CHAPTER - II

THEORETICAL VIEW POINTS ABOUT DIFFERENT VARIABLES
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2.1 JOB SATISFACTION

The term 'Job Satisfaction' has been given different connotations since its inception. It is a popular concept in industrial and organisational psychology.

The credit for bringing this term into currency goes to Happock (1935) according to whom "job satisfaction is any combination of psychological, physiological and environment circumstances that causes a person truthfully to say: I am satisfied with my job".

In the opinion of Brayfield and Arthur (1951), "job satisfaction refers to how people feel about different jobs."

Bullock (1952) in his study of social factors related to job satisfaction, has defined it as "an attitude which results from a balancing and summation of many specific likes and dislikes experienced in connection with the job .... These evaluations may rest largely upon one's own success or failure in the achievement of personal objectives and upon the perceived contribution of the job and company toward these ends".

Smith (1955) in his Psychology of Industrial Behaviour
holds that, "job satisfaction is the employee's judgement of how well his job on the whole is satisfying his various needs".

Blum and Naylor (1968) are of the view that job satisfaction is the result of various attitudes possessed by an employee. In a 'narrow' sense they observe: "these attitudes are related to the job and are concerned with such specific factors as wages, supervision, steadiness of employment, conditions of work, advancement opportunities, recognition of ability, fair evaluation of work, social relations on the job, prompt settlement of grievances, fair treatment of employee and other similar items."

Porter and Lawler (1968) are of the opinion that satisfaction is the extent to which rewards actually received meet or exceed the perceived equitable level of rewards. The greater the failure of actual rewards to meet or exceed perceived equitable rewards, the more dissatisfied a person is considered to be in a given situation.

According to Honan (1970), "satisfactions are expressed opinion concerning the job, the organizational variables related to job content".

Mumford (1970) states, that job satisfaction can be defined in terms of the degree of 'fit' between organizational demands and individual needs and that the employee's satisfaction
with his job and the employer's satisfaction with work performance will only be high when this fit is a good one.

Kolasa (1970) says that job satisfaction is based on job attitudes, but in a somewhat broader sense job satisfaction relates to how a job fits into the total picture of a person's functioning. Job satisfaction may be defined as the result of various attitudes a person holds towards his job, towards related factors and towards life in general.

Price (1972) offers a broader definition, "Satisfaction is the degree to which the members of a social system have a positive affective orientation towards membership in the system. Members who have a positive affective orientation are satisfied, whereas members who have a negative affective orientation are dissatisfied".

Russell (1975) observes: "Job satisfaction is a function of the importance attached by the workers to the extent to which needs are generally met in the work situation relative to the way in which those workers have ordered their wants and expectations."

Locke (1976) produces a comprehensive definition of job satisfaction as, job satisfaction results from the appraisal of one's job as attaining or allowing the attainment of one's important job values, providing these values are congruent with or help to fulfil one's basic needs. These
needs are of two separable but interdependent types: bodily or physical needs and psychological needs, especially the need for growth. Growth is made possible mainly by the nature of the work itself.

Seybolt (1976) supported the idea that job satisfaction is a function of the person - environment interaction.

Kalleberg (1977) in his definition states, "Job satisfaction refers to an overall affective orientation on the part of individuals towards work roles which they are presently occupying".

Hackman (1977) defines job satisfaction more precisely; "Job satisfaction refers to a person's affective attitudes or orientation towards a job. It is one measure of the quality of life in organisations. There is an increasing acceptance of the view that material possessions and economic growth do not necessarily produce a high quality of life. Recognition is now given to the importance of the kinds of affective reactions that people experience on the job".

Pestonjee (1982) pointed out that job satisfaction like any other attitude, represents a complex assemblage of cognitions (beliefs or knowledge), emotions (feeling, sentiments or evaluations) and behavioural tendencies. He further stressed
that a job is not an entity but a complex interrelationship of tasks, roles, responsibilities, interactions, incentives and reward etc.

2.1.1 THEORIES OF JOB SATISFACTION

As to the theoretical explanation of what makes a worker satisfied or dissatisfied a number of theories of job satisfaction has been proposed which are as following:

1. Need Theory

Morse (1953) gave need theory according to which people go to work in order to satisfy their needs and aspirations. These needs are not constant but change according to circumstances, status, environment, society and groups.

