

Chapter - 3

PLAN AND PROCEDURE

3.0 Introduction

The present chapter presents the plan and procedure of the study. It includes the Research Design, population, sample, tools of data collection, procedure for data collection, and statistical techniques used for data analysis.

3.1 Research Design

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

3.2. The Population

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

3.3. 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.

3.4. Tools for the present Study

The following tools were used for the study:

1. Rating Scale on the Components of Poems(RSCP) (Appendix-1)
2. Reaction Scale on Participatory Approach (RSPA) (Appendix-2)

Each tool is described in detail in terms of its selection/construction in the following paragraphs.

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

Rating Scale on the Components of Poems has been developed by the investigator for identification of creative writing ability of B.Ed. Student-Teachers. This Rating Scale was shown to the guide and after discussion; it was given to the experts for validation. This scale has 20 major components, which helps the composition of a poem. These are:

- i. **Organization:** Sequential or spatial (or both) form in which a body of knowledge, idea, things, or other elements, is purposefully arranged. Caleridge says that "Poetry is the best words, in best order".
- ii. **Originality:** Uniqueness of the idea, the idea which is uncommon.

- iii. **Richness/ Elaboration:** The number of details supplied beyond those necessary to communicate a basic idea.
- iv. **Assonance:** Assonance (*asonancia* or *rima asonante*) is a type of rhyme where only the vowels “rhyme” or are similar-sounding; consonants are ignored. The same as with perfect rhyme, assonantal rhyme begins with the last stressed vowel of a line of poetry, and may consist of either one or two syllables, depending on whether or not the last stressed vowel is the final syllable in the line.
- v. **Repetition:** Repetition of a sound, syllable, word, phrase, line, stanza, or metrical pattern is a basic unifying device in all poetry. It may reinforce, supplement, or even substitute for meter, the other chief controlling factor in the arrangement of words into poetry.
- vi. **Rhyme:** A **rhyme** is a repetition of similar sounds in two or more words and is most often used in poetry and songs. The word "rhyme" may also refer to a short poem, such as a rhyming couplet or other brief rhyming poem such as nursery rhymes.
- vii. **Simile:** The most commonly used elements, it *directly* compares one object to another, using words” as”, “as though”, “as if”, “as”, “as”, and “like”.
- viii. **Metaphor:** It is similar to simile but uses indirect comparison. It compares two things by saying one thing is another thing. It does not use the words like or as.
- ix. **Hyperbole:** It is another very commonly used in poem, which simply translated means exaggeration.
- x. **Tautology:** Tautology means the repetition of the same word more than once in a line.
- xi. **Alliteration:** Alliterations imply the repetition of the same sound or letter usually at the beginning of words. A very common example for alliteration which we would all recognize with would be tongue twisters.
- xii. **Personification:** Personification simply means making inanimate things behave in a very human like way.
- xiii. **Onomatopoeia:** It uses the sound of whatever it is describing.

- xiv. **Litotes:** This is generally used in a humorous context. It creates an impact by denying the opposite of what is true.
- xv. **Oxymoron:** It is a contradictory phrase.
- xvi. **Transferred Epithet:** It is an epithet which has been transferred from the word to which it strictly belongs to another word connected with it in thought.
- xvii. **Antithesis:** It is the use of words with opposite meanings in the same line.
- xviii. **Anaphora:** It is the repetition of words or phrases at the beginning of successive clauses.
- xix. **Phrase:** Group of word forming a conceptual unit but not a sentence, idiomatic or short pithy expression.
- xx. **Paradox:** It is a seemingly contradictory statement at first reading, but yet on deeper perusal makes sense.

The Rating Scale on the components of poems was used to study the first, second, third and fourth objectives of the present study.

3.4.1.1. Validity of the tool

Content validity of the rating scale was established by incorporating the suggestions of the experts.

3.4.1.2. Scoring of the RSCP

The scoring of the Rating Scale on the Components of Poems was done on a five point rating scale as follows:

Table - 3.4: Rating Scale on the components of Poems

Scale	Excellent	Very Good	Good	Poor	Very Poor
Rating point	1	2	3	4	5

These rating points obtained by the respondents were converted into scores, component-wise as well as overall.

The scores ranging from minimum to maximum (20-100) on the Rating Scale on the Components of Poems (RSCP) were differentiated into five class intervals 0-20, 21-40, 41-60, 61-80, 81-100. On the basis of the score obtained by the B.Ed. Student-Teachers the frequencies were calculated against the five class intervals.

The frequency distribution of all the responses was recorded and then converted into percentages. The total score, thus, found was used for further statistical analysis.

On the basis of the frequencies obtained on RSCP the poem was assessed as excellent, very good, good, poor, or very poor.

3.4.2. Reaction Scale on Participatory Approach (RSPA)

A Reaction Scale on Participatory Approach has been developed by the investigator for studying B.Ed. Student-Teachers reactions towards the participatory approach. This copy of reaction scale was shown to the guide. Then it was discussed with a group of experts who were associated directly or indirectly with the literacy field. The tool was modified in the light of their suggestions. (Appendix-2)

3.4.2.1. Validity of the tool

Validity of the tool was established by the experts.

3.4.2.2. Scoring of the RSPA

The scoring of the Reaction Scale on Participatory approach was done on a five point rating scale as follows:

Table - 3.4.1: Reaction Scale on Participatory approach

Scale	Fully Agree	Agree	Undecided	Disagree	Fully disagree
Rating point	5	4	3	2	1

These rating points obtained by the respondents were converted into scores.

The score range from minimum to maximum (26-130) on the Reaction Scale on Participatory approach was differentiated into five class intervals 1-26, 27-52, 53-78, 79-104, 105-130. On the basis of the score obtained by the B.Ed. Student-Teachers the frequencies were calculated against the five class intervals. On the basis of the frequencies obtained on RSPA was estimated as fully agree, agree, undecided, disagree, fully disagree.

3.5. Procedure for 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 of all, 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 poet were selected as a model poem. These poems were validated by the renowned poets of Hindi poetry. 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 (Perna, 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 (Yathartvadi)
- 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 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 recitation of each of the model poems by the researcher, the student-teachers were given RSCP to assess on the creative writing components and the same was collected from the Student-Teachers by the researcher. The researcher also discussed each of the model poems focusing on the creative writing components of the poem in the class situation through participatory approach.

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 'Beauty of Nature'. 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 reaction on the participatory approach.

3.6. Statistical Techniques used

Collected data were analyzed using quantitative techniques. Quantitative data collected through the Rating Scale on the components of poems and Reactions on participatory approach were analyzed using statistical techniques, namely, frequency, percentage with respect to objectives 1 and 2. A non-parametric technique, namely, Chi-Square, was employed for analysis of data with respect to objective 3, 4 and 5.