

# Appendices

## Appendix-1

### Rating Scale on the Components of Poems (RSCP)

Name: \_\_\_\_\_ Age: \_\_\_\_\_ Caste: \_\_\_\_\_

Components	Excellent	Very Good	Good	Poor	Very Poor
<b>1. Organization:</b> (संगठन)—विषयवस्तु कितनी अच्छी तरह संगठित है इसके अन्तर्गत भावों का संगठन, शब्दों का संगठन, शब्दों का क्रम आदि। जैसे—हम पंछी उन्मुक्त गणन के, नहीं बनाती कभी घोसला,गाता मीठे गीत।					
<b>2. Originality:</b> (मौलिकता) —शब्दों की नवीनता हो,भाव की मौलिकता हो, विचारों में नवीनता हो।					
<b>3. Richness/ Elaboration:</b> (समृद्धता/व्यापकता)— भावों व विचारों में समृद्धता हो, जो मूल भावों को विस्तार देता हो।					
<b>4. Assonance:</b> (स्वर साम्य) समान स्वर होते हैं जो तुक बन्दी से काव्य का सौन्दर्य बढ़ाते हैं।					
<b>5. Repetition:</b> (पुनरुक्ति) जब शब्द की आवृत्ति हो और प्रत्येक बार अर्थ वहीं हो, और अन्वय भी एक सा हो वहाँ पुररुक्ति प्रकाश अलंकार होता है। कवि भाव को रोचक बनाने के लिए एक ही बात को बार—बार कहता है।					
<b>6. Rhyme:</b> (अन्त्यानुप्रास) जब काव्य—अंश के अन्त में एक ही स्वर और सक ही व्यंजन की आवृत्ति हो, वहाँ अन्त्यानुप्रास अलंकार होता है।					
<b>7. Simile:</b> (उपमा) जहाँ दो वस्तुओं, आकृति, भाव, रंग, रूप लेकर समता प्रदर्शित की जाय वहाँ 'उपमा' अलंकार होता है। उपमा का अर्थ समानता या तुलना है।					
<b>8. Metaphor:</b> (रूपक) जब एक वस्तु पर दूसरी वस्तु का आरोप किया जाय अर्थात् जब एक वस्तु को दूसरी वस्तु का रूप दिया जाय तो वहाँ 'रूपक' अलंकार होता है। उपमा में उपमान उपमेय श्रेष्ठ होता है जबकि रूपक में उपमेय और उपमान को एक मान लिया जाता है। इसलिए दोनों के मध्य 'रूपी' वाचक शब्द आता है।					
<b>9. Hyperbole:</b> (अतिशयोक्ति) जहाँ किसी के					

शौर्य, पराक्रम, रूप सौन्दर्य का वर्णन बढ़ा-चढ़ा कर किया जाये वहाँ अतिशयोक्ति अलंकार होता है।					
<b>10. Tautology:</b> (यमक) जहाँ एक ही वर्ण की बार-बार आवृत्ति हो तथा अर्थ भिन्न-भिन्न हो।					
<b>11 Alliteration:</b> (अनुप्रास) जहाँ किसी वर्ण या वर्ण समूह की आवृत्ति होती है वहाँ अनुप्रास अलंकार होता है।					
<b>12 Personification:</b> (मानवीकरण) जहाँ प्रकृति या पदार्थ पर मानव सुलभ गुणों और क्रियाओं का आरोप किया जाता है वहाँ मानवीकरण अलंकार होता है।					
<b>13 Onomatopoeia:</b> (ध्वन्यार्थव्यंजना) जिन शब्दों की ध्वनि ही उस शब्द के अर्थ को ध्वनित या व्यंजित करती है, इसे ही ध्वन्यार्थव्यंजना कहते हैं।					
<b>14 Litotes:</b> (पर्यायोजित) जब किसी बात को सीधी-सीधी तरह से न कहकर घुमा-फिराकर बड़े ही चमत्कारपूर्ण ढंग से कही जाए, वहाँ पर्यायोजित अलंकार होता है।					
<b>15 Oxymoron:</b> (विरोध चमत्कार) गुण, धर्म या कर्म में, दो विरोधी शब्दों को मिलाकर प्रायः विशेष्य रूप में प्रयोग करने में 'विरोध चमत्कार' होता है।					
<b>16 Transferred Epithet:</b> (विशेषण विपर्यय) जब किसी विशेषण को उसके विशेष्य से हटाकर किसी दूसरे शब्द का विशेषण बना दिया जाय तो वहाँ विशेषण अलंकार होता है।					
<b>17 Antithesis:</b> (प्रतीप) जहाँ उपमान का उपमेय के रूप में वर्णन हो अथवा उपमान को उपमेय से तिरस्कृत किया जाए।					
<b>18 Anaphora:</b> (लाटानुप्रास) जहाँ पंक्ति के प्रारम्भ में ही शब्दों या पदबन्धों की आवृत्ति हो वहाँ लाटानुप्रास होता है।					
<b>19 Phrase :</b> (मुहावरा) मुहावरा भाषा में ऐसे रुढ़ प्रयोग को कहते हैं जिसकी वास्तविक अर्थ शब्दार्थ से भिन्न होता है।					
<b>20 Paradox:</b> (विरोधाभास) जहाँ वास्तविक विरोध न होकर विरोध का आभास-मात्र हो।					

## Appendix-2

### Reaction Scale on Participatory Approach for Creative Writing (RSPACW)

Name: \_\_\_\_\_ Age: \_\_\_\_\_ Caste: \_\_\_\_\_

S.No	Statement	Fully Agree 1	Agree 2	Undecided 3	Disagree 4	Fully Disagree 5
1	The presentation on Elements of Creative Writing was highly intelligible	5	4	3	2	1
2	The analyses of the various poems by the entire class was educational	5	4	3	2	1
3	Initially I found it difficult to compose a poem.	5	4	3	2	1
4	Progressively I gained confidence in Creative Writing.	5	4	3	2	1
5	It was a thrilling experience for me to compose a poem.	5	4	3	2	1
6	It was a joyful experience to listen to the poems created by the classmates.	5	4	3	2	1
7	The analysis of the poems presented by the classmates and the class was highly rewarding.	5	4	3	2	1
8	I have developed abilities to pick up appropriate words for composition.	5	4	3	2	1
9	I can realize rhythm, rhyme and coherence in my writing.	5	4	3	2	1
10	I can now do original composition.	5	4	3	2	1
11	I can organize the text well.	5	4	3	2	1
12	My creative writing manifests sensitivity to the	5	4	3	2	1

