

# Chapter - 2

## REVIEW OF RELATED LITERATURE

### 2.0 Introduction

The present study deals with the Enhancement of Creative Writing Ability of Student-Teachers in Hindi Poetry through Participatory Approach. The studies reviewed have been classified as follows:

1. Studies related to Creative writing
2. Studies related to Creative writing in poetry
3. Studies related to Participatory approach

#### 2.1. Studies related to Creative Writing

**Chitambar, (1981).** The study was conducted to study the creative ability of students in std. VII-IX from selected English medium school in relation to their reading interests and standard of creative writing. The results showed that there was a trend seen to exist between the creative writing and high and low verbal scores, a higher relationship being evident in std. VII and VIII than in std. IX. Marked differences were evident in choice of topics. Children were seen to write in areas of their reading interest. A low correlation was seen to exist between high verbal creativity and reading habits. A low correlation was seen to exist between high verbal creativity and reading habits. A higher correlation was evident between low verbal scores and reading habits at std. VII than at std. VIII and IX. The study revealed the need for creative teaching and learning in the classroom and guideline for teachers was formulated accordingly.

**Pathak, U. (1983).** conducted a study entitled 'Identification of Personality Variables Associated with Creative Writing in Hindi'. The results showed that 1. Aesthetic value was the greatest, followed by the love for beauty. 2. The high creative were better able to handle anxiety-producing situation and were more sensitive and quicker in their reaction to environmental stimuli hence the low creative. 3. The high creative were more excitable and impulsive.

**Prabhavathamana, (1987).** conducted a study entitled 'An investigation into the creative writing process and identification of the creative writing ability in English, in student-teachers in the inter-cultural connotation.' The objectives of the study were: to identify and classify the creative writing potential or an ability

in the student-teachers, to know whether the following independent variables have any effect on the creative writing scores – 1. Sex, 2. Medium of instruction, 3. Economic Status, 4. The parents' education. The professional or the on- job writers in any language, B.Ed. Students were selected as sample. The tools like interview schedule, opinionnaire, questionnaire, composing poem and writing imaginative story, creative writing scores of three tests were used, Result showed that Instruction in the mechanics and elements of writing poetry such as rhythm, from, symbolism, imagery, metaphor in the classroom could help remove the difference on the part of the child.

**Bailey, Margaret, et.at. (1995).** The Impact of Integrating Visuals in an Elementary Creative Writing Process: Most children's books are filled with pictures, yet when schools design curricula to 'each writing, they often ignore the role of visual images in the writing process. Historically, methods techniques like brainstorming and story webbing still focus on verbal story stimulus to generate writing ideas or evoke emotional expression. This paper describes studies which sough to measure the effects of the introduction of computer clip art and graphical presentation software on the writing process. In particular, researchers wondered if the use of these visuals would affect length and quality of compositions. The study examined 25 second-graders engaged in a daily writer's workshop that included brain storming, story webbing, drafting, editing, publishing, and presenting. Data was collected via observation, a final group debriefing, interviews with both teachers children used clip art as icons as aids for mapping sequences and chronologies, and as trial- and – error aids in story planning. Many students had difficulty applying themselves to the writing process once they learned that a computer would assist them at the editing stage, but the computer's presence also lent fun to preparing the final draft, which can become mundane or frustrating. Graphical presentation software also took some of the anxiety out of sharing papers with the whole class; attention was drawn away from the child to the onscreen graphics. There was ample evidence to support the conclusion that these computer applications enhanced length and quality of compositions; increased student self-esteem; enhanced, helped students organize their thoughts via storyboarding; and got good overall reaction from the students.

**Bartscher, Mark A. et. al. (2001).** Improving Student's Writing ability through Journals and Creative writing Exercises: This study describes a program for students in the target 4<sup>th</sup>, 7<sup>th</sup>, and 8<sup>th</sup> grades who exhibit low achievement in writing. This low achievement affects behaviors, attitudes, and peer interactions. Discipline referrals, district assessments, and teacher written assessments substantiate this dilemma. Probable cause for lack of writing skills has been attributed to lack of feedback from teacher to pupil and students' attitudes toward writing. Other probable causes are the unpredictable lifestyles of some students who are from low social economical status and poor health and readiness influences. The solution strategy involves cooperative learning, journalizing, and creative writing. The cooperative learning strategy will utilize group writing and peer review. The cooperative learning strategy will utilize group writing and peer review. The journalizing strategy will serve two purposes. First, the journal is an indicator of writing skills improvement. Second, the journal serves as a vehicle to improve written skills. The final components are the creative writing activities, which are used to increase interest and motivate students to write. Results are measured by data compiled from the writing rubric, expert interviews, and writing checklists. After compiling, the results of the post-rubric both sites showed an improvement in writing skills.