2. Maslow's Need Hierarchy Theory:

Maslow has given theory of job satisfaction where he identified a hierarchy of needs. First of all, the individual has the basic physiological needs such as food, shelter, clothing etc. and he works in order to earn to satisfy these needs. Once these needs are satisfied, he moves on to a higher needs. Secondly, he has safety needs such as security, protection etc. Once these needs are met he moves on to work in order to satisfy the third type of needs called social needs where he wants social acceptance. The fourth type of need is that of self respect and self-esteem. The last are the needs for realising
the fullest stature of the individual or self-fulfilment and self-actualization. When a person realizes his fullest potentialities or has the opportunity to grow to his fullest stature, he is completely satisfied.

Unsatisfied needs are motivators and satisfied needs cease to be a motivating force at a given point of time under a given situation or set of circumstances.

A person needs only so much food in order to satisfy his needs of hunger and thirst. Once this is met, he does not wish to have more food. Rather it becomes his wish to satisfy other needs and he moves on to seek to satisfy higher types of needs. The basic physiological needs, safety and security needs are considered to be the lower order needs which are primarily satisfied through economic behaviour. He earns money as a medium of exchange to purchase in order to satisfy physiological and security needs, the individual continues to strive to seek to satisfy these needs. Higher order needs namely, social, self-esteem and self-actualization needs are primarily satisfied through symbolic behaviour of psychic and social content.

Haire, Ghiselli and Porter (1963) who conducted a study of manager in the UK and the USA report that security belonging, esteem and self realisation needs are progressively less satisfied according to the pattern of need priority model.
Porter (1962) in his study of Manager in the United States reports that their higher order needs are less satisfied than their lower order needs, first level supervisors feel less satisfied than middle managers. This relationship agrees with the need priority model.

Singh and Wherry (1963) conducted a survey of 200 factory workers in India and reported that the workers give top priority to job security, earnings and personal benefits - all lower order needs. Maslow theory has attained broad acceptance in the management world.

3. Two-Factor Theory

This theory was brought out clearly by Hertzberg and his associates (1959). According to it some particular job conditions are necessary for the maintenance of a reasonable level of satisfaction on the part of employees. Their absence would promote dissatisfaction among the employees; though their presence alone would not motivate them. Hertzberg appropriately referred to this phenomenon as maintenance or hygiene factor. Another set of job conditions, recognised by Hertzberg was that which operated primarily to build a strong motivation and high job satisfaction; their absence rarely led to dissatisfaction. These he called motivational factors, motivators or satisfiers and were related directly to the job itself, the employee's performance on it and the recognition and growth which he received from it. Motivators are mostly job-centred and related
to job content. Maintenance factors are on the other hand, mostly related to the external environment of the job. They are mostly environment centred and related to the job content. The distinction between job content and job context is quite similar to the distinction between intrinsic and extrinsic motivators. The two factors arguments simply demonstrate that the hygiene factors are not enough and that motivational factors should be there if satisfied workers are to function at their best.

4. Expectancy or Vroom's Theory

Vroom (1964) combined a number of variables into his theory. He emphasized the role of expectation in motivating the employees of an enterprise to higher levels of individual performance or productivity. It is also widely accepted as a more plausible explanation of job satisfaction dynamics (Porter and Lawler, 1968; Green, 1969; Campbell, Dunnette, Lawler and Weick, 1970, Schuster, Clark and Rogers, 1971; Heneman and Schwab, 1972; Mitchell and Albright, 1972; Pestonjee, 1973; Lawler, 1973; Dachler and Mobley, 1973; Lawler, 1973; Dachler and Mobley, 1973; Behling and Starke, 1973; House, Shaprio and Wahba, 1974; Wanous and House, 1974; and Mitchell, 1977).
This theory suggests that explanation of job satisfaction requires both the use of work role and personality variable and that these two sets of variables almost always interact with each other. The satisfaction, that an individual derives from a work role, or the valence of a work role to its occupant is assumed to be the function not only of the objective properties of that work but also of the motives of the individuals. Thus, the model holds that job satisfaction is a function of the product of a work role and a related motivational variable.

