as per the poem of the student-teachers parents educational background - wise, by critical ratio:

S.NO.	Education of the parent	No.	Mean	M.D.	S.D.	SED	C.R.
1	Uneducated	155	16.9	4.75	10.19	1.1271	4.2139**
2	Under-graduate	213	21.65	1.45	8.83	1.0688	1.3665
3	Graduate	142	20.20	2.79	10.50	1.3250	2.1053*
4	Post-graduate	118	22.99	6.09	10.75	1.3919	4.4389**

** Significant at both levels; * Significant at 0.05 level

This table 4.99 presents the means, the standard deviations of the creative-writing ability scores of four independent groups and the critical ratios of four pairs of student-teachers.

1. the mean and the standard deviation of the scores of the student teachers of the uneducated parentage are 16.9 and 10.19. 2. The mean and the standard deviation of the scores of the second group - those from the under-graduate parentage are 21.65 and 8.83 respectively. 3. the mean and the standard deviation of the scores of those of the Graduate parentage are 20.20 and 10.50, while 4. that of the fourth group - the students of the post-graduate parentage - are 22.99 and 10.75. 5. Now as per the critical ratios, that of the first pair

of groups the uneducated and under-graduate parentage is 4.2139 which is significant at both levels. 6. the critical ratio of the scores of the 'under-graduate' and the graduate parentage groups is 1.3565 which is not significant at any level. 7. that of the third pair- the graduate and the post-graduate parentage is 2.1053 which is significant only at the .05 level. 8. and finally the critical ratio of the scores of the post-graduate and the uneducated parentage groups is 4.4389 which is significant at both levels .01 and .05.

It is evident from the above observations that 1. there is a difference in the creative-writing ability of the uneducated and the under graduate parentage groups, and the post-graduate and uneducated parentage groups; 2. A little difference is also found in the creative-writing ability of the graduate and the post-graduate parentage student-teacher groups while 3. no significant difference is found in the case of the creative writing ability of the under graduate and graduate parentage groups as per their poem.

4.6.3. INFLUENCE OF THE INDEPENDENT VARIABLES ON THE STORY-WRITING ABILITY.

Table 4.100 To study the difference between the Mean scores of the creative-writing ability of the student-teachers by story-writing (Sex-wise) by critical ratio:

S.No	Sex	No.	Mean	H.D.	S.D	SED	C.R
1	Female	442	24.50	5.17	10.80	0.94	5.5**
2	Male	169	19.33		10.35		

** highly significant at both levels.

This table 4.100 presents the analysis the scores of both the sexes in terms of the means, standard deviations and the critical ratio to study its level of significance of their performance in story.

The mean and the standard deviation of the scores of the creative-writing ability as per the story-writing of the female student-teachers are 24.5 and 10.80 respectively. 2. the mean and the standard deviation of the scores of their counterparts in the same are 19.33 and 10.35 respectively. 3. So the mean difference and the standard error of deviation are 5.17 and 0.94 respectively. 4. and the critical ratio is 5.5 which is highly significant at both levels of .01 and .05.

This implies that there is a significant difference between the means of the creative writing ability of the female and male student-teachers; that as per their means the fair sex seemed to have done better in writing 'an imaginative short story.

To conclude, even though no significant difference is found in the creative-writing potential of both the sexes, the female student-teachers seemed better in the creative writing ability as per the poem and story as well.

Table: 4.101 To study the difference between the Mean scores of the creative-writing ability of the student-teachers as per the story-Medium-wise, by critical ratio.

S.No.	Medium	No.	Mean	M.D.	S.D.	SED	C.R.
1.	Regional Language	129	17.43		10.70		
				7.15		1.06	6.77**
2.	English	482	24.58		10.48		

** highly significant at both levels

This table 4.101 brings out the comparison between the mean scores of the student-teachers from the 'regional language and English medium, and the significance of difference in their creative-writing ability as per the short story writing.

It can be observed

1. that the English Medium student-teachers are more than those of the regional language medium.
2. the mean and the standard deviations of the scores of the former group in the creative-writing ability are 17.43 and 10.70 respectively
3. the mean and the standard deviation of the creative-writing ability scores of the latter are 24.58 and 10.48.
4. so the mean difference and the standard error of deviation are 7.15 and 1.06; and
5. the critical ratio is 6.77 which is found to be highly significant at both levels of .01 and .05.

It can be inferred that there is a significant difference between

the performance of the two groups in story-writing; that as per the means, the student-teachers coming from the English medium seem to have done better in short story writing.

