

Chapter - 5

Summary and Implications

Enhancement of Creative Writing Ability of Student -Teachers in Hindi Poetry through Participatory Approach

5.0 Introduction

Today's teachers may be intuitively aware that poetry has much more to offer, but, perhaps because of negative experiences in their own school life, they have difficulty and they show reluctance to use poetry in classes for their pupils, due to the anxiety and worry poetry evokes for them. If "the teacher is the key to the delivery of the curriculum and the teacher's own experiences, actions and attitudes will exert their own influence" (Wade and Sidaway, 1990, p. 75), then it would seem that any framework for helping teachers to teach poetry must acknowledge teachers' feelings, attitude and experiences about poetry, and encourage them to engage with poetry in a positive and nonthreatening way. Poems pose a challenging cognitive task. Readers must first have a basic understanding of a concept or emotion and then transform that understanding into meaningful creative expression by exploring and distilling complex ideas. Understanding a poem involves the construction of meaning, enabling its writer to see new possibilities. The rhythm and structure of poetry communicate far more than simply presenting information; the construction of imagery and choice of specific words is as meaningful as the content (Csikszentmihalyi, 1996).

Poetry gives students a creative way to construct and express their ideas, and it gives teachers a new way to listen. Students who are quiet in class or have unremarkable exam grades sometimes excel in expressing their ideas through poetry, showing strengths that teachers might have otherwise missed. Just as a research question constricts the range of potential answers (Schwarz, 1999), a class assignment shapes and limits student behavior. In classes that do not encourage or reward creative work, students are unlikely to develop or demonstrate their creativity (Brent & Felder, 1992). To develop skill and confidence as creative thinkers, students need opportunities to discover and communicate fresh perspectives.

Creative Writing aids language development at all levels: grammar, vocabulary, phonology and discourse. Teachers' role in Creative Writing classes is very important. Teachers take interest in Creative Writing composed by students, and this

inevitably influences their relationships with students. They can start with guessing exercises consisting of filling in missing words or missing lines. Reordering jumbled lines is another way leading to the understanding of poetry and finally to writing it. Poets' patterns, picture suggestions, given topics take students from guided poetry to personal productions. If teacher use the peer group suggestion to editing and composition of poem, the new ideas and words may use in the poem. Some time students are unable to think metaphoric language in poem, but peer group editing makes it possible give metaphoric touch in the poem. All it depends on the teachers' role, how he/she enhance the creative writing ability among the pupil. Therefore, teacher must know about the creative writing of poetry.

5.1 Statement of the Problem

Enhancement of Creative Writing Ability of Student -Teachers in Hindi Poetry through Participatory Approach

5.2 Objectives of the Study

1. To analyze selected poems of Hindi in terms of components of creative writing.
2. To identify the creative writing ability of the Student-Teachers.
3. To enhance the creative writing ability of the Student-Teachers through participatory approach.
4. To study the extent of enhancement of creative writing ability among Student-Teachers.
5. To study the reactions of the Student-Teachers towards Participatory Approach.

5.3 Operational Definition of the Term

5.3.1 Enhancement of Creative Writing ability- Enhancement of Creative Writing ability among student-teachers will be assessed in terms of Chi-Square contingency with the frequencies on the Rating Scale, Pre- and Post-Treatment.

5.4 Explanation of the Terms

5.4.1 Participatory Approach

In the context of the present study, participatory approach means Creative Writing and its analysis in the class situation through participation by the class.

5.4.2 Creative Writing Ability

Here the Creative Writing ability means expressing one's own ideas and feelings creatively in writing through composing a poem.

5.4.3 Student-Teachers

Students undergoing B.Ed. Programme.

5.5 Assumptions of the Study

- 1 Participatory Approach presumes that team mind is very often better than the individual mind.
- 2 Creative Writing ability, particularly, composing poems can be enhanced through participatory approach.
- 3 Germination of idea is done by an individual, whereas, its incubation and enhancement can be done through participatory approach.

5.6 Hypotheses of the Study

1. There will be no significant difference in the observed frequencies and frequencies expected against equal probability against 5 points on the scale with respect to the various components of creative composition of the model poems, namely, Organization, Originality, Richness/Elaboration, Assonance, Repetition, Rhyme, Simile, Metaphor, Hyperbole, Tautology, Alliteration, Personification, Onomatopoeia, Litotes, Oxymoron, Transferred Epithet, Antithesis, Anaphora, Phrase, and Paradox, separately.
2. There will be no significant difference in the frequencies against 5 point scale at the pre test level and post level with respect to the various components of creative composition of the poems composed by the pupil teachers, namely, Organization, Originality, Richness/Elaboration, Assonance, Repetition, Rhyme, Simile, Metaphor, Hyperbole, Tautology, Alliteration, Personification, Onomatopoeia, Litotes, Oxymoron, Transferred Epithet, Antithesis, Anaphora, Phrase, and Paradox, separately.
3. There will be no significant difference between observed frequencies and expected frequencies against equal probability against each statement of the five point reaction scale towards participatory approach.

5.7 Delimitation of the Study

The present study was delimited to B.Ed. Hindi Method Student-Teachers of the M.B. Mahila Teacher Training College, Dungarpur (Raj.) in the year 2014-15.

5.8 Implication of the Related Literature Reviewed for the present study

Pathak, U.(1983). studied personality variables associated with creative writing of Writers, Chitambar (1981) studied creative ability, reading interests, and creative writing of Std. VII to IX students and Prabhavathamana (1987) studied creative writing process and identification of creative writing in English in student-teachers in intercultural connotation. Bush, Harold, K, (1993) indicated that poetry may be the ideal arena for fostering figurative language skills at virtually any reading level. Bailey, Margaret, and others (1995) found that some of the computer applications enhanced length and quality of compositions; increased students' self-esteem; helped students organize their thoughts via storyboarding; and got good overall reaction from the students. Hollander John (1997) described that the enduring force of poetry is championed against the incursion of fashionable writing. According to Bartscher, Mark A, et.al. (2001), low achievement affects behaviour, attitudes, and peer interaction. The probable cause for lack of writing skills has been attributed to lack of feedback from teacher to pupil and unpredictable lifestyles of some students. Agesilas (2002) studied the effectiveness of the writing workshop model in improving English as a Second Language (ESL) using different techniques, methods, strategies and programmes to teach writing skills using peer-assessment of English Language. Reid, Laura, (2009) Webb, Pam (2009) stated that through poetry, a teacher may find a way to entice children in wondrous ways not before realized. Some of the studies were conducted on the creativity in education and language teaching, writing of poetry and teaching of poetry, such as, Sue Dymoke & Janette Hughes (2009), Hosseini, A.S. and Watt, A.P. (2010), Tin Tan Beo, et.al. (2010), Welch Kristen Dayle (2010), Cetinavic, U.R. and Tutunis, B. (2012), Azar & Talebinezad (2013), Vala, J.et.al. (2012), Akkaya, N. (2014). Jaffar, Z.B. et.al.(2014). Hennessy, J. et.al. (2010) and Krikgoz, Y. (2014) conducted a study about exploring poems to promote language learners' creative writing and found that the presence of familiar topic could lead students to retrieve known meaning rather than generating imaginative responses, constructing new and surprising meaning as in the poems composed by the students. While Myhill, D. and Wilson, A. (2013) explained the playing it safe: Teachers' views of creativity in poetry writing.