This model basically utilized the concepts of valence, expectancy and force. The term valence according to Vroom (1964) refers to affective orientations towards particular outcomes. An outcome is positively valent when the person prefers attaining it to not attaining, a valence is zero when the person is indifferent to attaining it or not attaining it, and it is negative when he prefers not attaining it to attaining it. The concept of 'expectancy' belief concerning the likelihood that a particular act will be followed by a particular outcome. As far as the concept of force is concerned, it remains to be specified how valence and expectancies combined in determining choices. The directional concept in Vroom's model is based on the Leninian concept for force in which behaviour on the part of a person is assumed to be result of a field of force each of which had direction and magnitude.
5. Adam's Equity Theory

Equity theory on job satisfaction proposed by Adams (1963) and Weick (1964) lays down that a major share of motivated behaviour is based on the perceived situation and not necessarily on the actual set of circumstances. A major determinant of job satisfaction is the degree of equity or inequity that an individual perceives in a work situation. The degree of equity is defined in terms of ratio of an individual's inputs (such as efforts) to outcomes (such as pay) as compared to a similar ratio for another individual.

This theory is essentially a social comparison theory in which an individual evaluates his inputs vs. outputs derived from a given situation relative to those of another, where this 'other' may be a person, a group, an organisation or the individual himself relative to his experiences from an earlier point in time. To the extent that an individual perceives an imbalance in this relationship (i.e. inequity), it is postulated that he will experience dissatisfaction and be motivated to engage in some kind of activity which will restore equity.

Adam argued that inequity is a source of tension which an individual is motivated to reduce. According to this theory if an individual thinks that he is being paid less than his co-workers for the same amount and quality of work, he would feel dissatisfied.
2.2 **INTEREST**

Interest refers to the variety of choices which the individual makes with respect to the activities in which he engages, he shows preferences for some and aversion to others. The formation of interest depends upon two factors: the inner psychic set up of an individual and the environmental situations. The process of interest formation begins right at birth and continues till late in the old age. Difference configurations of experiences are formed, and those which are pleasant develop into patterns of interest. In Latin language interest means, "It makes a difference". According to Ross: "It concerns or it matters". According to Baghela (1987), "It is basis of individual differences". According to Verma and Upadhayaya (1982): "Interest is a tendency to give attention to attract by, to like and find satisfaction in an activity, object or person". In the words of Crow and Crow (1961), "Interest may refer to the motivating force that implies us to attend to a person, a thing or an activity."

Bhatia (1965) states: "Interest means making a difference".

2.2.1 **Professional and Educational Interests:**

Professional and Educational interests are defined as one's own pattern of preferences, likes and dislikes preferred in any manner, wisely or unwisely by self or any other source for an educational area or subject.
Professional and Educational Interests of teacher educators denotes their professional and academic achievements and pursuits during their career as a teacher educator. These achievements include the addition of any educational and professional qualifications during their career as a teacher educator, books and articles published, research work done, the readings done, participation in seminars, workshops etc., holding of any positions in professional organizations and committees etc.

Professional and Educational interests of teachers means they are well qualified and always make efforts to increase their qualification. They write research based books, textbooks etc. They like cultural and literal activity. They teach and do preparation of lesson plan seriously. They enjoy educational programming as micro-teaching, block teaching, open air camps, educational tours etc.

2.3 CREATIVITY

Creativity could not fetch a single definition. The phenomenon of creativity is so complex and multi-dimensional that each thinker considers its different dimensions. Therefore, a good number of definitions of creativity have been proposed by psychologists since this concept attracted their attention. A thorough analysis of fifty definitions of creativity was done by Rhodes (1961) who indicated four strands of creativity:
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person, product, press and process.

**Creativity and Person**

This strand of definition of creativity has relevance to cognitive qualities and non-cognitive aspects of personality. The conception of creativity in terms of cognitive power has frequently been thought of as a single dimension or at least as a unified cluster of traits resembling and to some extent overlapping general intellectual ability. Whereas within the context of non-cognitive aspects of personality, a set of characteristics is considered to match the response properties used as criteria of creativeness.

Simpson's (1922) definition clearly emphasized the cognitive structure in creative ability as the initiative which one manifests by this power of thought into an altogether different pattern of thought, concerning the problems of identification. He emphasised the mental qualities for searching, combining and synthesizing. In his approaches he also used curiosity, imagination, discovery, innovation and invention prominently to indicate creative potentials.