**Stone, Robin. (2001).** Teaching Creativity Creatively: An Idea Journal: Writing classes ought to be among the most creative environments imaginable, but sadly, some writing teachers seem to think that their own writing ability, in proximity, is enough to get students started. A good writing teacher must be a constant student of creativity, always searching for new ways to teach, new inspirations, new forms of assignments, and always, encouraging the individual within the student. One recommendation is for the teacher to plan ahead and keep an idea journal or portfolio for those days when he or she did not sleep well or when he or she did not sleep well or when "life is too crazy for idea journal are: the teacher provides the subject matter for student journals; students write about their daily routine in the third person; teachers give students the opportunity to research and then write a short biographical piece on someone they admire ("hero-writing"); teachers ask write a 2-3 page paper on that topic; teachers can tie writing assignment in writing class themselves from time to time. The important thing is to remember how

satisfying writing is, how broadening, enlightening, inventive and joyous it should be.

**Agesilas (2002)** conducted a study titled ‘The effectiveness of the writing model to teach an English-as-a-second language collage writing course in Puerto Rico: A look at students’ outcomes.’ This study was designed to look at the effectiveness of the writing workshop model in improving English as a Second Language (ESL) College Students’ Writing Skills in a small liberal arts university in Puerto Rico. 35 students in two intermediate ESL writing classes were asked to take a pretest-posttest related to writing skills and pretest-posttest related to composition skills to indicate their level of agreement for each of the 22 statements on Likert-type (survey) instruments. These statements were related to their attitudes toward learning and writing in English. They were also asked to indicate to what extent the writing workshop helped them improve their writing skills on a Likert-type instrument. The result indicated that, in general, participants in survey had a positive attitude toward learning and writing in English. There was significant difference in compositional skills based on pretest and posttest for the writing workshop class with the highest percentage of limited proficient students. Students perceived classroom environment, peer response, collaborative writing and speaking as the components that helped them most in improving their writing skills.

**Hosseini, A.S. and Watt, A.P. (2010).** studied the effect of a teacher professional development in facilitating students’ creativity. **(Retrieved from Academic Journal):** In this research, the effect of creativity-oriented teaching on students’ creativity was examined using the Solomon four-group design method. The teachers and students were divided in experimental, treatment and control groups. The control group was further subdivided into two groups. Students from the experimental and one control group were pre-tested using the Torrance test of creative thinking (TTCT). Teachers of the experimental group and treatment group completed a creativity training program and then used the techniques demonstrated with their students. Following the intervention, students of each of the experimental, treatment and control groups completed the TTCT a second time and the teachers completed a creativity checklist questionnaire for each student. The results indicated that teachers’ involvement in the training program had a

positive effect on the creativity of their students. These results provided basic evidence that teacher professional development programs associated with the improved understanding of creativity-oriented techniques can make a positive contribution to development of Iranian students' creativity.

**Jaffar, Z. B. Yusof, N.Md. Ibrahim, N. (2014).** conducted a study about the Negotiating Memory and Creativity: Choices of image-text representations in the creative writing classroom. **(Retrieved from Elsevier Journal):** The main aim of the study was – to understand how the images work in wider and critical scopes of language, literary and history. – to investigate how the learners understand the history of Malaysia which is reflected though relevant images expressed in their creative production. Finding from the research reveals that on interpreting the idea on patriotism based on Malaysia's historical past, the learners' preferences over selective images and text disclose their individual identities over collective social, as the citizen of Malaysia's post-Independence.