Keller (2002) conducted a study to enhance quality in early childhood family education using participatory evaluation as a means to organizational learning and change. Hunt (2002) conducted a comparative study of participatory action processes using Appreciative inquiry and problem solving. Magarray (2003) conducted a case study entitled “Participatory teacher evolution: A vehicle for professional development. Agbulul & Idu (2008), Annersted et.al (2010) studied impact of participatory approach on learning. Simpson, M.E. (2011) studied the effect of team learning on development of creative writing of college students. Lata (2013) studied participatory approach through activity-based teaching. Watcharapol W. (2012) conducted a study “Blended Instructional Model Based on Participatory Communication with Round Table Using Social Media to Enhance Creative Criticism Writing Ability for Undergraduate Students: A Synthesis and Proposed Model. Makwanya P.and Dick M. (2014) conducted a study “An Analysis of Children’s Poems in Environment and Climate Change Adaptation and Mitigation: A Participatory Approach, Catching Them Young.

From the review, it is evident that some of studies by Chitambar (1981), Akkaya, N. (2014), Jaffar, Z.B. et.al. (2014) were conducted in the area of creative writing in English language at Secondary level. Studies conducted by Prabhavathamana (1987), Hennessy J. et.al. (2010) Myhill, D. and Wilson, A. (2013), Krikgoz, Y (2014), were on creative writing process and identification of creative writing in English in student-teachers in intercultural connotation. Some studies were conducted in the area of participatory approach by Keller (2002), Hunt (2002), Pagarray (2003), Watcharapol W. (2012) and Makwanya P.and Dick M. (2014), particularly, composition of poem through participatory approach with in the peer group. In the study conducted by Agbulul & Idu (2008), it was recommended that the participatory approach should be used for both teaching and assessing agricultural science students for greater attainment of set down objectives. Annerstedt et.al (2010), were found that the students were positive towards working in groups. Student in the groups engaged actively in the learning process and formed a type of learning community. Lata (2013) also found that interaction with peers and faculty members created a better rapport. Students voice out their difficulties comfortably. peers in the group take up the task of helping their friends. However, the germination of creative ideas takes place individually but its expression through

appropriate lexicon can be facilitated by the peers. Also, the individual can be motivated by the group through appreciation of creative production. So, it was highly desirable to take up a research study on creative writing through participatory approach.

5.9 Research Design

It was an exploratory study, wherein, attempts were made to explore the creative composition faculty of the Student Teachers.

5.10 The Population

All the B.Ed. Student-Teachers (2014-2015) of Hindi Method of Rajasthan constituted the population of the present study.

5.11 The Sample

All the B.Ed. Student-Teachers (2014-2015) of the M. B. Mahila Teachers Training College, Dungarpur (Rajasthan) of Hindi Method constituted the sample for the study. The sample was selected purposively.

5.12 Tools for the present Study

The following tools were used for the study:

3. Rating Scale on the Components of Poems(RSCP)
4. Reaction Scale on Participatory Approach (RSPA)

5.13 Data collection

The researcher personally administered all the tools. The first step of the study was to select the different types of model poems. First, for the orientation of B.Ed. student-teachers (Hindi Method Student-Teacher) to different components of Creative Writing in poetry, five types of Hindi poems of renowned poets were selected as a model poem. The renowned poets in the area of Hindi poetry validated these poems. These are as given below:

- Basant Rajni by Mahadevi Verma based on Beauty of Nature (Prakriti Soundarya)
- Anal Kireet by Ramdhari Singh 'Dinkar' based on Motives and Energy (Prerna, Veerta)
- Jeevan nahi mara karta hai by Gopal Das Neeraj based on Philosophy of Life (Jeevan darshan)
- Beti Garv Bharat ka by Devraj Goel based on Realism (Yatharthvadi)

- Thukra Do Ya Pyar Karo by Subhadra Kumari Chauhan based on Moral and Spiritual Devotion (Neeti avam Bhakti)

The procedure of enhancement of creative writing ability has been done in the following ways:

Students-teachers were oriented to different components of Creative Writing in the Poetry by the researcher. The researcher explained the different components of Creative Writing in Poetry with proper examples through power point presentation.

After orientation of B.Ed. Student-Teachers, the researcher recited the model poem “Basant Rajni” with rhythm in class situation by presenting the power point presentation of poem. After recitation of the poem by the researcher, the student-teachers were given Rating Scale on the Components of Poem (RSCP) to assess on the creative writing components. Then the Rating Scale on the Components of Poem was collected from Student-Teachers by the researcher after rating on the poem. The researcher discussed the poem with identification of the Creative Writing components of the poem in the class situation through participatory approach.

The researcher repeated these activities for the remaining model poems namely “Anal Kireet”, “Jeevan nahi mara karta hai”, “Beti Garv Bharat ka”, and “Thukra Do Ya Pyar Karo.” for the identification of Creative writing components of the poem.

After identification of creative writing components of the poem, the student-teachers were divided into seven groups; five student-teachers in each group. The student-teachers were given the three themes- Prakriti (Nature), Rashtra Bhakti (Patriotic) and Jeevan Darshan (Philosophy of Life). The student-teachers were asked to compose poems individually in small groups which had been already formed for this purpose on the given theme Prakriti. After composition of poem by student-teachers they were asked to present the composed poem in class situation. Every individual of the small group presented the composed poem in class situation. The researcher and the student-teachers of the small groups discussed each poem composed by the student-teacher individually in small groups in the light of creative writing components of poems. After discussion, the student-teachers of each group and the researcher suggested to improve the poem with appropriate words and figures of speech. Student-teachers modified their respective poems. After modifying the composed poems student-teachers were asked to recite the poems one by one in each

group. Then student-teachers were given Rating Scale on the Components of Poem (RSCP) to assess the creative writing components. Then the Rating Scale was collected from Student-Teachers by the researcher after rating on the composed poem. This process was repeated on all the poems composed by the each student-teacher in small groups to assess the creative writing components.