Wallas (1926) recognised that a great number of abilities are involved in creative thinking like bringing problem to the fore of mind, originating or inventing an idea or concept, realization of picture along new or unconventional lines etc.
Hargreaves (1927) recognised that in imagination some conative factor is also at work apart from the cognitive.

Guilford’s (1950) approach in defining creativity had been a staunch exponent of cognitive functioning. In his model of structure of intellect, he emphasized creativity as an individual's ability of generation of information from given information where the emphasis is upon variety of output from the same source (innovation, originality, unusual synthesis).

Wilson and others (1954) on the same lines worked out similar factors - fluency, flexibility, originality, elaboration and redefinition.

Guilford (1957) further analysed additional factors that were put forth in his scheme of classification of human abilities. He gave four fluency factors namely associational, expressional, word and ideational, two flexibility factors, namely spontaneous and adaptive. McNeil (1960) argued that if the process of creativity requires unconventional thinking it must be concluded that true creativity and conformity are antithetical in nature and should not be combined into single measure.

According to Getzels and Jackson's (1962) - creativity refers fairly to specific type of cognitive ability reflected in performance on a series of paper and pencil tests. Their tests of creativity included tests involving ability to deal inventively with verbal and numerical symbols and object - space
relations. Creativity, thus, depended on the number, novelty and variety of responses on the test tasks.

Thus the considerations defining creativity weighing the person - emphasize his intellectual, temperamental and psychosomatic efficiency and effectiveness to perform a stream of specific actions, unique in ways and useful for others.

Creativity and Product

Creative product essentially include an element of newness which implies novelty, freshness and inventiveness. It is a quality of originality involving fusion of perception in a new way, finding new connections and relationships, production of new insights, moulding of experience into new organizations, presentation of new constellations of meanings and innovations.

In some definitions of creativity newness has been viewed as tangible products but certain others hold that it can also be present in the intangible products. Through another approach newness is manifested by the acceptance of creative products in the context of society or the individual.

According to Israeli (1946), Drevdahl (1956), Stein (1962) and Kavolis (1964), "creativity is the capacity of the individual by which something new is produced, an idea or an object including a new form or arrangement of old element."
Accepting the product definition of creativity, Rogers (1954) is of the view that creativity involves an emergence in action of novel, relational, product and further argues that such a product grows out of uniqueness of individual on the one hand and the material, event or circumstances of his life on the other.

Guilford's (1956) exploration of indicators of creativity through factor analytical studies showed fluency, flexibility and originality as measurable units and it is only through these we talk of creativity in psychological measurement.

Maslow (1962) has aptly remarked that we tend to think of creativity in terms of products.

Creativity and Process

There are various definitions of creativity which emphasize creation as a process. These definitions pay less stress on the person, but stress process working within the psyche of the creator. Creative thinking has been regarded basically as a process of seeing or creating relationships. It comprises the process of discrimination from many alternative possibilities and that of synthesizing elements in altogether new and original ways.

Simpson (1922) defines creativity as the initiative which one manifests by his power to break away from the usual sequence of thought into an altogether different pattern of
thought. The change of pattern of thought from initial to the final stage involves varying shifting approaches to problems and selection of different elements so as to bind them together in tenable systems. According to Wallas (1926) creative process can be divided into four stages: (1) preparation which involves an inner urge to solve a problem (2) Incubation which is a period of no obvious activity and progress. The problem is being served unconsciously (3) Illumination where creative ideas converge all of a sudden (4) Verification where it is stated whether new idea found is appropriate or not.

The same four stages have been identified by other writers (Patrick, 1937; Poincare, 1931; Hadamard, 1945; Arnold, 1959). Spearman (1930) thought of creation is purely a process. For him creative thinking is the process of seeing or creating relationships with both conscious and subconscious processes operating.

Taylor (1955) reported Stein's stress on creative process with three underlying assumptions: as a resultant process of social transaction and a novel work that is accepted as tenable to useful or satisfying by a group at some point in time.

MacKinnon (1960b) suggested that creativity is a process which has a time dimension and which involves originality, adaptiveness and realization.

Barchillon's (1961) definition also included the process of creation. He said that thinking process involved in creation
are of two kinds; cognito, to shake and throw things together; and intelligo, to choose and discriminate from many alternative possibilities and then synthesize and bind together elements in new and original ways.