## 2.2. Studies related to Creative Writing in poetry

**Bush, Harold k. (1993).** Poetry and the Teaching of Figurative Language Skills: Many teachers note the importance of student ability to analyze and understand intricate uses of figurative language in reading. Research in recent years has focused on the prevalence of figures of speech in textbooks and other reading, suggesting that the feature of language instruction. These studies suggest that the generate stronger metaphoric abilities among readers. Unfortunately, such an emphasis is largely ignored, perhaps due to the utilitarian biases of education. However, to present and develop figurative language ability, utilizing poetry may be the best tool teachers have at their disposal. Testimonies of individual teachers bear out this conclusion in the face of a general lack of clinical studies on the topic. Poetry can be used in various ways to enhance vocabulary development, to encourage more creative and fresh phrasing in student composition, to generate expressive language through such methods as “clustering,” as well as to motivate adult learners who are basic level of poetry used can also be easily raised, from relatively simple and straightforward poems to poems employing very difficult metaphoric constructs. Thus, poetry may be the ideal arena for fostering figurative language skills at virtually any reading level.

**Hollander, John. (1997).**the Work of Poetry.**(Retrieved from ERIC Journal).** Asking the question "What Is Poetry?" these essays seek out the art of true poetry- differentiating between facile novelty and genuine originality; asserting the poet's ability to question and lay bare reality; and demonstrating the subtle power of language in the "fruitful ambiguities" of its most ordinary parts, such as the preposition "of." Surveying an extraordinary range of poets, many of the 23 essays have been published elsewhere, but several are new to this collection. The essays are organized into three parts: "Poetic Substances" explores the nature of poetry and the poet, with essays that cover the poet "being-and-feeling-at-home" in his or her work and the parallels between dreams and poetry. Next, "Poetic Experiences" examines the relationship between the poems and the individual, whether a poet or a reader of poetry. The final part, "The Work of Poets," deals with the poets themselves, reading with insight the works of Walt Whitman, Robert Penn Warren, Elizabeth Bishop, May Swenson, and others. In the essays, the enduring force of poetry is championed against the incursion of fashionable writing and aim is taken against the college and university literature and writing programs that offer only "little blobs of condensed contextualization," scarcely touching poetry's legacy.

**Giquere, Miriam. (2006).**Thinking as They Create: Do Children Have Similar Experiences in Dance and in Language Arts?**(Retrieved from ERIC Journal):** This study examines the cognitive experiences of children as they engage in creative projects in both dance and poetry. The data includes interviews with fifth graders from an elementary School in Bucks County, Pennsylvania, about their lived experience of creative poetry and creating dances. Students interviewed for this study participated in a three-session artist-in-residence dance program lead by the researcher, which concluded with the creation of group choreography to poetry. Contemporaneously, the students wrote poetry as part of the language arts curriculum. Transcripts of these interviews were analyzed for predominant themes and thinking strategies that emerged from the data. The students' interviews showed connections between the way they think, reason, and problem solve in language arts and in dance. The author suggests that these overlaps in cognition may be a good starting point for curriculum design in dance and may also enhance

our ability to advocate for a more central placement of dance and dance making in elementary school curricula.

**Reid, Laura. (2009).** Follow the Poet: Poetry in the Montessori Classroom(**Retrieved from ERIC Journal**), Poetry enables teachers to connect with their students in new ways. Teachers can show students that "poetry is something people do to capture thoughts, feelings, and experience." When poetry is incorporated across the curriculum, students learn to make discoveries by looking at their environment in new ways. Poetry stands apart from storytelling and language lessons because of its ability to inspire personal expression. In the author's first year as a head teacher of a Montessori 3-6 classroom, she has witnessed the children in her class experience significant language development and begins to experiment with creative expression through poetry. Montessori said that the teacher must "entice the children." Through poetry, a teacher may find a way to entice children in wondrous ways not before realized. A teacher can "entice" children with the varied rhythms and creative language of a poem. However, the teacher must also have an enthusiasm for poetry before introducing it.