These activities were repeated for remaining themes and the rating scale was administered on the component of poem by the researcher, after presenting and reciting the composed poems by each student-teacher of the small groups in class situation. The scoring of the tool was done according to the pre-planned scoring procedure.

At the end reaction scale was administered on the student-teachers to get their reactions on the participatory approach.

5.14 Data Analysis

Collected data were analyzed using statistical techniques, namely, frequency, percentage and non-parametric techniques- Chi-Square.

5.15 Findings and Discussion

5.15.1 Findings based on analysis of model poems (Objective 1: To analyze selected poems of Hindi in terms of components of creative writing.)

5.15.1.1 Poem “Basant Rajni by Mahadevi Verma” based on Beauty of Nature (Prakriti Soundarya)

- Organization- on the first poem based on Beauty of Nature, most of the student-teachers were found that the organization of poem was excellent in terms of balanced, arrangement of ideas, consistency and clarity of words.
- Originality- a large number of student-teachers have rated that originality of poem was excellent in terms of choice of topic, sense of humor and uniqueness of the idea.
- Richness/Elaboration- most of the student-teachers were found that the expression, emotion, fluency and communicate an idea was very good.
- Assonance- 43.33% of student-teachers have rated that assonance of poem is very good, 33.33% excellent, whereas, 16.67% good.

- Repetition- 33.33% of student-teachers have rated that repetition of words in the poem was excellent, 30% very good, 23.33% good, whereas, 13.33% student-teachers was poor.
- Rhyme- 40% of student-teachers were found that repetition of similar sounds in two or more words in the poem was excellent, 40% very good, 16.67% good, whereas, 3.33% have responded that it was poor.
- Simile- 50% of student-teachers have rated that simile of the poem is excellent, 26.67% very good, 16.67% good, whereas, 6.67% have rated it is to be poor.
- Metaphor- 43.33% of student-teachers have rated that metaphor of poem was very good, 26.67%, excellent, 20% good, whereas, 6.67% have found it is to be poor.
- Hyperbole- 40% of student-teachers have rated hyperbole of poem was excellent, 36.67% very good, 23.33% good, whereas, 3.33% have rated it to be poor.
- Tautology- 66.67% of student-teachers have rated repetition of the same word more than once in line was very good, 16.67% excellent, 10% good, whereas 6.67% have rated it is to be poor.
- Alliteration- 46.67% of student-teachers rated that repetition of the same sound or letter usually at the beginning of words was excellent, 30% very good, 16.67% good, whereas 6.67% have rated it is to be poor.
- Personification- 70% of student-teachers have rated making inanimate things in the poem was excellent, whereas, 30% have rated it is to be very good.
- Onomatopoeia- 40% of student- teachers have rated the onomatopoeia of the poem (sound of whatever it is describing) was excellent, 33.33% excellent, 16.67% good, whereas, 10% have rated it is to be poor.
- Litotes- 53.33% of student-teachers have rated the impact by denying the opposite of what is true in the poem was very good, 30% excellent, 10% poor, whereas, 6.67% have rated it is to be good.

- Oxymoron- 43.33% of student-teachers have rated the contradictory phrase of poem was very good, 26.67% poor, 16.67% excellent, whereas, 13.33% have rated it is to be good.
- Transferred Epithet- 36.67% of student-teachers have rated the epithet has transferred from word to another word connected with it was very good, 30% excellent, 16.67% good, 10% poor, whereas 6.67% have rated it is to very poor.
- Antithesis- 40% of student-teachers have rated the use of words with opposite meanings in the same line of poem was very good, 26.67% excellent, 20% good, whereas, 13.33% have rated it is to be poor.
- Anaphora- 30% of student-teachers have rated the repetition of words at the beginning of successive clauses was excellent and very good, 20%, poor, 16.67% good, whereas, 3.33% have rated it is to be very poor.
- Phrase- 33.33% of student-teachers have rated the group of words with some special idiomatic meaning used in the poem was poor, 26.67% good, 20% very good, whereas, 6.67% have rated it is to be very poor.
- Paradox- 36.67% of student-teachers have rated the contradictory statement at first reading in the poem was good, 33.33% poor, 23.33% very good, whereas, 6.67% have rated it is to be excellent.

5.15.1.2 Poem Anal Kireet by Ramdhari Singh 'Dinkar' based on Motives and Energy (Prerna, Veerta)

- Organization- on the second poem based on motives and energy, 74.29% student-teachers have been found that organization of the poem is excellent, whereas, 25.71% student teachers have found it is to be very good.
- Originality- 48.57% of student-teachers have rated originality of poem was very good, 34.29% have rated that choice of topic, sense of humor and uniqueness of idea is excellent, 14.29% good, whereas 2.86% have rated it is to be poor.
- Richness/Elaboration- 42.86% of student-teachers have rated richness/ elaboration of poem was very good, 34.29% excellen, 14.29% good, whereas, 8.57% have rated it is to be poor.

- Assonance- 51.43% of student-teachers have rated assonance of poem is excellent, 25.71% very good, whereas, 22.86% have found it is to be good.
- Repetition- 34.29% of student-teachers have rated repetition of words in the poem was excellent, 25.71% excellent, 22.86% good, whereas, 17.14% have rated it is to be poor.
- Rhyme- 28.57% of student-teachers have rated repetition of similar sounds in two or more words in the poem was excellent, 22.86% very good, 20% good, whereas 8.57% have rated it is to be poor.
- Simile- 40% of student-teachers have rated simile of the poem was excellent, 28.57% very good, 17.14% good, whereas, 14.29% have rated it is to be poor.
- Metaphor- 60% of student-teachers have rated metaphor of poem was excellent, 22.86% very good, 14.29% good, whereas, 2.86% have found it is to be poor.
- Hyperbole- 54.29% of student-teachers have rated hyperbole of poem was excellent, 28.57% very good, 11.43% good, whereas, 5.71% have rated it is to be poor.
- Tautology- 25.71% of student-teachers have rated repetition of the same word more than once in line was excellent, very good and good, whereas, 8.57% have rated it is to be very poor.
- Alliteration- 37.14% of student-teachers has rated repetition of the same sound or letter usually at the beginning of words was excellent, 31.43% very good, 17.14% good, whereas, 14.29% have rated it is to be poor.
- Personification- 45.71% of student-teachers have rated making inanimate things in the poem was excellent, 34.29% very good, 11.43% good, whereas, 8.57% have rated it is to be poor.
- Onomatopoeia- 54.29% of student-teachers have rated the onomatopoeia of the poem (sound of whatever it is describing) was very good, 28.57% excellent, whereas, 17.14% have rated it is to be good.