Torrance (1962) define creativity as a process of becoming sensitive to problems, deficiencies, gaps in knowledge, missing elements, disharmonies and so on, identifying the difficulty, searching for solutions, making guesses or formulating hypotheses about the deficiencies, testing and retesting these hypotheses and possibly modifying and retesting them and finally communicating the results.

Yamamoto (1964b) defined creativity as "the process of forming new ideas or hypotheses, testing these ideas or hypotheses, and communicating the results".

Creativity and Press

Press means the interaction between human beings and their environment. The term creative potential perhaps may be best actualized within favourable environment whereas indifferent and hostile conditions may inhibit it. Environmental conditions conducive to creative behaviour may be referred to psychological safety and psychological freedom, socio-cultural influence and increased creativity through education.

Fenichel (1946) told that the actor gets a narcissistic satisfaction from the appreciation of the audience of his acts,
and it brings in him a sense of satisfaction of magical influence on them. Such a feeling initiates him to act.

Openness to experience was earlier accepted as the criterion of environment by Rogers (1954) by which he meant lack of rigidity and permeability of boundaries in concepts, beliefs, perceptions and hypotheses.

According to Hallman (1963) the conditions of openness include sensitivity, tolerance for ambiguity, self acceptance, spontaneity which are learnt and are therefore, environmental factors.

Torrance (1963) also subscribe to the need for psychological freedom though expressed differently. In order to facilitate creative thinking, specially at young age, he recommends that creative thinkers be provided with a refuge, should get patronage by persons of prestige in the social sub system; help the creative potential understand his divergence and the good reason for it, let him communicate his ideas by listening to him and by helping him to get listened to by others; make efforts to get his creative talent recognised and rewarded and help parents, supervisors and authorities to understand him. The creative individual needs to learn to accept inevitable limitations in the environment while yet holding to his purposes and searching for opportunities for the expression of his talent. He also needs to learn how to cope with hardships and failures,
with anxieties and fears and to avoid isolation and retreat by way of adequate interaction with the environment.

Thus press also contributes towards the creative process and products as considered by Rogers (1962), Torrance (1965), Hasan and Butcher (1966), Synder (1967) and Goyal (1973). The conditions of psychological safety and psychological freedom should be set up so as to maximize the likelihood of emergence of constructive creativity (Roe 1952; Nuss, 1962).

Within the periphery of socio-cultural influence such considerations as social institutions and practices, socio-economic status and cultural sub groups may be clustered togethered.

Study by Nuss (1962) reveal that high creatives generally come from higher socio-economic class groups.

Besides, understanding creativity by focussing attention to the press implies identification of a number of facilitating forces which might counteract some of the inhibiting factors. Torrance (1965) lists certain factors which facilitate creative behaviour. These are: ways of rewarding creative behaviour, creative motivation or attitudes of the teacher, creative activities and opportunities for practising skills in creative thinking, differential rewards for boys and girls, differential rewards for originality, competition, unconventional practices, creative rather than critical peer evaluated practices, peer
pressures in homogenous groups, trouble-shooting evaluation and helping children and young people value their own ideas.

Creative potential, thus seeks its maximal actualization within environmental conditions characterized by psychological safety and psychological freedom, socio-cultural influences and increased creativity through education.

2.3.1 THEORIES OF CREATIVITY

1. Serendipity Theory

This theory though quite old had even roots in the modern thoughts on the theory of creative productions. It is believed that certain consequences are readily disposed. They attribute creativity to accidentality in most of the creations, whether they be scientific or artistic. This theory also believes that it may not be new production, but reinterpretation, or new interpretation to already existing thing can also be produced serendiptly. However, some followers of this viewpoint believe that at times favours the person (Cannon, 1940; McLean, 1941). But this theory does not provide sound scientific basis of explanation. If things depend upon luck and accident, people will cease to explore and investigations will not be enhanced.

2. Psychoanalytical Theory

Freud (1958) believed that sublimination of repressed unconscious wishes, pregenital and libidinal urges determine
creativity. Even then psychoanalysts do not regard creativity as totally unconscious function, for unconscious is stereotyped. They believe that creativity is not conscious function. It is preconscious function. There is thus relief from repression so that communication is improved between the id and ego.