	environment.					
13	I have learnt to do original production through the exposure on creative writing.	5	4	3	2	1
14	I can appreciate figures of speech.	5	4	3	2	1
15	I can fluently use figures of speech.	5	4	3	2	1
16	I can establish relationship amongst remote elements and express.	5	4	3	2	1
17	I can appreciate the creative writing done by others.	5	4	3	2	1
18	Creative writing has made me sensitive to the self and others.	5	4	3	2	1
19	I find that every creative writer is unique in one way or the other.	5	4	3	2	1
20	Through creative writing, I have developed interest in creation and expression.	5	4	3	2	1
21	I try to strike an equation amongst reality and expression.	5	4	3	2	1
22	I feel at ease after creative expression.	5	4	3	2	1
23	Our entire class has developed love for creative writing.	5	4	3	2	1
24	We are gaining a lot through sharing.	5	4	3	2	1
25	Our entire class has developed affect attributes through creative writing.	5	4	3	2	1
26	We have become more sensitive towards creative expression.	5	4	3	2	1

### Appendix-3

वसन्त-रजनी

धीरे-धीरे उतर क्षितिज से  
आ वसन्त-रजनी!  
तारकमय नव वेणी बंधन  
शीश-फूल कर शशि का नूतन,  
रश्मि-वलय सित घन-अवगुंठन  
मुक्ताहल अभिराम बिछा दे  
चितवन से अपनी!  
पुलकती आ वसन्त-रजनी!  
मर्मर की सुमधुर नूपुर-ध्वनि,  
अलि-गुंजित पद्मों की किंकिणि,  
भर पद-गति में अलस तरंगिणि,  
तरल रजत की धार बहा दे  
मृदु स्मित से सजनी!  
विहँसती आ वसन्त-रजनी!

—महादेवी वर्मा

## Appendix-4

### vuy&fdjW

लेना अनल—किरीट भाल पर ओ आशिक होने वाले!  
कालकूट पहले पी लेना, सुधा—बीज बोलने वाले।  
धरकर चरण विजित शृंगों पर झण्डा वही उड़ाते हैं,  
अपनी ही उँगली पर जो खंजर की जंग छुड़ाते हैं।  
पड़ी समय से होड़, खींच मत तलवों से काँटें रूककर,  
फूँक—फूँक चलती न जवानी चोटों से बचकर, झुककर।  
नींद कहाँ उनकी आँखों में जो धुन के मतवाले हैं?  
गति की तृषा और बढ़ती पड़ते पद में जब छाले हैं।  
जागरूक की जय निश्चित है, हार चुके सोने वाले!  
लेना अनल—किरीट भाल पर ओ आशिक होने वाले!

— रामधारी सिंह दिनकर

## Appendix-5

जीवननहींमराकरताहै

छिपछिपअश्रुबहानेवालो,

मोतीव्यर्थलुटानेवालो

कुछसपनोंकेमरजानेसेजीवननहींमराकरताहै।

सपनाक्याहै, नयनसेजपर

सोयाहुयाआंखकापानी

औरटूटनाहैउसकोज्यों

जागेकच्चीनींदजवानी

गीलीउमरबनानेवालो, डूबेबिनानहानेवालो

कुछपानीकेबहजानेसेसावननहींमराकरताहै।

मालाविखरगईतोक्याहै,

खुदहीहलहोगयीसमस्या

आंसूगरनीलामहुयेतो

समझोपूरीहुईतपस्या

रूठेदिवसमनानेवालो, फटीकमीजसिलानेवाले

कुछदीपककेवुझजानेसेआंगननहींमराकरताहै।

—श्रीगोपालदासनीरज

## Appendix-6

### cs/W%xoZHkj r dk

छितरे फेले बाल, आँखें जग मग  
ओंठों में मुस्कान अनूठी, मन में है मनुहार  
हाथों में राष्ट्र ध्वज, लक्ष्य केन्द्रित, भुजबल प्रबल  
फराक दिल, जोशे जिगर, खुशी गम से भरा भोला चेहरा  
यह भारत देश है मेरा  
हाँ! यह भारत देश है मेरा।

हर घर हर आँगन हर पल  
हर तन उन्मुक्त लहराये तिरंगा  
किसी भी बेटी के हाथों में  
कभी ना बिकने आए तिरंगा  
गली-गली लहराए तिरंगा  
हर तन मन फहराए तिरंगा।

इस मासूम से झण्डा खरीद  
क्यों न हम कृतार्थ करें  
और कुछ करें या ना करें  
बस इतना तो उपकार करें  
इसको भी लिखना पढ़ना है  
इस जग में आगे बढ़ना है।

माँ जो हमें जन्म दे सकती है  
हमें क्या नहीं वह दे सकती है  
नभ जल थल लहरायें हम  
हर पल तिरंगा फहराएँ हम  
नित नयी फसल उगायें हम  
माँ की झोली भर जाएँ हम।

छम-छम छब्बीस जनवरी कब आएगी  
वह पंद्रह अगस्त कब मनाएगी  
राष्ट्र ध्वज बेचने की बजाय  
झण्डे वाली जब झण्डा फहराएगी  
या ये मेरी भारत माँ  
यों ही बूढ़ी हो जायेगी?

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## Appendix-7

### ठुकरादोयाप्यारकरो

देव! तुम्हारेकईउपासककईढंगसेआतेहैं  
सेवामेंबहुमूल्यभेंटवेकईरंगकीलातेहैं  
धूमधामसेसाज-बाजसेवेमंदिरमेंआतेहैं  
मुक्तामणिबहुमूल्यवस्तुएँलाकरतुम्हेंचढ़ातेहैं  
मेंहीहूँगरीबिनीऐसीजोकुछसाथनहींलायी  
फिरभीसाहसकरमंदिरमेंपूजाकरनेचलीआयी  
धूप-दीप-नैवेद्यनहींहैझांकीकाश्रृंगारनहीं  
हाय! गलेमेंपहनानेकोफूलोंकाभीहारनहीं  
कैसेकरूँकीर्तन, मेरेस्वरमेंहैमाधुर्यनहीं  
मनकाभावप्रकटकरनेकोवाणीमेंचातुर्यनहीं  
नहींदानहै, नहींदक्षिणाखालीहाथचलीआयी  
पूजाकीविधिनहींजानती, फिरभीनाथचलीआयी  
पूजाऔरपूजापाप्रभुवरइसीपुजारिनकोसमझो  
दान-दक्षिणाऔरनिछावरइसीभिखारिनकोसमझो  
मैंउनमत्तप्रेमकीप्यासीहृदयदिखानेआयीहूँ  
जोकुछहै, वहयहीपासहै, इसेचढ़ानेआयीहूँ  
चरणोंपरअर्पितहै, इसकोचाहोतोस्वीकारकरो  
यहतोवस्तुतुम्हारीहीहैठुकरादोयाप्यारकरो