- Litotes- 31.43% of student-teachers have rated the impact by denying the opposite of what is true in the poem was excellent, 28.57% very good, 20% good, 14.29% very poor, whereas, 5.71% have rated it is to be poor.
- Oxymoron- 42.86% of student-teachers have rated the oxymoron of poem was very good, 22.86% excellen, 14.29%and poor, whereas, 5.71% have rated it is to be very poor.
- Transferred Epithet- 37.14% of student-teachers have rated the epithet has transferred from word to another word connected with it was very good, 34.29% good, whereas, 14.29% have rated it is to be excellent and poor.
- Antithesis- 37.14% of student-teachers have rated the use of words with opposite meanings in the same line of poem was good, 28.57% very good, 14.29% poor, 11.43% very poor, whereas, 8.57% have rated it is to be excellent.
- Anaphora- 37.14% of student-teachers have rated the repetition of words at the beginning of successive clauses was excellent, 20% good, 17.14% poor, 14.2% very poor, whereas, 11.43% have rated it is to be very good.
- Phrase- 68.57% of student-teachers have rated the group of words with some special idiomatic meaning used in the poem was excellent, 11.43%very good and poor, whereas, 8.57% have rated it is to be good.
- Paradox- 40% of student-teachers have rated the contradictory statement at first reading in the poem was very good, 25.71% excellent, 14.29% good, whereas, 5.71% have rated it is to be very poor.

5.15.1.3 Poem *Jeevan nahi mara karta hai* by Gopal Das Neeraj based on Philosophy of Life (Jeevan darshan)

- Organization- on the third poem 66.52% student-teachers have been found that organization of the poem was excellent, 19.35% very good, 12.90% good, whereas, 3.23% have rated it is to be poor.

- Originality- 48.39% of student-teachers have rated originality of poem was very good, 38.71% excellent, 9.68% good, whereas, 3.23% have rated it is to be poor.
- Richness/Elaboration- 51.61% of student-teachers have rated richness/elaboration of poem was excellent, 45.16% very good, whereas, 3.23% have rated it is to be good.
- Assonance- 51.61% of student-teachers have rated assonance of poem was excellent, 38.71% very good, 6.45% good, whereas, 3.23% have found it is to be poor.
- Repetition- 51.61% of student-teachers have rated repetition of words in the poem was excellent, 25.81% very good, 16.13% good, whereas, 6.45% have rated it is to be poor.
- Rhyme- 64.52% of student-teachers have rated repetition of similar sounds in two or more words in the poem was excellent, 19.35% very good, whereas, 16.13% have rated it is to be good.
- Simile- 58.06% of student-teachers have rated simile of the poem was excellent, 25.81% very good, whereas, 16.13% have rated it is to be good.
- Metaphor- 61.29% of student-teachers have rated metaphor of poem was excellent, 29.03% very good, 6.45% good, whereas, 3.23% have found it is to be poor.
- Hyperbole- 32.26% of student-teachers have rated hyperbole of poem was poor and very poor, 19.35% excellent, whereas, 16.13% have found it is to be very good.
- Tautology- all the student teachers have rated that repetition of the same word more than once in line is not found in this poem.
- Alliteration- 38.71% of student-teachers has rated repetition of the same sound or letter usually at the beginning of words was excellent, 35.48% very good, 16.13% good, whereas, 9.68% have rated it is to be poor.
- Personification- 67.74% of student-teachers have rated making inanimate things in the poem was excellent, 16.13% very good, 12.90% good, whereas, 3.23% have rated it is to be poor.

- Onomatopoeia- 38.71% of student-teachers have rated onomatopoeia of the poem (sound of whatever it is describing) was very good, 32.26% good, 19.5% excellent, whereas, 9.68% have rated it is to be poor.
- Litotes- 58.06% of student-teachers have rated the impact by denying the opposite of what is true in the poem was very good, 19.35% excellent and good, whereas, 3.23% rated that it is to be poor.
- Oxymoron- 32.26% of student-teachers have rated the oxymoron of poem was very good and good, 25.81% excellent, whereas, 9.68% have rated it is to be poor.
- Transferred Epithet- 38.71% of student-teachers have rated the epithet has transferred from word to another word connected with it was very good, 35.48% good, 19.35% poor, whereas, 6.45% have rated it is to be excellent.
- Antithesis- 41.94% of student-teachers have rated the use of words with opposite meanings in the same line of poem was excellent, 32.26% good, 16.13% poor, 6.45% very good, whereas, 3.23% have rated it is to be very poor.
- Anaphora- 35.48% of student-teachers have rated the repetition of words at the beginning of successive clauses was excellent and very good, 19.35% good, whereas, 9.68% have rated it is to be poor.
- Phrase- 38.71% of student-teachers have rated the group of words with some special idiomatic meaning used in the poem was excellent, 32.26% good, 22.58% very good, whereas, 6.45% have rated it is to be poor.
- Paradox- 32.26% of student-teachers have rated the contradictory statement at first reading in the poem was excellent and poor, 29.03% good, whereas, 6.45% have rated it is to be very good.

5.15.1.4 Poem *Beti Garv Bharat ka* by *Devraj Goel* based on Realism (Yatharthvadi)

- Organization- on the fourth poem 66.67% student-teachers have been found that organization of the poem was excellent, whereas, 23.33% have found it is to be very good.

- Originality- 56.67% of student-teachers have rated originality of poem was excellent, 30%,very good, 6.67% good, whereas, 1.33% have rated it is to be very poor.
- Richness/Elaboration- 53.33% of student-teachers have rated richness/elaboration of poem was excellent, 30% very good, 10% poor, whereas, 6.67% have rated it is to be good.
- Assonance- 36.67% of student-teachers have rated assonance of poem was excellent,33.33% very good, 16.67% good, whereas, 6.67% have found it is to be very poor.
- Repetition- 56.67% of student-teachers have rated repetition of words in the poem was excellent, 36.67% very good, whereas, 6.67% have rated it is to be good.
- Rhyme- 56.67% of student-teachers have rated repetition of similar sounds in two or more words in the poem was excellent, 33.33% very good, whereas, 10% have responded it is to be good.
- Simile- 50% of student-teachers have rated simile of the poem was good, 20% very good and poor, whereas, 10% have rated it is to be excellent.
- Metaphor- 50% of student-teachers have rated metaphor of poem was good, 30% very good, 13.33% poor, whereas, 6.67% have found it is to be excellent.
- Hyperbole- 33.33% of student-teachers have rated hyperbole of poem was very good, 26.67% poor, 20% good, 13.33% excellent, whereas, 6.67% have found it is to be very poor.
- Tautology- all the student teachers have rated that repetition of the same word more than once in line is not found in this poem.
- Alliteration- 60% of student-teachers has rated repetition of the same sound or letter usually at the beginning of words was very good, 23.33% excellent, whereas, 16.67% have rated it is to be good.
- Personification- 50% of student-teachers have rated making inanimate things in the poem was excellent, 43.33% very good, whereas, 6.67% have rated it is to be good.