**Sue Dymoke & Janette Hughes, (2009).** How can the medium support pre-service teachers of English in their professional learning about writing poetry and teaching poetry writing in a digital age? In this paper study reported on one aspect of a qualitative study which was developed to build collaborative knowledge about poetry among a group of pre-service English teachers. This paper explores pre-service teachers' experiences of writing in a digital on the processes of poetry writing (both collaborative and independent) undertaken in this digital medium by two groups of teachers, who were working in contrasting settings in the UK and Canada during their pre-service year. Researcher investigated the affordances (Laurillard, Stratford, Lucklin, Plowman, & Taylor, 2000) that a multimodal, environment offered these teachers for learning about poetry writing and question the impact that these affordances have had both on the teachers' collaborations and the poetry they wrote. In analyzing the pre-service teachers' writings researcher was interested to observe how they shaped themselves as writers and intervened in each other's work in progress within a digital third space. Researcher also wanted to explore how they had supported their professional

learning about the teaching of poetry writing during their training year and the implications that this support could have for their own future classroom practice as teachers of writing.

**Webb, Pam. (2009).**Innovative Writing Instruction: Sophomore Boys and Poetry(**Retrieved from ERIC Journal**): In this study, the author delved into forming her poetry unit, the more poetry opened up to her. She began to appreciate it for its creative ability to help readers and writers understand texts, experiences, and ideas. It was the length of time involved that concerned her most. She was mainly trying to work out the pace needed to cover as much as possible and at the same time sustain students' interest. She also did not want to overwhelm them. During the previous school year, she only taught certain aspects of poetry, weaving it into her regular curriculum throughout the semester. The more-than-satisfactory results and student responses inspired her to go further; this year she wanted to invest totally in poetry. The students had only experienced a smattering of the subject matter throughout their school careers. In this article, she shares she how taught this poetry project to her students.

**Hennessy J. Hinchion, C. and McNamara, P.M. (2010).** conducted a study of Poetry and Pedagogy: Exploring the Opportunity for Epistemological and Affective Development within the Classroom.The study reveals that the experience of teaching and learning within the post-primary Leaving Certificate programme in Ireland. The research includes interview and questionnaire data obtained over a three year period from 2007-2010 from 80 post-primary teachers of Leaving Certificate poetry and 200 post-primary Leaving Certificate pupils. The paper highlights the malign impact of summative assessment on teachers' pedagogical aspirations, identifying widespread professional dissonance amongst the cohort. Resultantly, empirical data highlights the reduced opportunity for epistemic and affective development within the poetry class and its impact on pupils' learning experiences. Recommendations for pedagogical redress focus on the necessity for enhanced contemplative, critical and subjective inquiry within the poetry classroom.

**Tin, Tan Beo Manara, Christine, Ragawanti, Debra Tri, (2010).** Views on Creativity from an Indonesian Perspective(**Retrieved from ERIC Journal**): With an increasing emphasis on creativity in education and language teaching, it is

important for teachers and students to examine their own views on and perceptions of creativity. What is regarded as creativity may vary from one context to another. This paper examines the perceptions of creativity reflected in the evaluation of creative poems by students and teachers in an Indonesian context. The participants evaluated short poems written by a group of Indonesian university students. This resulted in several characteristics of creativity being highlighted: honesty, reality, truthfulness, and personal value. The poems were voted on and the ones which received the greatest number of votes were also analyzed. The more creative poems demonstrated higher degrees of language play and creative language use. This paper suggests several activities which could be conducted by teachers and students in other contexts to help them examine their own explicit and implicit views on creativity.

**Welch, Kristen Dayle. (2010).** Poetry, Visual Design, and the How-To Manual: Creativity in the Teaching of Technical Writing **(Retrieved from ERIC Journal)**: summarizes that Titus Lucretius except that he was a 1st-century B.C.E. philosopher-poet who wrote an epic poem called "Of the Nature of Things" to explain the universe and people's place within it in strictly material terms. In the poem, Lucretius intertwines myths with scientific hypotheses to propose an Epicurean view of his world-an Epicurean view that is, by the way, much less hedonistic than people commonly know it to be. As an intriguing and little-known example of a crossroads between creativity and nonfiction writing, Lucretius's poem can be used to engage students in discussions about the contexts of how-to manuals they are called on to design in a middle school or high school classroom. This article shows that by using Lucretius's poetry as an example of rhetoric and visual language at play, students learned something about the way language embodies meanings that are controlled by culture, and they learned that visual design is a means of creating credibility and of enabling usability. They learned about the difficulty of translating a text and the difficulty of reducing key ideas to a few, simple terms. But most importantly, they learned that nonfiction writing assignments could be both creative and enjoyable.