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## Appendix-8

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ये हरियाली कैसी लगती है।

हरी- हरी चादर ओढे सजती हैं।

कोयल की कूक भरी बोली

हमको अमृत जैसी लगती है।

उन्मुक्त गगन नीला नीला

पंछियों से लगता है सजीला

चन्द्रमा के उजियारे से

तम भी लगता उजला उजला

अंधेरे को मिटाने तारों की टोली आयी हैं।

साथ तारों के चन्द्रमा की चाँदनी भी लायी है।

नदियों के कल कल बहने से, झरनों के झर झरझरने से,

बारिश की टिप टिप बूँदों से

इस मन में उमंगें जगती हैं

ये हरियाली कैसी लगती है।

हरी हरी चादर ओढे सजती है।

&LWbu clch i Bku

## Appendix-9

### न॑क धि॑क

वीर चलो आगे बढ़ो देश तुम्हें पुकारता,  
करो उजाला आज फैली बड़ी अज्ञानता,  
वीर रस की सरिता बहा दो,  
देश में पावन— पवित्रता बहा दो,  
भू से गगन का अंधकार मिटा दो,  
अमृतरस धारा बहा दो।

हमने किया है वादा खुद से,  
धरा को दूर रखेगे दुःख से,  
चमन सी खिलेगी देश की बगिया,  
सब रहेंगे मिलकर सुख से।  
वतन ये न्यारा हिन्दुस्तान,  
चमन ये प्यारा गुलिस्तान,  
आंतकियों को देख होते आग बबूला,  
ये है भारतीयों का बोलबाला।

हुंकार करो ऐसी कि शत्रु का विनाश हो,  
भगतसिंह, शिवाजी, प्रताप जैसी वीरता हो,  
जन— जन में बलिदान व हित के भाव हो,  
चहुँ ओर शान्ति का स्वर्णिम उजियारा हो।  
वीर चलो आगे बढ़ो देश तुम्हें पुकारता हैं।

— माधुरी राजावत

## Appendix-10

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ऐ खुदा इस आस मैं बैठी हूँ  
तू मुझपे थोड़ी करम कर दे  
इस रूखी-सुखी जिन्दगी को  
तू अपने नूर से भर दे  
इस दर्द भरी जिन्दगी में  
कभी तो रहमत की बरसात कर दे  
इस ख्वाहीश में हूँ मैं  
जीवन को बाग- सा हसीन कर दे  
पल-पल तरसे है खुशी की आस में  
जीवन को खुशीयो की किरण भर दे  
अधंकार से भरा पड़ा है हर दिन  
अपनी दया दृष्टि से उसको रोशन कर दे  
ये शरीर नश्वर है, मिट्टी में मिल जाना है  
चाहे अमीर हो या गरीब सबको एक मार्ग पे जाना है  
कितनी अच्छी पोशाक हो,  
आग से राख हो जाएगी  
क्या लाया था। क्या ले जायगा मनुष्य तुझको तो अकेला जाना है।

— निशा लौहार

**Appendix-11**



**THE MAHARAJA SAYAJIRAO UNIVERSITY OF BARODA**

Entrance Examination for

Eligibility of Admission to degree of Doctor of Philosophy

(As per O.Ph.D. 2 as amended vide S.R. No. 29 (9) dated 12-10-2009 )

*This is to certify that*

**Mishra Rajkumari**

*(Seat No.538)*

*has cleared the*

*Ph.D. Entrance Test (PET) for*

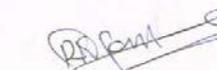
*Eligibility of Admission to*

*The Ph.D. Programme of*

*The Maharaja Sayajirao University of Baroda*

*held on 14th April, 2010.*

  
Chief Co-ordinator

  
Vice-Chancellor

(Validity of the Certificate is forever. The passing of Ph.D. Entrance Test (PET)  
does not guarantee to Admission to Ph.D. Programme)

## Appendix-12



### THE MAHARAJA SAYAJIRAO UNIVERSITY OF BARODA

Fatehgunj, Vadodara – 390 002, Gujarat, INDIA

Telephone : [+91-0265] • (Registrar) : 2795521

• (DO/GCU/Audit/Academic) : 2793735 • (IA/CAO) : 2795506 • (Dy. R. Exam) : 2795502

• (Dy. R./AR ADE) : 2792032 • (Dy. R./AR ADM) : 2784062 • (ADM/ADE) : 2795514 • (Engineer/CD) : 2795512 .

No. ACA3/

60

20 MAY 2014

To,  
The Dean,  
Faculty of Education and Psychology,  
VADODARA.

Subject: Issue of Registration Certificate

Reference: Your Letter No. FEP/ 37 dtd. 16/04/2014

Sir,

In connection to the cited subject and communication under reference, please find the following details about a candidate registered as Post-graduate student of this University:

Name of the student:	Rajkumari Mishra
Registration Number:	FoEdu./3/ 202
Registration Date:	15/04/2014
Subject:	Education
Name of Guide:	Dr. Chhaya Goel

I am to request you to kindly take further necessary action.

Yours faithfully,

Dy. Registrar (Academic)  
For OSD. Registrar

Encl : Original Certificate

## Appendix-13



### THE MAHARAJA SAYAJIRAO UNIVERSITY OF BARODA

Fatehgunj, Vadodara – 390 002, Gujarat, INDIA

Telephone : [+91-0265] • (Registrar) : 2795521

• (DO/GCU/Audit) : 2793735 • (IA/CAO) : 2795306, 2795527 • (Dy.R./AR, ADE) : 2792032

• (Dy.R. Exams/Academics) : 2789485 • (AR Exams/Academics) : 2795502

• (Dy.R./AR, ADM) : 2784062 • (ADM/ADE) : 2795514 • (Engineer/CD) : 2795512 • (Security) : 2789385

No.ACA3/ <sup>207</sup>  
Day & Date: 02-06-2015

24 JUN 2015

To,  
The Dean,  
Faculty of Education And Psychology,  
The M. S. University of Baroda

Subject : Issuance of Ph.D. Course Work completion Certificate.