- Onomatopoeia- 46.67% of student-teachers have rated the onomatopoeia of the poem (sound of whatever it is describing) was excellent, 33.33% good, whereas, 10% have rated it is to be poor.
- Litotes- 33.33% of student-teachers have rated the impact by denying the opposite of what is true in the poem was very good and good, 20% excellent, whereas, 13.33% have rated it is to be poor.
- Oxymoron- 33.33% of student-teachers have rated the oxymoron of poem was good and poor, 20% very good, whereas, 13.33% have rated it is to be very poor.
- Transferred Epithet- all the student teachers have found that the epithet has transferred from word to another word connected with it is not occur in this poem.
- Antithesis- all the student teachers have found that the use of words with opposite meanings in the same line of poem is not available.
- Anaphora- 33.33% of student-teachers have rated the repetition of words at the beginning of successive clauses was very good and good, 20% excellent, whereas, 13.33% have rated it is to be poor.
- Phrase- 33.33% of student-teachers have rated the group of words with some special idiomatic meaning used in the poem was good and poor, 20% very good, whereas, 13.33% have rated it is to be poor.
- Paradox- all the student teachers have found that the contradictory statement at first reading in the poem is not available.

5.15.1.5 Poem Thukra Do Ya Pyar Karo by Subhadra Kumari Chouhan based on Moral and Spiritual Devotion (Neeti avam Bhakti)

- Organization- on the fifth poem 50% student-teachers have been found that organization of the poem was excellent, 43.33% very good, whereas, 6.67% have found it is to be good.
- Originality- 46.67% of student-teachers have rated originality of poem was very good, 23.33% excellent and good, whereas, 6.67% have rated it is to be poor.
- Richness/Elaboration- 43.33% of student-teachers have rated richness/ elaboration of poem was excellent, 36.67% very good, 20% good, whereas, 10% have rated it is to be poor.

- Assonance- 33.33% of student-teachers have rated assonance of poem was very good and good, 23.33% excellent, whereas, 10% have found it to be poor.
- Repetition- 40% of student-teachers have rated repetition of words in the poem was excellent, 33.33% very good, whereas, 26.67% have rated it is to be good.
- Rhyme- 46.67% of student-teachers have rated repetition of similar sounds in two or more words in the poem was excellent, 40% very good, whereas, 13.33% have rated it is to be good.
- Simile- 40% of student-teachers have rated simile of the poem was good, 30% poor, 23.33% very good, whereas, 6.67% have rated it is to be excellent.
- Metaphor- 36.67% of student-teachers have rated metaphor of poem was very good, 20% good, 16.67% poor, whereas, 10% have found it is to be very poor.
- Hyperbole- 33.33% of student-teachers have rated hyperbole of poem was very good, 26.67% poor, 23.33% excellent, whereas, 16.67% have found it is to be good.
- Tautology- all the student teachers have rated that repetition of the same word more than once in line was not found in this poem.
- Alliteration- all the student teachers have found that repetition of the same sound or letter usually at the beginning of words was not available in this poem.
- Personification- 66.67% of student-teachers have rated making inanimate things in the poem was excellent, 23.33% very good, whereas, 10% have rated it is to be good.
- Onomatopoeia- all the student teachers have found that the onomatopoeia of the poem (sound of whatever it is describing) was not available in this poem.
- Litotes- 46.67% of student-teachers have rated the impact by denying the opposite of what is true in the poem was very good, whereas, 36.67% and 16.67% have rated it is to be good.

- Oxymoron- 40% of student-teachers have rated the oxymoron of poem was good, 33.33% poor, whereas, 13.33% have rated it is to be very good and excellent.
- Transferred Epithet- 66.67% of the student-teachers have found the epithet has transferred from word to another word connected with it was very good, 20% excellent, whereas, 13.33% have rated it is good.
- Antithesis- 33.33% of the student-teachers have found the use of words with opposite meanings in the same line of poem was poor, 30% very poor, 23.33% very good, 10% good, whereas, 3.23% have found it is to be excellent.
- Anaphora- all the student teachers have found that the repetition of words at the beginning of successive clauses was not available in this poem.
- Phrase- all the student teachers have found that the group of words with some special idiomatic meaning used in the poem was not available.
- Paradox- all the student teachers have found that the contradictory statement at first reading in the poem was not available.

Conclusion

The above findings related to analysis of model poem showed that the student teachers were progressively analysed creative writing components. The first and second model poems Basant Rajni by Mahadevi Verma and Anal Kireet by Ramdhari Singh 'Dinkar have analysed on the basis of creative writing components and found that all the creative writing components were used in both of the poem. The present study also revealed that the poem Jeevan Nahi Mara Karta Hai by Gopal Das Neeraj, Beti Garv Bharat Ka by Devraj Goel and Thukra Do Ya Pyar Karo by Subhadra Kumari Chouhan, has not been used some components of creative writing namely tautology, transferred epithet, antithesis, onomatopoeia, anaphora, phrase and paradox.

5.15.2 Findings based on identifying the creative writing ability of the student-teachers (Objective 2)

- In the first poem Basant Rajni by Mahadevi Verma, there has been found a significant difference in the observed frequencies and the frequencies expected against equal probability at .01 level against the components organization, originality, richness/elaboration, assonance, rhyme, simile, metaphor, hyperbole, tautology, alliteration, personification, onomatopoeia and litotes.

A significant difference has been found in the observed frequencies and the frequencies expected against equal probability at .05 level against the oxymoron, antithesis and paradox. There has been found no significant difference in the observed frequencies and the frequencies expected against equal probability with respect to the components repetition, transferred epithet, anaphora and phrase.