Still there are certain persons, like Hadamard (1945) who believe that unconsciousness is also important. Hadamard (1945) pointed out that in ordinary conversation, the sentence that comes out so glibly at one moment was organised a moment before unconsciously. Kris (1953b) proposed that in all creative thinking ego achieves some measure of control over the primary process. He told it as 'regression in the service of ego' to refer to the capacity of gaining easy access to unconscious material without being overwhelmed by it. It is this capacity which characterises the creative person and the creative process. Buch (1969) pointed out that this regression in the service of ego has three different meanings:

(i) The removal of defensive barriers between the ego and the id which stimulate the development of ideas which are not initially unconscious or conscious but preconscious.

(ii) A regression of ego functions of perception and thinking to more primitive levels.

(iii) Emergence of preconscious or unconscious material into consciousness in the phase of illumination.
Creative production is thought to be as regression to primitive modes of thinking. The hardening effects of increasing knowledge of realities and effects of cultural restraints growing upon invoke regression. But it seems that regression may block imaginative thinking and is not a good explanation in this theory. If primitive thought content is to serve for creative ends, it must possess measures of reality. Thus, it is not clear how regression of ego or emergence of unconscious ideas into conscious lead to significant solutions of problems in creation. Buch (1969) believes that role of regression in creation has been over emphasized in psychoanalytic theory. Empirical evidence on Rorschach test also indicated that 'creative individuals seemed to be adapting more than regressing' (Rogolsky, 1963), though Gray (1969) challenged that Rorschach reveals adaptive regression.

Followers of psychoanalytic view generally explain the production of poets, artists and writers based on sublimination. Phillips (1957), for example, told that artist is a successful neurotic person who seeks through socially acceptable channel, the outlet of his unconscious conflicts. Fenichel (1946) explained that the dramatist's action finds erogenous satisfaction of an exhibitionistic nature. The actor gets a narcissistic satisfaction from the appreciation of the audience and it brings in him a sense of satisfaction of magical influence on it. Such a feeling initiates him to act. On the other hand, Kubie (1958)
has rejected this viewpoint as he stated that neuroses corrupt, mar, distort and block creativeness. If the neurotic succeeds in producing art objects his unconscious dominates and the objects are expressions of neurosis, then creativity is not possible.

Psychoanalysts also believe that creativity is due to personal conflicts, experienced specially in artistic creations. An artist can express himself in symbolic ways that relieve him of his feeling of guilt without direct recognition of them (Grotjahn, 1957; Kris, 1953a) as he feels that many people who enjoy the product share the conflict. Adler (1927) maintained compensatory mechanism for inferiority in the creative person as the channel. He considered creative power necessary in each individual as the third power, in addition to heredity and environment, which combines the innate potentialities and environmental influences into a movement toward overcoming of obstacles in one's path of life. Each individual always manifests himself to be unique in thinking, feeling, speaking or acting. Even when two individuals do the same thing, it is still not the same, they use their creativity to act in different and unique way than others. This concept of creativity is in very limited sense. Rank's (1932) idea of 'will to power' also explains the phenomenon of creativity with similar connotation.

In his later work Rank (1947) told that personality is neither a compromise nor merely a summation but newly created whole which represents the highest creation of the integration of will and spirit. Some psychoanalysts also believe creativity as a
function of oedipal response. Boys who were close to their mothers and girls who were close to their fathers will become more creative than others. The child enchanted by the warm effect of the opposite sex parent responds to the way he can by the creative manipulation of his immediate environment and by an enlargement of the bridge between his fantasy and his real world.

The later views indicate integrative function. Storr and Greenberg (1971) showed in artistic creativity that it is voyage of self discovery and a way of making a whole, an integrate out of what the artist discovers. Klein (1971) stressed the role of synthetic ego operations, i.e. integrating and organising capacity rather than only preconscious and ego.

Although psychoanalytical theories provided much ground to the theory of creativity, but almost restricted the creative performances to visual artists and writers, such as poets. It considered mostly the motivational and emotional aspects and neglected intellectual ones to explain the phenomenon of creativity. Thus only primary processes have been stressed more in incubation and inspiration. Weissman (1967), therefore, indicated that the ego function is not only limited to inspiration, but has a synthetic function working also during elaboration.