Sir/Madam,

Please find an enclosed certificate towards completion of Ph.D. Course work of the below specified Research Scholar:

Name of the Research Scholar	:	Rajkumari Mishra
Registration Number	:	202
Registration Date	:	15/04/2014
Ph.D. course work certificate number	:	40

Since the certificate being a pre-requisite for the submission of the synopsis, you are requested to arrange to send the certificate to the Research Scholar concerned through the concerned guide for further necessary actions.

Thanking you,

Yours faithfully,

Deputy Registrar (Academic)  
For Registrar (OSD)  
The M. S. University of Baroda

Faculty of Education  
and Psychology, Baroda.

(Forward No. FEP/ <sup>253</sup>  
D. 25/6/15

Enclosure:  
Ph.D. Course Work completion Certificate of Rajkumari Mishra .

Copy to:

- Section Examination

DEAN

FACULTY OF EDUCATION & PSYCHOLOGY  
M. S. UNIVERSITY OF BARODA  
VADODARA



**THE MAHARAJA SAYAJIRAO UNIVERSITY OF BARODA  
CERTIFICATE**

*[As per O.Ph.D. 2 under UGC (Minimum Standards and Procedure for Awards of M.Phil./Ph.D. Degree) Regulation, 2009 for 15 Credits to be earned by Ph.D. Scholars]*

This is to certify that **Rajkumari Mishra**, Research Scholar, registered under UGC (*Minimum Standards and Procedure for Awards of M.Phil./Ph.D. Degree*) Regulation, 2009, vide Registration Certificate Number **202** dated **15/04/2014**, for pursuing Ph.D. on has undertaken and completed the course work with the Grade B.

**STATEMENT OF CREDITS EARNED**

Name of Research Scholar: **Rajkumari Mishra**

Faculty/Institution: Faculty of Education And Psychology

Department: Department of Education

Paper Number	Course Title	Course Credits	Grade Earned
<b>Core Courses – 09 Credits [Offered At University Level]</b>			
I.	Introduction To Research & Research Writings	3	D
II.	Introduction To Basic Computer Functions & Application For Research Purposes	3	B
III.	Quantitative Research Techniques & Data Analysis	3	D
<b>Departmental Courses – 06 Credits [Offered at Departmental Level]</b>			
IV.	Review of Related Literature	3	A
V.	Conceptual Framework of Research Problem	3	A
<b>Overall Grade</b>			<b>B</b>

ACA3/40

Date of Issue: 02-06-2015

Place: Vadodara

Registrar (OSD)

Appendix-14

Electronic Certificate No.: 122015639



**University Grants Commission**  
NATIONAL EDUCATIONAL TESTING BUREAU



ज्ञान-विज्ञानं विमुक्तये

---

**NATIONAL ELIGIBILITY TEST FOR LECTURESHIP**

UGC Ref. No.: 15639/(NET-DEC. 2012) Roll No.: 40090031

Certified that **RAJKUMARI MISHRA**



Son/Daughter of **N.K.MISHRA**  
and **RADHA MISHRA** has qualified  
the UGC-NET for eligibility for lectureship held on **30-12-2012**  
in the Subject **EDUCATION**

The date of qualifying NET is **25th March, 2013**, which is also the date of declaration of the result.

This is an electronic certificate only and its authenticity should be verified from the UGC by the employer through [www.ugcnetonline.in](http://www.ugcnetonline.in). This electronic certificate can also be verified by scanning QR Bar Code printed on the electronic certificate.

Validity of the electronic certificate is forever.