**Cetinavic, U.R. and Tutunis, B (2012).** focused on Making Use of Poems to Teach English. **(Retrieved from Language Teaching and Learning Journal)**: This study was motivated by the fact that there is a tendency to see poetry as being

remote from language teaching contexts. Thinking that this is partly because of the lack of training in teaching literature given to English language teacher trainees, an experimental group of 3rd year Uludag University English Language Teaching (ELT) Department students taking the “Poetry Analysis and Teaching” course were taught about new poetry-centered techniques and activities compiled from the related literature and they were asked to design a lesson using them. The control group continued to take the course without any changes. At the end of the term, both groups were given a questionnaire on their attitudes towards the use of poetry in EFL and statistically significant differences were found between the groups showing that the experimental group favored poetry more strongly as a multi-purpose and multi-functional tool to teach a foreign language.

**Vala, J. Doubalova, K. Sladova, J. Rerichova, V. (2012).** focused on the reception of poetry and possibilities how to influence it. (**Retrieved from ELSEVIER Journal**):The main objectives of the study were 1) to get deeper insight into the process of the reception of poetry in pubescent and adolescent readers (aged 12-19). 2) to obtain a complete image of the students and their reading of poetry and, at the same time, of the possibilities of changing its quality in a positive direction. Present study was conducting in a selected classroom with students aged 14-15. They concluded that a sensitive approach to teaching when the students’ opinions are respected and the atmosphere of mutual trust in the classroom along with using creative methods can show the students the way towards poetry.

**Azar & Talebinezhad (2013)** conducted a study titled ‘*The effect of Exposing Upper-Intermediate EFL learners to Idiomatic Expressions through Poetry on Improving their Metaphorical competence*’. In this study, poetry as the authentic source of contextualization for idiomatic expressions was used to indicate the meaning of such expressions to the learners. Pre and post tests were administered in the beginning and at the end of the study, and the required data were collected, respectively. The findings of the study revealed the effect of the use of literature (poetry) in a higher level of metaphoric development in contrast with mere descriptive teacher definition used in the control group. The result showed that poetry in teaching idiomatic expressions does work; that is the students who were introduced to idiomatic expressions through poetry during the course of the study

did prove better achievement in metaphoric aspects of language. Learners were exposed to poems and its special language most important of all their figurative language, and thus became familiar with how to handle this new type of language. Besides, working with poetry as a literary genre acted as a motivation for them and showed them that there still is a lot to be learned.

**Myhill, D. and Wilson, A. (2013).** Playing it safe: Teachers' views of creativity in poetry writing. (Retrieved from ELSEVIER Journal): This study reports that the beliefs, attitudes and values revealed by a large scale study of English teachers in England. The study adopted a mixed-methods approach, combining a randomised controlled trial (RCT) with lesson observations, teacher interviews and student interviews in the form of writing conversations. Underpinned by a socio-constructivist model of play as a vital precursor to creativity and mastery of language. This study finds that, while these teachers are enthusiastic about teaching poetry, their conceptualisations of creativity are not fully theorised. This is especially true of their views of about poetry as freedom from the constraints of 'normal' writing. This includes a stated reluctance towards evaluating the poetry written by pupils. They argue that these teachers are inculcating their pupils in a schooled version of creative language use, one which is divorced from the model of creativity as theorised by writers and creative writing practitioners alike.

**Akkaya, N. (2014)** conducted a study titled '*Elementary Teachers' Views on the Creative Writing Process: An Evaluation*'. The goal of this study was to discover and evaluate both the areas of personal interest and the views of 4<sup>th</sup> and 5<sup>th</sup> grade classroom teachers regarding the creative writing process. Research was carried out in 18 primary schools in Izmir, Turkey whose students belong to the middle class socio-economically. The study was carried out with the involvement of 69 teachers who were interviewed throughout the study. A total of five questions were asked and personal questionnaires were given to them soliciting their opinions about the creative writing process. At the end of the study, content analysis was applied to the data, related codes were put together, and certain themes were obtained. After having obtained the themes, they were discussed leading to the finding that, in general, teachers cannot be considered to have no interest in creative writing process. While most teachers expressed that creative writing is "the completion of an unfinished story". They also stated that creative

writing has many advantages and almost no drawbacks. Regarding the code ‘Having Knowledge of the Creative Writing Process,’ the teachers stated that for themselves, “it is a process that develops children’s creativity, confidence, feelings and opinions,” the findings reveal that creative writing develops students imagination, creativity, thinking skills, their ability to express themselves freely, and their written expression skills while also helping them to realize a certain level of self-confidence.”