- In the second poem Anal Kireet by Ramdhari Singh 'Dinkar' there has been found a significant difference in the observed frequencies and the frequencies expected against equal probability at .01 level against the components organization, originality, richness/elaboration, assonance, simile, metaphor, hyperbole, personification, onomatopoeia, transferred epithet and phrase.

A significant difference has been found in the observed frequencies and the frequencies expected against equal probability at .05 level against the alliteration, oxymoron and paradox. There has been found no significant difference in the observed frequencies and the frequencies expected against equal probability with respect to the components repetition, rhyme, litotes, antithesis, and anaphora.

- In the third model poem Jeevan Nahi Mara Karta Hai by Gopal Das Neeraj there has been found a significant difference in the observed frequencies and the frequencies expected against equal probability at .01 level against the components organization, originality, richness/elaboration, assonance, repetition, rhyme, simile, metaphor, alliteration, personification, litotes, transferred epithet, antithesis and phrase.

A significant difference has been found in the observed frequencies and the frequencies expected against equal probability at .05 level against the onomatopoeia, oxymoron, anaphora and paradox. There has been found no significant difference in the observed frequencies and the frequencies expected against equal probability with respect to the component hyperbole.

The creative writing component tautology did not find expression in the poem.

- In the fourth model poem *Beti Garv Bharat ka* by Devraj Goel there has been found a significant difference in the observed frequencies and the frequencies expected against equal probability at .01 level against the components organization, originality, richness/elaboration, repetition, rhyme, simile, metaphor, alliteration, personification, onomatopoeia, and paradox.

A significant difference has been found in the observed frequencies and the frequencies expected against equal probability at .05 level against the assonance, litotes, oxymoron, anaphora and phrase. There has been found no significant difference in the observed frequencies and the frequencies expected against equal probability with respect to the components hyperbole.

The creative writing components tautology, transferred epithet and antithesis did not occur in the poem.

- In the fifth model poem *Thukra Do Ya Pyar Karo* by Subhadra Kumari Chouhan there has been found a significant difference in the observed frequencies and the frequencies expected against equal probability at .01 level against the components organization, originality, richness/elaboration, repetition, rhyme, simile, alliteration, personification, onomatopoeia, litotes, and transferred epithet.

A significant difference has been found in the observed frequencies and the frequencies expected against equal probability at .05 level against the assonance and oxymoron. There has been found no significant difference in the observed frequencies and the frequencies expected

against equal probability with respect to the components metaphor and hyperbole.

The creative writing components tautology, antithesis, anaphora, phrase and paradox did not occur in the poem.

Conclusion

The above findings indicates that the most of the student-teachers were able to identify sixteen out of twenty components of Creative Writing in the poem- Basant Rajani by Mahadevi Verma, namely- organization, originality, richness/elaboration, assonance, rhyme, simile, metaphor, hyperbole, tautology, alliteration, personification, onomatopoeia, litotes, oxymoron, antithesis and paradox. A small number of student-teachers were identified rest of the components namely- repetition, transferred epithet, anaphora and phrase.

In the orientation of second model poem- Anal Kireet by Ramdhari Singh 'Dinkar', student-teachers were able to identify fourteen out of twenty components of Creative Writing of poetry, namely- organization, originality, richness/elaboration, assonance, simile, metaphor, hyperbole, personification, onomatopoeia, transferred epithet, phrase, alliteration, oxymoron and paradox. A small number of student-teachers were identified rest of the components namely- repetition, rhyme, tautology, litotes, antithesis and anaphora.

In the orientation of third and fourth model poem- Jeevan Nahi mara Karta Hai by Gopal Das Neeraj and Beti Garv Bharat Ka by Devraj Goel, most of the student-teachers were able to identify various components of Creative Writing of poetry, namely- organization, originality, richness/elaboration, assonance, repetition, rhyme, simile, metaphor, alliteration, personification, litotes, transferred epithet, antithesis, phrase, onomatopoeia, oxymoron, anaphora and paradox. A small number of student-teachers were able to identify rest of component, namely- hyperbole in poem Jeevan Nahi Mara Karta Hai, hyperbole in poem Beti Garv Bharat Ka. Student-teachers were able to identify such type of Creative Writing components which were not available in the poems, namely- tautology in poem Jeevan Nahi mara

Karta Hai and tautology, transferred epithet and antithesis in poem *Beti Garv Bharat Ka*.

All the student-teachers were able to identify various components of Creative Writing in the model poem- *Thukra Do Ya Pyar Karo* by Subhadra Kumari Chouhan in comparison of previous model poems. In this poem all the student-teachers were able to identify such components of Creative Writing which were not available in the poem, namely- tautology, onomatopoeia, anaphora, phrase and paradox. So, the orientation of student-teachers to components of Creative Writing of poetry using the poems- "*Basant Rajani* by Mahadevi Verma", "*Anal Kireet* by Ramdhari Singh 'Dinkar'," "*Jeevan Nahi mara Karta Hai* by Gopal Das Neeraj and *Beti Garv Bharat Ka* by Devraj Goel," "*Thukra Do Ya Pyar Karo* by Subhadra Kumari Chouhan" has been found to be effective. So, it can be said that most of the student-teachers could identify different components of Creative Writing of poetry.

5.15.3 Findings based on enhancement of creative writing ability of the student teachers through participatory approach (Objective 3&4)

5.15.3.1 Poems composed by the student-teachers based on the theme Prakriti (Nature),

- In fifteen poems out of twenty five there has been found significant difference in the ratings at .01 level, in six at .05 level, whereas, in the remaining four poems there has been found no significant difference on the component organization.
- In ten poems out of twenty five there has been found significant difference in the ratings at .01 level, in two at .05 level, whereas, in the remaining thirteen poems there has been found no significant difference on the component originality.
- In nine poems out of twenty five there has been found significant difference in the ratings at .01 level, in seven at .05 level, whereas, in the remaining nine poems there has been found no significant difference on the component richness/elaboration.

- In ten poems out of twenty five there has been found significant difference in the ratings at .01 level, in seven at .05 level, whereas, in the remaining eight poems there has been found no significant difference on the component assonance.
- In ten poems out of twenty five there has been found significant difference in the ratings at .01 level, in four at .05 level, whereas, in the remaining eleven poems there has been found no significant difference on the component repetition.
- In twelve poems out of twenty five there has been found significant difference in the ratings at .01 level, in five at .05 level, whereas, in the remaining eight poems there has been found no significant difference on the component rhyme.
- In fourteen poems out of twenty two there has been found significant difference in the ratings at .01 level, in three at .05 level, whereas, in the remaining five poems there has been found no significant difference on the component simile.
- In eleven poems out of eighteen there has been found significant difference in the ratings at .01 level, whereas, in the remaining seven poems there has been found no significant difference on the component metaphor.
- In twelve poems out of twenty four there has been found significant difference in the ratings at .01 level, in three at .05 level, whereas, in the remaining nine poems there has been found no significant difference on the component hyperbole.
- In three poems out of fifteen there has been found significant difference in the ratings at .01 level, in two at .05 level, whereas, in the remaining ten poems there has been found no significant difference on the component tautology.
- In twelve poems out of twenty five there has been found significant difference in the ratings at .01 level, in one at .05 level, whereas, in the remaining twelve poems there has been found no significant difference on the component alliteration.