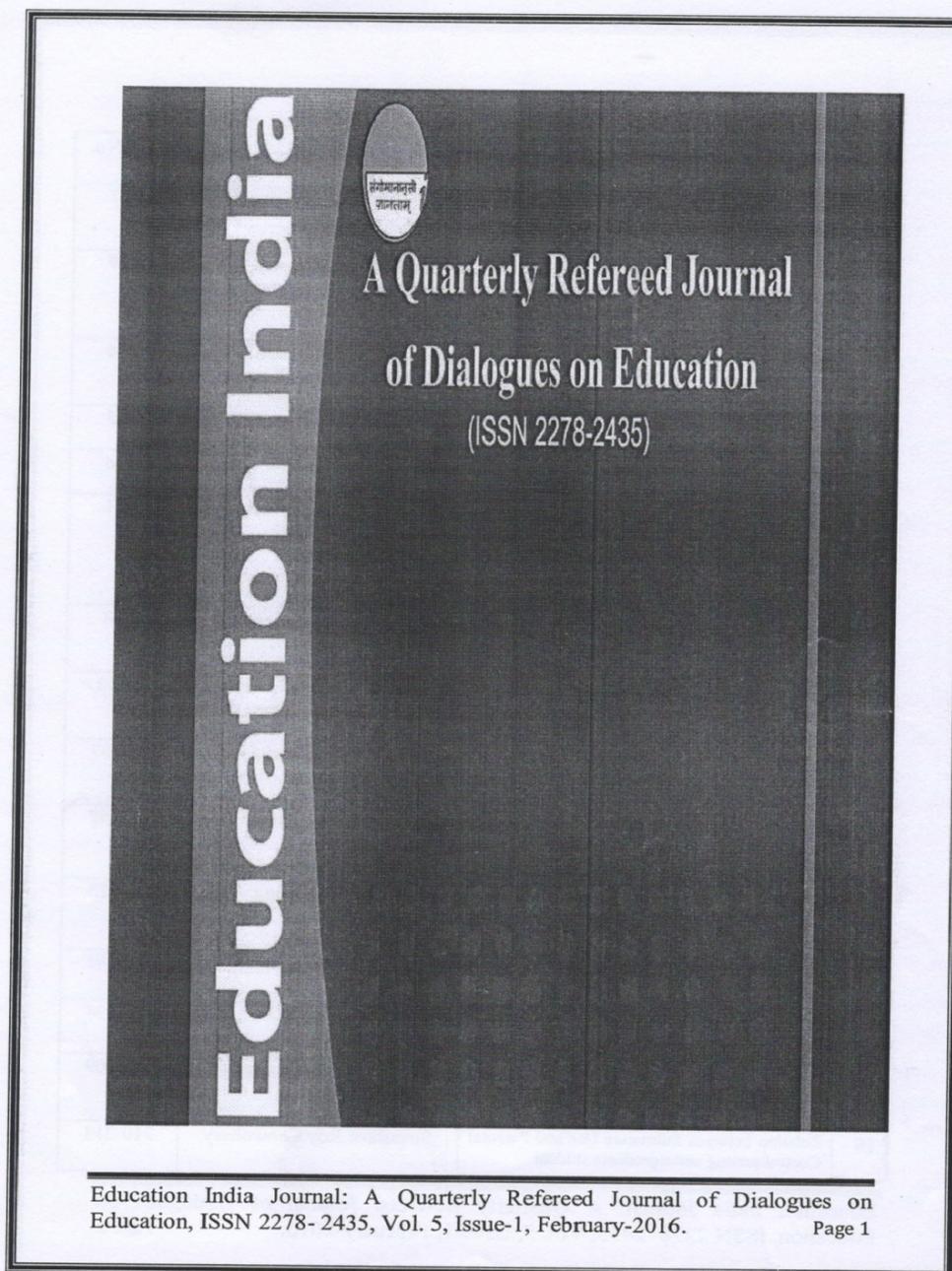
Date of Issue: **28-06-2013**

*Surender Singh*  
Head  
NET Bureau

Note: a) UGC has issued the electronic certificate on the basis of information provided by the candidate in his/her Application Form. The appointing authority should verify the original records/certificates of the candidate while considering him/her for appointment, as the Commission is not responsible for the same. The candidate must fulfil the minimum eligibility conditions for NET within two years from the date of declaration of UGC-NET result.

b) Wherever PWD is shown in the UGC Ref. No., the recruitment body should check the relevant documents of disabilities.

Appendix-15



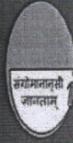
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**Education India**



**A Quarterly Refereed Journal  
of Dialogues on Education  
(ISSN 2278-2435)**

**Paper-17**

**Enhancement of Creative Writing Ability  
in Poetry through Participatory Approach**

Rajkumari Mishra  
Chhaya Goel

Education India Journal: A Quarterly Refereed Journal of Dialogues on Education,  
ISSN 2278- 2435, Vol. 5, Issue-1, February-2016. Page 230

## Enhancement of Creative Writing Ability in Poetry through Participatory Approach

Rajkumari Mishra<sup>25</sup>

Chhaya Goel<sup>26</sup>

### Abstract

*This paper reports a study on students' classroom-based participatory approach creative writing. The central aim of the research was to contribute to creative writing ability in poetry through participatory approach. The study drew on longitudinal observations of ongoing creative writing session. The participatory approach creative writing sessions were observed and recorded. Based on the analysis of composed poem by a student before and after using the participatory approach it has been found that the peer editing of the poems of one another worked much better than solo creative writing. The study has identified discourse patterns and participatory strategies which facilitate creative composition.*

### Introduction-

Creativity has been defined in many contexts, but can be simply described as "successful personal activity intent on producing an appropriate new idea or object" (Newton and Newton, 2009: 45). Within the domain of student learning, teachers can serve as facilitators or inhibitors of creativity and therefore, play an important role in the development of creative skills within the educational system (Sternberg, 2003). At the classroom level, the incorporation of teaching practices that promote creativity can lead to positive changes in student behaviour, social

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skills, self-esteem, motivation and academic achievement (Qualifications and Curriculum Authority, 2005).

### **Poetry-**

Poetry has a long history, dating back to back to Vedic times. They were written in various Indian languages such as Vedic Sanskrit, Classical Sanskrit, Oriya, Tamil, Kannada, Bengali and Urdu. Poetry in foreign languages such as Persian and English also has had a strong influence on Indian poetry. The poetry reflects diverse spiritual traditions within India. In particular, many Indian poets have been inspired by mystical experiences. Poetry is the oldest form of literature and has a rich written and oral tradition. Poetry has sometimes been more generally regarded as a fundamental creative act employing language. The use of ambiguity, symbolism, irony and other stylistic elements of poetic diction often leaves a poem open to multiple interpretations. Similarly, metaphor, simile and metonymy (Strachan 2000) create a resonance between otherwise disparate images—a layering of meanings, forming connections previously not perceived. Kindred forms of resonance may exist, between individual verses, in their patterns of rhyme or rhythm. Some poetry types are specific to particular cultures and genres and respond to characteristics of the language in which the poet writes. Much modern poetry reflects a critique of poetic tradition, (Eliot 1999) playing with and testing, among other things, the principle of euphony itself, sometimes altogether forgoing rhyme or set rhythm. (Longenbach 1997) and (Schmidt, 1999). In today's increasingly globalized world, poets often adapt forms, styles and techniques from diverse cultures and languages.

Creative writing is a new subject here and is stated to anything where the purpose is to express thoughts, feelings and emotions rather than to simply convey information. Creative writing can technically be considered any writing of original

#### **Rationale for the Study-**

Every individual is creative in some respect or the other. Due to the phenomenal complexity of our genetic makeup and the uniqueness of each life experience, we are as distinct as snowflakes. This dissimilarity is the basis for our creativity. We each have unique perspective to express, a completely different set of talents and experiences to translate through our individual skills. It is this process of finding and listening to that individual's perspective, which results in the expression of our creativity. Creativity thus is the translation of our self into tangible expression. Accordingly, works of art, music, solutions to problems in our careers, style in dress, hobbies, dance or other expressive activities are all acts of creativity.

All have their own ideas of their environment. In early childhood, every individual expresses thoughts in small sentences. At times, it is in the form of rhyme. Because, children find it easy to express their thoughts in the rhymes and songs. But after childhood or in the middle of adolescence stage, all the attitudes of composing words in the shape of poems are not sustained among the children.

Classroom teaching today offers a little scope for creative works. It is mostly concerned with teaching the content than nurturing the creative abilities, instead of being centers of inquiry, classrooms still continue to be lesson hearing and note taking rooms. The activities in the classroom are generally centered on teacher and s/he is dominating the activities most of the time. The material provided to the pupils is a polished, finished product which provides a little scope to choose, think, infer or evaluate. Thus, classrooms provide a little scope for novelty, originality or innovations. The pupils have been, thus, taught to find the 'right' answer and until recently, schools provided a little opportunity to exercise imagination and alternative thinking skills (Joseph, 2001).

poetry in particular, brings them to a deeper understanding of life, we need to find meaningful ways to engage them with poetry. (Janette Hughes, 2007).