**Krikgoz, Y. (2014).** conducted a study about Exploring poems to promote language learners’ creative writing. **(Retrieved from Elsevier Journal):** The present study was conducted with 32 prospective teacher candidates (age 19-22) with intermediate level language proficiency over one semester, lasting 14 weeks, at the ELT Department of a state university in Turkey. Writing-using model was employed for the collection of data in the present study. The rubric for creativity designed for the study is adapted. This study has discussed using poetry in an EFL/ESL context to promote students’ creativity in writing through composing a poem. It was pointed out that what is missing in many classrooms is lack of tasks that contribute to the improvement of learners’ creativity in writing. The creative writings illustrated in this study are different from writing tasks found in many ELT materials, where students are required to use the sentence structure to write about familiar events. In such cases, the presence of a 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 in the present study. Many of the examples used in this study come from adult language users with a high level of language proficiency; however, the ideas are relevant to other contexts.

### 2.3. Studies related to Participatory approach

**Hunt, (2002)** conducted a study “Appreciative inquiry and problem solving: A comparative study of participatory action processes.” The focus of this study was the interactive experience of groups participating in problem-solving and appreciative inquiry in the community context. Perceptions of the group effectiveness and interdependence were explored. The research strategy was grounded in participatory action research. A comparative study design integrated

both qualitative and quantitative approaches. The findings in the study indicate that there are similar workshop outcomes. The appreciative inquiry groups explored the specific strengths and values situated in the community likewise AI participants generated more strategies that were diverse and embraced multiple levels of community. The study suggests that PS builds solutions and strategies for the future based on the problems, weaknesses and deficits in the community. AI constructs a vision of the future based on the strength assets, and what is valued in the community.

**Keller (2002)** conducted a study “Enhancing quality in early childhood family education: Participatory evaluation as a means to organizational learning and change.” This qualitative research study investigated the effects of the implementation of participatory program evolution process, called the ECFE Programme Enhancement Process within Early Childhood Family Education (ECFE). The findings revealed that ECFE programmes have minimal processes in place to evaluate programme effectiveness. The ECFE Programme Enhancement Process was seen as positive model because it was designed just for ECFE and was viewed as fitting to the culture and values of ECFE that are strength-based and empowerment focused.

**Magarray, (2003).** conducted a study “Participatory teacher evolution: A vehicle for professional development.” The research indicates that the participants felt little ownership in evaluation processes because they felt those processes were imposed and were not input from them. They found more value in the process carried out in this research because they had input and felt they were partners in the process. In terms of professional development, the results became the blueprint for their performance in the evaluation and professional development process because they developed in understanding and good communication with the evaluator.

**Agbulaul & Idu (2008)** conducted a study titled “the Impact of Participatory and Expository Approaches on Learning of Agricultural Science in Senior Secondary Schools in Benue State”. The study assessed the effectiveness of participatory and expository approaches in teaching agriculture to SSS III students. The study utilized pre-test and post-test experimental design, which involved the comparison

of gains. Purposive stratified sampling was used to select a sample of 50 students from each of Padopods harmony Secondary School and Government Secondary School. Psycho-productive evaluation test items were used at the pre-test and post-test phases. The contents of the instrument were the same. The mean gain scores of the pre-test and post-test were further analyzed using t-test statistics resulting to the findings that participatory approach was more effective than expository approach. The reason was that participatory approach was student-centered while expository approach was subject-centered. It was recommended that participatory approach should be used for both teaching and assessing agricultural science students for greater attainment of set down objectives.