- In thirteen poems out of twenty five there has been found significant difference in the ratings at .01 level, in six at .05 level, whereas, in the remaining six poems there has been found no significant difference on the component personification.
- In eleven poems out of twenty three there has been found significant difference in the ratings at .01 level, in two at .05 level, whereas, in the remaining ten poems there has been found no significant difference on the component onomatopoeia.
- In eleven poems out of twenty four there has been found significant difference in the ratings at .01 level, in four at .05 level, whereas, in the remaining nine poems there has been found no significant difference on the component litotes.
- In nine poems out of nineteen there has been found significant difference in the ratings at .01 level, in two at .05 level, whereas, in the remaining eight poems there has been found no significant difference on the component oxymoron.
- In seven poems out of eighteen there has been found significant difference in the ratings at .01 level, in one at .05 level, whereas, in the remaining ten poems there has been found no significant difference on the component transferred epithet.
- In three poems out of thirteen there has been found significant difference in the ratings at .01 level, whereas, in the remaining ten poems there has been found no significant difference on the component antithesis.
- In ten poems out of twenty two there has been found significant difference in the ratings at .01 level, in five at .05 level, whereas, in the remaining seven poems there has been found no significant difference on the component anaphora.
- In four poems out of nineteen there has been found significant difference in the ratings at .01 level, in three at .05 level, whereas, in the remaining twelve poems there has been found no significant difference on the component phrase.

- In one poem out of twelve there has been found significant difference in the ratings at .01 level, in two at .05 level, whereas, in the remaining nine poems there has been found no significant difference on the component paradox.

5.15.3.2 Poems composed by the student-teachers based on the theme Rashtra Bhakti (Patriotic)

- In all the twenty five poems there has been found significant difference in the ratings at .01 level on the component organization.
- In all the twenty five poems there has been found significant difference in the ratings at .01 level on the component originality.
- In all the twenty five poems there has been found significant difference in the ratings at .01 level on the component richness/elaboration.
- In twenty two poems out of twenty five there has been found significant difference in the ratings at .01 level, in one at .05 level, whereas, in the remaining two poems there has been found no significant difference on the component assonance.
- In twenty poems out of twenty five there has been found significant difference in the ratings at .01 level, in one at .05 level, whereas, in the remaining four poems there has been found no significant difference on the component repetition.
- In nineteen poems out of twenty five there has been found significant difference in the ratings at .01 level, in three at .05 level, whereas, in the remaining three poems there has been found no significant difference on the component rhyme.
- In twenty three poems out of twenty four there has been found significant difference in the ratings at .01 level, whereas, in one at .05 level on the component simile.
- In all the seventeen poems there has been found significant difference in the ratings at .01 level on the component metaphor.
- In eighteen poems out of twenty five there has been found significant difference in the ratings at .01 level, in five at .05 level, whereas, in the remaining two poems there has been found no significant difference on the component hyperbole.

- In all the ten poems there has been found significant difference in the ratings at .01 level on the component tautology.
- In twenty poems out of twenty five there has been found significant difference in the ratings at .01 level, in four at .05 level, whereas, in the remaining one poem there has been found no significant difference on the component alliteration.
- In seven poems out of eleven there has been found significant difference in the ratings at .01 level, in two at .05 level, whereas, in the remaining two poems there has been found no significant difference on the component personification.
- In all the five poems there has been found significant difference in the ratings at .01 level on the component onomatopoeia.
- In twenty one poems out of twenty five there has been found significant difference in the ratings at .01 level, in two at .05 level, whereas, in the remaining two poems there has been found no significant difference on the component litotes.
- In fifteen poems out of twenty one there has been found significant difference in the ratings at .01 level, in four at .05 level, whereas, in the remaining two poems there has been found no significant difference on the component oxymoron.
- In all the six poems there has been found significant difference in the ratings at .01 level on the component transferred epithet.
- In one poem out of one there has been found significant difference in the ratings at .01 level on the component antithesis.
- In eighteen poems out of twenty there has been found significant difference in the ratings at .01 level, whereas, in the remaining two poems there has been found no significant difference on the component anaphora.
- In twenty one poems out of twenty five there has been found significant difference in the ratings at .01 level, in one at .05 level, whereas, in the remaining three poems there has been found no significant difference on the component phrase.

- In one poem out of one there has been found significant difference in the ratings at .01 level on the component paradox.

5.15.3.3 Poem composed by the student-teachers based on the theme Jeevan Darshan (Philosophy of life)

- In twenty poems out of twenty five there has been found significant difference in the ratings at .01 level, in three at .05 level, whereas, in the remaining one poem there has been found no significant difference on the component organization.
- In twenty poems out of twenty five there has been found significant difference in the ratings at .01 level, whereas, in the remaining two poems at .05 level there has been found no significant difference on the component originality.
- In nineteen poems out of twenty five there has been found significant difference in the ratings at .01 level, in four at .05 level, whereas, in the remaining two poems there has been found no significant difference on the component richness/elaboration.
- In nineteen poems out of twenty five there has been found significant difference in the ratings at .01 level, in three at .05 level, whereas, in the remaining three poems there has been found no significant difference on the component assonance.
- In nineteen poems out of twenty five there has been found significant difference in the ratings at .01 level, in four at .05 level, whereas, in the remaining two poems there has been found no significant difference on the component repetition.
- In twenty two poems out of twenty five there has been found significant difference in the ratings at .01 level, in two at .05 level, whereas, in the remaining one poem there has been found no significant difference on the component rhyme.
- In eighteen poems out of twenty five there has been found significant difference in the ratings at .01 level, in five at .05 level, whereas, in the remaining two poems there has been found no significant difference on the component simile.