It has been observed that, generally, only a few individuals have both imagination and word power. One having only imagination power and lacking word power cannot present ideas. If one gets proper guidance for suitable expression of imagination power, h/she will be able to manifest well. The participatory approach could be a suitable approach for enhancing the creative ability of the students as well as student-teachers. Through the participatory approach, student-teachers are likely to get compatible feedback for expressing their imagination effectively. At the same time, the presentation can be made precise. What we expect our student-teachers to do is that they should not find any difficulty in communicating their creative ideas in the society freely. The creative writing abilities of the student-teachers ought to be developed through participatory approach through poems. The logical arrangement of the ideas regarding a particular topic, the vivid description of Rasas within the experience, the reasonably correct and prompt conversation, conveying a message, specifically, ventilating one's personal thinking, are some of the aspects of composition. Student-Teachers ought to be groomed in the Science & Art of creative composition & poetic expression.

**Statement of the Problem-**

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

**Research Questions-**

1. To what extent does the creative writing ability exist in the Student-Teachers?
2. Can the creative writing ability of the Student-Teachers be enhanced?
3. Can Participatory approach facilitate Creative Writing?

**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.

**Assumption-**

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.

**Hypotheses of the Study-**

1. 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 a pupil teacher as follows-
  - i. Organization
  - ii. Originality
  - iii. Richness/ Elaboration
  - iv. Assonance

- v. Repetition
- vi. Rhyme
- vii. Simile
- viii. Metaphor
- ix. Hyperbole
- x. Tautology
- xi. Alliteration
- xii. Personification
- xiii. Onomatopoeia
- xiv. Litotes
- xv. Oxymoron
- xvi. Transferred Epithet
- xvii. Antithesis
- xviii. Anaphora
- xix. Phrase
- xx. Paradox

**Delimitation of the Study-**

The present study was delimited to D. El. Ed. Student-Teachers of the M.B. Mahila Teacher Training School, Dungarpur (Raj.).

**Methodology-**

The present study employed participatory approach for enhancement of creative writing ability of student teacher.

**Population-**

All the D. El. Ed. Student-Teachers (2014-2015) of Rajasthan constituted the population for the present study.

**Sample-**

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ISSN 2278- 2435, Vol. 5, Issue-1, February-2016.

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

**Tool for the present Study-**

The following tool was used for the study-

1. Rating Scale on the Components of Poems (RSCP)

**Rating Scale on the Components of Poems (RSCP)-**

A Rating Scale on the Components of Poems was developed by the investigator for identification of creative writing ability of the D. El. Ed. Student-Teachers. Validity of the tool was established by the experts.

**Data collection-**

The data were personally collected by the investigator. Orientation of the D. El. Ed. student-teachers to different components of Creative Writing in poetry was done. One of the Hindi Poems written by HARIVANSH RAI BACCHAN “*DEKHO TOOT RAHA HAI TARA*” was selected as a model poem.

The procedure adopted by the investigator for enhancement of creative writing ability is presented as follows-

The Students-Teachers were oriented to different components of Creative Writing in Poetry by the Researcher. The Researcher made a Power Point Presentation and explained the various components of Creative Writing in Poetry with suitable examples.

After orientation of the D. El. Ed. Student-Teachers, the Researcher recited the model poem “*DEKHO TOOT RAHA HAI TARA*” with rhythm in class situation by presenting the power point presentation of poem.

After identification of creative writing components of the poem, the student-teachers were asked to compose a poem on the theme- ‘Beauty of Nature’. The

student-teachers were asked to compose a poem individually. After the poem was composed by the student-teacher, it was presented by him/her in the in class situation. The investigator and the student-teachers discussed the poem composed by the student-teacher, individually, in the context of creative writing components of poems. The student-teachers and the investigator suggested to improve the poem with appropriate words and figures of speech. The Student-Teacher modified the poem as per suggestions given by the investigator and the peer groups of student-teachers. After modifying the composed poem, the student-teacher was asked to recite the poem. Then student-teachers were given Rating Scale on the Components of Poem (RSCP) to assess the creative writing components. Then the Rating Scale on the Components of Poem was collected from Student-Teachers by the investigator after rating on the composed poem was done by them. The scoring of the tool was done according to the pre-planned scoring procedure.

**Statistical Techniques used-**

Collected data were analyzed using quantitative techniques. Quantitative data were collected through the Rating Scale on the components of poem. Collected data were analyzed using, frequency, percentage and Chi-Square.

**Findings and Discussion-**

In analyzing the students' poem, the investigator was primarily interested in exploring how the student created poem individually and intervened in each others in peer-group discussions. The findings and discussion of the study are as given below-

**Table 1: Frequencies, percentage, chi-square and responses of the students on the rating scale against various components of a Poem- "PRAKRITI MAHA GRANTH HAI" composed by a student prior to Participatory Approach**

Components	Excellent	Very Good	Good	Poor	Very Poor	Chi-Square	df	Level of Significance
1.Organization	2(6.67%)	25(83.33%)	3(10%)	0	0	70.2	4	.01
2.Originality	11(36.67%)	8(26.67%)	8(26.67%)	3(10%)	0	21.08	4	.01
3.Richness/ Elaboration	10(33.33%)	11(36.67%)	7(23.33%)	2(6.67%)	0	12.54	4	.05
4.Assonance	3(10%)	12(40%)	13(43.33%)	2(6.67%)	0	20.2	4	.01
5.Repetition	1(3.33%)	9(30%)	17(56.67%)	3(10%)	0	28.86	4	.01
6.Rhyme	8(26.67%)	17(56.67%)	3(10%)	2(6.67%)	0	26.88	4	.01
7.Simile	8(26.67%)	12(40%)	8(26.67%)	2(6.67%)	0	12.88	4	.05
8.Metaphor	0	0	5(16.67%)	9(30%)	16(53.33%)	26.2	4	.01
9.Hyperbole	4(13.33%)	12(40%)	10(33.33%)	4(13.33%)	0	12.88	4	.05
10.Tautology	0	0	5(16.67%)	13(43.33%)	12(40%)	22.2	4	.01
11. Alliteration	1(3.3%)	14(46.67%)	15(50%)	0	0	34.88	4	.01
12.Presonification	17(56.67%)	8(26.67%)	5(16.67%)	0	0	28.88	4	.01
13.Onomatopoeia	0	0	2(6.67%)	16(53.33%)	12(46.67%)	32.2	4	.01