**Annerstedt et.al. (2010)** conducted a study titled “Researchable through Problem-Based Learning”. This research project described an attempt to move towards a more student centered and participatory approach on learning through problem-based storyboards (themes/scenarios) and a unique opportunity for students to have an academic cross cultural exchange. The propose of the study was to analyze student’ conceptions of this approach on learning through storyboards, experiential learning and the evolution of assessment methods that reflect and further student capabilities. While student satisfaction with the aims of the course was high and technology facilitated a unique cross-cultural opportunity, the challenges of maintain reliable technology and matching student expectations proved challenging. Despite critical comments, the overwhelming outcome was positive. The students were positive towards working in groups. Students in the groups engaged actively in the learning process and formed a type of learning community.

**Simpson, M.E., (2011)** conducted a study titles “The effect team learning has on the development of creativity in a college classroom: An integrated case study”. Two purposeful samples were selected from female undergraduate students with a declared major in apparel design or merchandising. The first sample consisted of ten juniors and seniors. The second sample of ten individuals was selected from sophornores and freshmen. Individuals from each of the groups were further divided into two different subgroups of give people using a randomization process. Quantitative data were collected through the Torrance Tests of Creative

Thinking and a created rubric. Qualitative data were collected through observations, interviews, and online journal entries from each student.

**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. This instructional model was analyzing and synthesizing the theoretical perspectives and related researches of Participatory communication, Social media, Round table, and Creative criticism writing. The content analysis and synthesis revealed that five major processes of the model for enhancing creative criticism writing ability included (1) Determine, (2) Plan, (3) Proceed, (4) Acknowledge, and (5) Evaluate. The results of this study will be a prototype for instruction in a bachelor level to enhance creative criticism writing ability and also help lecturers design their curricula with social media to gain more interesting in the learning activities. Moreover, the study addressed the important for online activity in learning that was going to be a significant advance in the way students were able to interact with each other for producing a collaborative written works.

**Latha (2013)** conducted a study titled “Promoting Participatory Learning Through Activity-Based Teaching”. This study presented an activity-based approach to promote participatory learning, using informal teaching patterns through simple activities, to motivate learners and produce better results by assisting them both educationally and morality, thereby creating a conducive classroom atmosphere. It was implemented in a class of forty-five. The participatory learning was found to be motivating and effective. Students were educated to learn by learning how to learn. The findings of the study are as given-

- i) Implementation of activities is found convenient with a schedule fixed for each class.
- ii) After the ice-breaking sessions, classes seem to move on smoothly without many interruptions.
- iii) Peers in the group take up the task of helping their friends.
- iv) Interaction with peers and faculty crates a better rapport. Students voice out their difficulties comfortably.
- v) Rural students and native medium students find adequate material to learn which motivates better performance.
- vi) Most of the students work with a sense of commitment.

**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. The study employed predominantly qualitatively research methodology based on interpretive philosophy. This is informed by the theory of eco-criticism which argues that children’s literature promotes environmental consciousness, appreciation, knowledge and stewardship within children. Participatory methods formed the bedrock of this research as children were asked to participate in child friendly adaptation programmes, and then wrote poems on environmental conservation and climate change adaptation and mitigation. Documentary analysis through the approach of critical discourse analysis (cda) and eco-criticism were employed to unmask the hidden aspects of environmental conservation and climate change adaptation and mitigation. A total of 12 poems were analysed, and the themes were environmental management, trees, waste management, the sun, flowers, water and air. Children were discovered to be at the heart of activities, recognizing that they are effective communicators of risk and drivers of change in their communities. Children were also trained in participatory poetry and documentation of climate change risks through poetry writing skills. It has been concluded that, children’s literature promotes environmental consciousness, appreciation, knowledge and stewardship within the children. In addition, in order to inculcate long lasting impression on environmental stewardship, it has been concluded that catching them young is the best method. Children should be put at the heart of activities, recognizing that they are effective communicators of risk and drivers of change in their communities.

#### **2.4. Implication of the Review of Related Literature 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.

The success of developing creativity depends on enthusiastic and careful transaction by the teacher in the classroom. 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. It revolts against the college and university literature and writing programs that offer only "little blods of condensed contextualization" scarcely touching poetry's legacy.

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. The solution strategy involves cooperative learning, journalizing, and creative writing.

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.

Apart from these studies, the investigator also came across some of the studies conducted in recent years especially in the area of participatory approaches. 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.