- In twenty two poems out of twenty five there has been found significant difference in the ratings at .01 level, in two at .05 level, whereas, in the remaining one poem there has been found no significant difference on the component metaphor.
- In twenty poems out of twenty five there has been found significant difference in the ratings at .01 level, in three at .05 level, whereas, in the remaining two poems there has been found no significant difference on the component hyperbole.
- In four poems out of eight there has been found significant difference in the ratings at .01 level, whereas, in the remaining four poems there has been found no significant difference on the component tautology.
- In twenty one poems out of twenty five there has been found significant difference in the ratings at .01 level, in three at .05 level, whereas, in the remaining one poem there has been found no significant difference on the component alliteration.
- In five poems out of eight there has been found significant difference in the ratings at .01 level, whereas, in the remaining three poems there has been found no significant difference on the component personification.
- In two poems out of three there has been found significant difference in the ratings at .01 level, whereas, in the remaining one poem there has been found no significant difference on the component onomatopoeia.
- In twenty one poems out of twenty five there has been found significant difference in the ratings at .01 level, in three at .05 level, whereas, in the remaining one poem there has been found no significant difference on the component litotes.
- In nineteen poems out of twenty two there has been found significant difference in the ratings at .01 level, in one at .05 level, whereas, in the remaining two poems there has been found no significant difference on the component oxymoron.
- In fifteen poems out of seventeen there has been found significant difference in the ratings at .01 level, whereas, in the remaining two

poems there has been found no significant difference on the component transferred epithet.

- In two poems out of four there has been found significant difference in the ratings at .01 level, whereas, in the remaining two poems there has been found no significant difference on the component antithesis.
- In twenty two poems out of twenty five there has been found significant difference in the ratings at .01 level, in two at .05 level, whereas, in the remaining one poem there has been found no significant difference on the component anaphora.
- In seventeen poems out of twenty four there has been found significant difference in the ratings at .01 level, in four at .05 level, whereas, in the remaining three poems there has been found no significant difference on the component phrase.
- In all the six poems there has been found significant difference in the ratings at .01 level on the component paradox.

5.16 Findings based on Reactions of student-teachers towards Participatory Approach (Objective-5)

- Student-teachers were found to have favourable reactions towards the Participatory Approach for Creative Writing of Poetry.
- It indicates that the students were able to understand the various elements of Creative writing composition.
- Analysis of various model poems by entire class was helpful to most of the students in understanding the nature and structure of different types of poems.
- Initially a large number of student-teachers found it difficult to compose poem.
- Student-teachers progressively gained confidence in composing poem.
- It was a thrilling experience for most of the student-teachers to compose a poem in individual as well as in group.
- It was joyful experience for most of the student-teachers to listen to the poems created by the classmates.
- Analysis of the poems presented by the class was highly rewarding for most of the student-teachers.

- Most of the student-teachers could develop abilities to pick up appropriate words for composition of poems.
- Most of the student-teachers could realize rhyme, rhythm and coherence in their poems.
- Most of the student-teachers could compos original of poems.
- Most of the student-teachers could do organize the text well.
- Most of the student-teachers felt that their creative writing manifested sensitivity to the environment.
- Most of the student-teachers could do original production through exposure on creative writing.
- Most of the student-teachers could appreciate figures of speech in poetry.
- Most of the student-teachers could fluently use figures of speech in poetry.
- Most of the student-teachers could establish relationship amongst remote elements and express.
- Most of the student-teachers felt that creative writing had made them sensitive to the self and others.
- Most of the student-teachers felt that every poet is unique in one way or the other.
- Most of the student-teachers developed interest in creation and expression.
- Most of the student-teachers tried to strike an equation amongst reality and expression.
- Most of the student-teachers felt at ease after creative expression.
- Most of the student-teachers developed love for creative writing.
- Most of the student-teachers gained a lot through sharing.
- Most of the student-teachers developed affect attributes through creative writing.
- Most of the student-teachers became sensitive towards creative expression.

5.17 Conclusion

The potency of creative expression particularly composing poems found manifestation and enhancement through participatory approach. So the question lurking in the mind of the investigator that whether our prospective teacher i.e. student-teachers are capable of creative composition was affirmatively answered through this investigation. The student-teachers could very well compose poems on various themes, such as, *Prakritic Chitran*, *Desh Bhakti* and *Jeevan Darshan*. Progressively, they gained confidence in composing poems. They could compose poems and reflect on the poems composed by peer Student-Teachers analytically. They could very well employ Participatory Approach as follows:

- The student-teachers were able to understand and identify the creative writing components in the model poems.
- They were able to use most of the creative writing components in different types of poems.
- They were able to know how to use various components in different types of poems.
- They were able to choose appropriate words for creating their own poems.
- The participatory approach facilitated creative composition of poems through peer group discussion, and editing by the peers.
- A large majority of the student-teachers were found to have concordance in their ratings on the various components of creative writing.
- The components organization, originality, richness/elaboration, repetition, rhyme, and alliteration were found to have common occurrence in all the three themes, namely, *Prakritic chitran*, *Desh Bhakti*, *Jeevan Darshan*.
- The components hyperbole, litotes, simile, phrase, anaphora, oxymoron, and metaphor were found to have intermediary occurrence in all the three themes, namely, *Prakritic chitran*, *Desh Bhakti*, *Jeevan Darshan*.

- The components antithesis, paradox, onomatopoeia, tautology, transferred epithet, and personification were found to have rare occurrence in all the three themes, namely, *Prakritic chitran*, *Desh Bhakti*, *Jeevan Darshan*.

There was enhancement of creative composition capabilities of the student-teachers progressively. The student-teachers were groomed in both analysis and synthesis of creative composition. The student-teachers gained insight into both creation and appreciation of poems.

5.18 Implication of the present study

1. Participatory Approach of learning should be introduced in Teacher Education curriculum.
2. There should be focus on enhancement of creative writing, particularly poems in B.Ed. curriculum.
3. All the components of creative compositions should find due expression in Teacher Education Curriculum.
4. Student-teachers should be provided opportunity for creative production and expression.
5. In-service Teachers should be oriented in the area of creative writing.
6. Teacher Educators should be provided opportunity to undertake Action research on teaching creative writing through Participatory Approach.

5.19 Suggestions for further Research

1. Study on creative writing can be taken up at various levels of Teacher Education, such as D.El.Ed., M.Ed., B.P.Ed. and M.P.Ed.
2. Studies can be taken up to enhance the creative writing ability of in-service teachers at school level.
3. Courses could be designed, developed and implemented on creative writing such as, poetry, non-fiction essays.
4. Research study can be taken up on content analysis of the poems composed by various poets and creative composition thereof.
5. Research study can be taken up on various components of creative writing, such as, metaphor, personification.
6. Relative effectiveness can be studied of free verse and guided compositions.