14.Litotes	3(10%)	8(26.67%)	13(43.3%)	6(20%)	0	13.54	4	.01
15.Oxymoron	8(26.67%)	11(36.67%)	9(30%)	2(6.67%)	0	11.88	4	.05
16.Transferred Epithet	0	0	8(26.67%)	17(56.6%)	5(16.67%)	56.88	4	.01
17.Antithesis	0	6(20%)	5(16.67%)	12(46.67%)	7(23.33%)	10.2	4	.05
18.Anaphora	0	0	5(16.67%)	17(56.67%)	8(26.67%)	28.88	4	.01
19.Phrase	0	3(10%)	12(46.67%)	8(26.67%)	7(23.33%)	11.54	4	.05
20.Paradox	0	5(16.67%)	10(33.33%)	7(23.33%)	8(26.67%)	7.54	4	NS

It is evident from Table-1 that the computed Chi-Square values against the components organization, originality, assonance, repetition, rhyme, metaphor, tautology, alliteration, personification, onomatopoeia, litotes, transferred epithet, anaphora and paradox have been found to be greater than the Table value of Chi-Square of 13.277 against 4 degrees of freedom at .01 level, whereas against components richness/elaboration, simile, hyperbole, oxymoron, antithesis and phrase at .05 level. So, the null hypotheses that there will be no significant difference between the observed frequencies and frequencies expected against equal probability is rejected against all these statements against the respective levels. The computed Chi-Square values against the component paradox has been found to be lesser than the corresponding table Chi-Square values against 4 degrees of freedom at .05 level. So, the null hypotheses that there will be no significant difference

between the observed frequencies and the frequencies expected against the equal probability is not rejected.

A large majority (83.33%) of respondents have rated the organization of poem including balance, arrangement, consistency and clarity of words as very good, 6.67% excellent, whereas, 10% rated good.

Originality in the poem including choice of topic, sense of humor, and uniqueness of the idea composed by the student teacher was rated excellent by 36.67%, very good and good by 26.67%, respectively, whereas, poor by 10% of the respondents. The element richness/elaboration including expression, emotion, fluency and communication was rated very good by 36.67%, excellent by 33.33%, good by 23.33%, whereas, poor by 6.67%.

A large majority (43.33%) of respondents rated assonance in the poem good, 40% very good, 10% excellent, whereas, 6.67% poor.

A large majority (56.67%) of respondents rated repetition of words in the poem good, 30% very good, 3.33% excellent, whereas, 10% poor.

A large majority (56.67%) of the respondents have rated that the rhyme including repetition of similar sounds in two or more words is very good, 26.67% excellent, 10% good, whereas, 6.67% poor.

A large majority (40%) of respondents have rated Simile of the poem as very good, 26.67% good and excellent, respectively, whereas, 6.67% poor.

A large majority (53.33%) of respondents have rated metaphor of the poem as very poor, 30% poor, whereas, 16.67% good.

Hyperbole in the poem was rated very good by 40% of the respondents, good by 33.33%, excellent by 13.33%, whereas, poor by 13.33%.

Tautology in the poem was rated poor by 43.33%, very poor by 40%, whereas, good by 16.67%.

Alliteration in the poem was rated good by 50% of the respondents, very good by 46.67% , whereas, excellent by 3.33% of the respondents.

A large majority (56.67%) of respondents have rated that personification in the poem excellent, 26.67% very good, whereas, 16.67% good.

A large majority (53.33%) of respondents have rated onomatopoeia in the poem as poor, 46.67 very poor, whereas, 6.67% good.

A large majority (43.33%) of respondents have rated that litotes including impact by denying the opposite of what is true in the poem is good, 26.67% have rated that it is very good, 20% have rated that it is poor, whereas, 10% respondents have rated that it is excellent.

A large majority (36.67%) of respondents have rated that oxymoron in the poem as very good, 30% good, whereas, 26.67% excellent, whereas, 6.67% poor.

A large majority (56.67%) of respondents have rated that transferred epithet in the poem as poor, 26.67% good, whereas, 16.67% very poor.

A large majority (46.67%) of respondents have rated that antithesis in the poem as poor, 23.33% very poor, 16.67% good, whereas, 20% very good.

A large majority (56.67%) of respondents have rated that anaphora in the poem is poor, 26.67% very poor, whereas, 16.67% good.

A large majority (46.67%) of respondents have rated that phrase in the poem is good, 26.67% poor, 23.33% very poor, whereas, 10% very good.

A large majority (33.33%) of respondents have rated that paradox in the poem as good, 26.67% very poor, 23.33% poor, whereas, 16.67% very good.

**Table 2: Frequencies, percentage, chi-square and responses of the students on the rating scale against various components of Creative Writing on the "PRAKRITI MAHA GRANTH HAI" composed by a student after participatory approach.**

Components	Excellent	Very Good	Good	Poor	Very Poor	Chi-Square	df	Level of Significance
1.Organization	22(73.33%)	8(26.67%)	0	0	0	55.54	4	.01
2.Originality	17(56.67%)	10(33.33%)	3(10%)	0	0	31.54	4	.01
3.Richness/ Elaboration	17(56.67%)	11(36.67%)	2(6.67%)	0	0	33.88	4	.01
4.Assonance	20(66.67%)	5(16.67%)	5(16.67%)	0	0	40.54	4	.01
5.Repetition	11(36.67%)	18(60%)	1(3.33%)	0	0	38.88	4	.01
6.Rhyme	17(56.67%)	11(36.67%)	2(6.67%)	0	0	33.88	4	.01
7.Simile	15(50%)	13(43.33%)	2(6.67%)	0	0	31.2	4	.01
8.Metaphor	13(43.33%)	16(53.33%)	1(3.33%)	0	0	35.54	4	.01
9.Hyperbole	11(36.67%)	16(53.33%)	3(10%)	0	0	29.54	4	.01
10.Tautology	10(33.33%)	9(30%)	6(20%)	5(16.67%)	0	8.2	4	NS
11. Alliteration	19(63.33%)	6(20%)	4(13.33%)	1(3.33%)	0	14.88	4	.01
12.Presonificati on	17(56.67%)	9(30%)	4(13.33%)	0	0	29.88	4	.01
13.Onomatopoei a	9(30%)	16(53.33%)	4(10.33%)	1(3.33%)	0	24.88	4	.01

14.Litotes	11(36.67 %)	16(53.33 %)	3(10%)	0	0	29.54	4	.01
15.Oxymoron	13(43.33 %)	14(46.67 %)	2(6.67%)	1(3.33%)	0	26.88	4	.01
16.Transferred Epithet	7(23.33%)	17(56.67 %)	6(20%)	0	0	28.54	4	.01
17.Antithesis	11(36.67 %)	10(33.33 %)	6(20%)	3(10%)	0	11.54	4	.05
18.Anaphora	10(33.33 %)	10(33.33 %)	7(23.33 %)	2(6.67%)	1(3.33%)	9.54	4	.05
19.Phrase	11(36.67 %)	7(23.33%)	9(30%)	3(10%)	0	10.54	4	.05
20.Paradox	9(30%)	10(53.33 %)	3(10%)	0	2(6.67%)	24.2	4	.01