Table 4.102 To Study the difference between Mean Scores of the Creative-writing ability of the student-teachers as per the story-Economic Background wise by critical ratio.

S.No.	Class	No.	Mean	M.D.	S.D.	SED	C.R.
1.	High	138	26.93	4.72	10.63	1.10	4.28**
2.	Middle	301	22.21	.73	10.97	1.01	0.72
3.	Low	172	21.48	5.45	10.35	1.20	4.54**

** significant at both levels

This table 4.102 furnishes the means and the standard deviations of three economic groups--the high, the middle and the low--and the significance of difference in the means by the critical ratios.

The following observations could be made

- 1) that the mean and the standard deviation of the scores of the high economic group in creative-writing as per the story are 26.93 and 10.63 respectively.
- 2) the mean and the standard deviation of the scores of the middle class group are 22.21 and 10.97.
- 3) and that of the low economic group are 21.48 and 10.35,
- 4) As per the significance of difference between the means of the pairs of student groups, the critical ratio of the first pair of means is significant at both levels.
- 5) the difference in the means of the middle and low economic class groups is not significant at any level as it is only .72.

:500:

- 6) the difference between the post-graduate and uneducated group means is 4.54 which is highly significant at both levels.

From the above observations one can infer that

- 1) there is a significant difference in the creative-writing ability of story writing of the high and middle economic groups, and the low and the high economic groups.
- 2) as per their means, the high economic group showed a superior performance in story-writing.
- 3) It is noteworthy that there is no significant difference in creative-writing ability of the middle and low economic groups of student-teachers as per the story-writing.

Table 4.103 To study the difference of the mean scores of the creative writing ability of the student teachers as per the story. Educational background-wise by a critical ratio.

S.No.	Education of the parent	No.	Mean	M.D.	S.D	SED	C.R
1.	Uneducated	116	21.64	0.91	11.17	1.249	0.728
2.	Under-Graduate	234	22.55	0.28	10.67	1.1248	0.2489*
3.	Graduate	144	22.83	3.00	10.59	1.3548	2.214*
4.	Post-Graduate	117	25.83	4.19	11.12	1.4602	2.869**

**Significant at both levels. *Significant at 0.05 level.

This table 4.103 presents the means and the standard deviations of four groups of student-teachers as per their parental education background and the level of significance of means by the critical ratio.

The following observations could be made.

- 1) that the mean and the standard deviation of the creative-writing ability scores of the uneducated parentage group are 21.64 and 11.17.
- 2) those of the under-graduate group are 22.25 and 10.67.
- 3) those of the Graduate group are 22.83 and 10.59 and
- 4) those of the post-graduate group are 25.83 and 11.12 respectively.
- 5) As per the critical ratios, that of the first pair of student teacher groups of uneducated and under-graduate parentage is .728 which is not significant at any level.
- 6) the critical ratio of the means of the second pair of undergraduate and graduate parentage groups is also not significant at any level.
- 7) the critical ratio of the mean scores of the graduate and post graduate parentage groups is just significant at .05 level.
- 8) But the difference between the mean scores of the postgraduate and uneducated parentage groups is significant at both levels.

It is quite obvious from the above figures, that there is no significant difference in the creative-writing ability of the uneducated and under-graduate parentage students and those of the under-graduate and the graduate parentage as per the story-writing. A little difference is found in the case of the graduate and post-graduate parentage groups in the ability to write short-stories, but more significantly in the case of the post-graduate and uneducated parentage groups of student-teachers.

4.6.4. THE OVER-ALL DISCUSSION.

Thus the fourth Chapter presents the analysis of the data collected towards the four objectives of the present study. At the outset the researcher dealt with the first objective of the Creative-writing process and found that the said process of creative-writing is as varied as the concept itself. Secondly, the study of the objective two revealed that the creative-writing ability of the student teachers of India as well as Nigeria falls short of their potential for creative-writing. Thirdly, with regard to the question of the relationship between creative-writing and English achievement, the researcher found a low but a positive correlation and the incidence of a high academic achiever being a high creative is very little. However, the highest creative ability group figured, mostly in the above average academic group. Lastly, the study of the fourth objective revealed that, as far as creative potential in relation to sex is concerned, there is not much influence. But with regard to the medium of instruction, economic and parents' educational background, the English medium students, the high economic group, and the student-teachers with a highly educated parentage figured highly creative as far as the five percent of toppers in both Creative-writing potential and ability are concerned.

The forth coming chapter would sum up the findings of the above study in brief.