3. Theory of Giftedness

Some psychologists who studied genius attributed creativity due to high intelligence. Spearman was the first exponent of this theory. He proposed an intellectual theory of creative
According to him every creative act is a matter of 'educing correlates' which are "fundamentals" or 'units' of information needed to complete a relationship when the relation and another unit are given (Spearman, 1930). Spearman (1930) thought of creative thinking on the basis of a single factor of intelligence called 'g'. Thus Spearman gave a very limited explanation to creativity.

Thurstone (1952) also followed the lines of Spearman in explaining creative thinking on the basis of intellectual factors. He believed that the individuals who have greater contact with prefocal, unconscious phase of the act are creative. This idea seems to be like psychoanalytical one. His factor analytical approach, though recognised creativity, but failed to explain more than primary abilities. It also seems that Thurstone talks of prefocal as if it is like intuition as a thinking process.

4. Mental Health Theory

This Theory has a basis in psychoanalytical ideas regarding creativity. Maslow (1953), the great exponent of this theory took motivation as the basis of creation. He believed creation as 'complete character integration' or removing barriers between conscious mind and its preconscious area. Thus creative process involves individual's ability to "regress in the service of ego".
Individual retrieve material from preconscious and return with it to the world of reality. Thus the individual becomes a "fully functioning" person, which Maslow calls 'self-actualization', the highest need in his pyramidal classification. To deal with complex materials, as it is in creativity, depends not only on the material itself, but on the emotional and ego strength of the individual.

5. Motivational Theory

A creative man is motivated to solve problems. Krop (1969) showed that both intrinsic and extrinsic motivations were associated to higher levels of creativity and higher proportions of creative responses.

What is it that motivates the creator-primary or secondary drive or otherwise?

Some psychologists think that it is the intellectual drive. Some psychologists call it as exploratory drive or curiosity drive. Thorndike (1931) suggested that the organism's normal use of his equipment is satisfying and man, particularly with higher level intellectual equipment has an urge to use that equipment, to function intellectually. White (1961) calls it as drive for competence. According to him an organism desires to grow and develop, to master its environment by developing knowledge and skills. Rogers (1962) explained this as man's tendency to self-actualize his potentialities in his
menthal health theory of creativity. Suchman (1961) also showed that children use intellectual exploration and mastery which are highly rewarding.

Altruism is also said to act behind creativity. However, in Rossman's (1931) contention it is not true, as the scientist's creations are not to help people but improve things and seeing needs. Roe (1952) also reported against the altruism ideology. Opposite is also true as many creators create devilish devices of torture and destruction. Hadamard (1945) remarked that artists have an urge 'to do something different'. Thus the artist differs from a scientist, a mathematician etc. in doing something different. Barron (1953b) and Eisenman and Robinson (1967) indicated that preference for complexity over simplicity is the root in creative people, but Kincard (1961) and Burkhart (1962) in children did not observe so. Thus it seems that the complexity is also guided by the potentials of the individual and its level provides opportunity to grow. Guilford and others (1961) factor analysed several dimensions of motivation and creativity and found that reflective thinking, logical thinking, artistic thinking, convergent thinking, divergent thinking and tolerance for ambiguity were important to motivate the creator. Merrifield and others (1961) correlated the motivational factors to factors of creativity and found significantly positive correlations. Associational fluency correlated high with need for adventure and tolerance for ambiguity, expressional fluency
correlated with reflective thinking and originality correlated with divergent thinking and tolerance for ambiguity.

This theory is related to mental health theory. Both conscious and unconscious motives keep him with the act of creation. A general consensus about the role of motivation in creativity is very important from the point of view of understanding creative person and creative process, though not the product.

6. Transfer Theory

Many psychologists believe that creative production is problem solving. If creative thinking and problem solving are similar, we have the advantage of knowing about creative thinking if we understand problem or vice versa. This similarity also helps as to think that each solution has some minimum creativity. Problem arises only when the organism is not prepared to respond, some problems are solved instantly, but most problems have some element of novelty in every solution whether it is in the form of new tact used by the organism or application of one already known. The thinkers in this area attributed almost problem solving to complex problems, which keep the problem solver engaged for a longer time in finding out the solution. The process of problem solving as explained by Johnson (1955) and Merrifield and others (1962) apply to
such complex problems. Factor analytic studies of Guilford (1960b) and Merrifield and others (1962) show that different kinds of problems called upon different weighted combinations of intellectual factor abilities, depending upon the nature of problem and the strategy applied by the problem solver. Thus in problem solving the intellectual abilities are of significance and different abilities for different problems.