It is evident from Table No.2 that the computed Chi-Square values against the components organization, originality, richness/elaboration, assonance, repetition, rhyme, simile, metaphor, hyperbole, alliteration, personification, onomatopoeia, litotes, oxymoron, transferred epithet, and paradox have been found to be greater than the Table value of Chi-Square of 13.277 against 4 degrees of freedom at .01 level, whereas against components antithesis, anaphora, and phrase at .05 level. So, the null hypotheses that will be no significant difference between the observed frequencies and frequencies expected against equal probability is rejected against all these statements against the respective levels. So, the participatory approach of creative composition of poetry has been found to be significantly effective with respect of all the components of creative writing. The computed Chi-Square

values against the component tautology has been found to be lesser than the corresponding table Chi-Square values against 4 degrees of freedom at .05 level. So, the null hypotheses that there will be no significant difference between the observed frequencies and the frequencies expected against the equal probability is not rejected.

**Table 3: Frequencies & percentage responses of the students on the rating scale against various components of Creative Writing on the “PRAKRITI MAHA GRANTH HAI” composed by a student with & without participatory approach.**

Components	Excellent	Very Good	Good	Poor	Very Poor
1.Organization (Without PA)	2(6.67%)	25(83.33%)	3(10%)	0	0
1.Organization (With PA)	22(73.33%)	8(26.67%)	0	0	0
2.Originality(Without PA)	11(36.67%)	8(26.67%)	8(26.67%)	3(10%)	0
2.Originality (With PA)	17(56.67%)	10(33.33%)	3(10%)	0	0
3.Richness/Elaboration(Without PA)	10(33.33%)	11(36.67%)	7(23.33%)	2(6.67%)	0
3.Richness/Elaboration (With PA)	17(56.67%)	11(36.67%)	2(6.67%)	0	0
4.Assonance	3(10%)	12(40%)	13(43%)	2(6.67%)	0

(Without PA)			33%)		
4.Assonance (With PA)	20(66.67 %)	5(16.67% )	5(16.6 7%)	0	0
5.Repetition (Without PA)	1(3.33%)	9(30%)	17(56. 67%)	3(10%)	0
5.Repetition (With PA)	11(36.67 %)	18(60%)	1(3.33 %)	0	0
6.Rhyme (Without PA)	8(26.67% )	17(56.67 %)	3(10% )	2(6.67%)	0
6.Rhyme (With PA)	17(56.67 %)	11(36.67 %)	2(6.67 %)	0	0
7.Simile (Without PA)	8(26.67% )	12(40%)	8(26.6 7%)	2(6.67%)	0
7.Simile (With PA)	15(50%)	13(43.33 %)	2(6.67 %)	0	0
8.Metaphor (Without PA)	0	0	5(16.6 7%)	9(30%)	16(53.33% )
8.Metaphor (With PA)	13(43.33 %)	16(53.33 %)	1(3.33 %)	0	0
9.Hyperbole (Without PA)	4(13.33% )	12(40%)	10(33. 33%)	4(13.33%)	0
9.Hyperbole (With PA)	11(36.67 %)	16(53.33 %)	3(10% )	0	0
10.Tautology	0	0	5(16.6	13(43.33%)	12(40%)

(Without PA)			7%)		
10.Tautology (With PA)	10(33.33%)	9(30%)	6(20%)	5(16.67%)	0
11. Alliteration (Without PA)	1(3.3%)	14(46.67%)	15(50%)	0	0
11. Alliteration (With PA)	19(63.33%)	6(20%)	4(13.33%)	1(3.33%)	0
12.Presonification (Without PA)	17(56.67%)	8(26.67%)	5(16.67%)	0	0
12.Presonification (With PA)	17(56.67%)	9(30%)	4(13.33%)	0	0
13.Onomatopoeia (Without PA)	0	0	2(6.67%)	16(53.33%)	12(46.67%)
13.Onomatopoeia (With PA)	9(30%)	16(53.33%)	4(10.33%)	1(3.33%)	0
14.Litotes (Without PA)	3(10%)	8(26.67%)	13(43.33%)	6(20%)	0
14.Litotes (With PA)	11(36.67%)	16(53.33%)	3(10%)	0	0
15.Oxymoron (Without PA)	8(26.67%)	11(36.67%)	9(30%)	2(6.67%)	0
15.Oxymoron (With PA)	13(43.33%)	14(46.67%)	2(6.67%)	1(3.33%)	0
16.Transferred Epithet (Without PA)	0	0	8(26.67%)	17(56.6%)	5(16.67%)

16. Transferred Epithet (With PA)	7(23.33%)	17(56.67%)	6(20%)	0	0
17. Antithesis (Without PA)	0	6(20%)	5(16.67%)	12(46.67%)	7(23.33%)
17. Antithesis (With PA)	11(36.67%)	10(33.33%)	6(20%)	3(10%)	0
18. Anaphora (Without PA)	0	0	5(16.67%)	17(56.67%)	8(26.67%)
18. Anaphora (With PA)	10(33.33%)	10(33.33%)	7(23.33%)	2(6.67%)	1(3.33%)
19. Phrase (Without PA)	0	3(10%)	12(46.67%)	8(26.67%)	7(23.33%)
19. Phrase (With PA)	11(36.67%)	7(23.33%)	9(30%)	3(10%)	0
20. Paradox (Without PA)	0	5(16.67%)	10(33.33%)	7(23.33%)	8(26.67%)
20. Paradox (With PA)	9(30%)	10(53.33%)	3(10%)	0	2(6.67%)

It is evident from Table-3 that Ratings by the respondents on the Rating Scale are significantly greater on the higher points of the Rating Scale with Participatory Approach than without Participatory Approach on all the components of creative composition (1 to 20). So, composition of the Poem-*PRAKRITI MAHA GRANTH HAI* has been found to more effective with the participatory approach than without participatory approach.

### **Concluding Remarks-**

Beginners were found to face some difficulty to compose a poem using creative writing components, but, progressively they gained a lot in terms of various components of creative composition through participatory approach. There is a dire need to tease the creative faculties of the learners by facilitating participatory approach. Let our silent potent learners realize creative composition & expression.

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