7. Associative Theory

This theory of creativity is based on S-R associations and is purely of an American origin because of the influence of behaviourism in America. Thus its origin came from empirical validations from word-association tests. The exponents of this theory took Wilson's definition of originality and tried to find it out in associations. Wilson and others (1954) defined 'originality' as statistical infrequencies of responses with weighted scoring found on free-association test.

The great exponent of this theory is Mednick (1962). He defined creative thinking process as the forming of associative elements into new combinations which either meet specified requirements or are in some way useful. He suggested that creative solutions are achieved in three ways: (1) by serendipity, when a contiguous event elicits (usually) accidentally the requisite associations; (2) by similarity of the associative elements and (3) by the requisite elements being evoked contiguously through
the mediation of common elements. He elaborated the association theory of infrequency that in connection with each stimulus word, an individual has hierarchy of potential responses, each response with its own degree of readiness when the stimulus word comes. He indicated individual differences in creative thinking by assuming that there are consistent individual differences in production of conventional and remote associations to stimuli. Some subjects rapidly produce conventional associations and produce remote associations with difficulty while others work oppositely.

The association theory has its value in considering creativity, but its scientific value is yet questionable. Guilford (1960c, 1961) believed that to become a good theory it must extend itself beyond the association principle and all the psychological products must be used. Secondly, empirical evidences by Olczak and Kaplan (1969) indicated no support for associative hierarchy.

8. Process Theory

Wallas (1926) proposed a theoretically oriented model of creative process by giving four stages - preparation, incubation, illumination and verification. Through these steps Wallas attempted to tell how to think more effectively and creatively. Some studies show that the sequence in these steps rarely go in this manner (Patrick, 1937; Vinacke, 1960). These steps are overlapping and backtracing. Guilford (1964a) has suggested
the words 'phrases' or 'aspects' than 'stages' in creative thinking. Rossman (1931) also suggested seven steps in creative production process. He gave the following steps: observation of a need or difficulty, analysis of the need, survey of all available information, formation of objective solutions, critical analysis of solutions, the birth of the new idea — the invention proper and experimentation to test out the idea. Guilford (1964a) believed that only 'evaluative' steps have greater significance and admits to Miller and others (1960) suggestions about TOTE (Test, operate, Test, Evaluate) sequence.

9. **Independence Theory**

This theory has an anti-authoritarian notion of developing creativity. The compartmentalization, stereotyping and anti-intraception of the authoritarian personality prevents creative functioning. This view suggests that the children can be helped to preserve their creativity by non-authoritarian attitude of parents and teachers. Thus negative evaluation must not be put upon their initial efforts. Past success helps him to create again as the climate favours him to do if there is no environmental constraint. The creator has a safe psychological base for venturesomeness, he wants to take a risk to spend more energy, prestige, ideas etc. and produce certain sophistications. Therefore, past success, availability
of prestige, control of authoritarianism, type of evaluation and climate encouraging risk-taking for creativity are essential for creative endeavour. Foster (1963) explained that home environment, parental permissiveness versus domination, mother domination, degree of independence from parents, degree of divergence permitted, risk-acceptance etc. may create problems for creative individuals. He pointed out that need to relate is often so essential that creativity may be sacrificed for conformity. Torrance (1963) opined that man fundamentally prefers to learn in creative ways - by exploring, manipulating, questioning, experimenting, risking, testing and modifying ideas and otherwise enquiring. He insisted that many things, though not all, can be learned more effectively and economically in creative ways rather than by authority.

10. Intellect Theory

This theory has a statistical and empirical basis. Guilford (1956) who produced a theoretical model of Structure of Intellect, believed that creativity is a group of mental abilities that are covered by divergent thinking slab of the SI model. According to this theory, creativity, the so called divergent thinking by Guilford, is drawn by divergent production process put first, then four contents and then six products, symbolized as:
The other four processes are cognition (C), Memory (M), Convergent Production (N) and Evaluation (E) from which divergent thinking abilities cannot be drawn. But without cognition, memory and evaluation, creative thinking process shall not be complete. According to Guilford when divergent production process acts upon figural contents, for example, to give products of different units, classes, relations, systems, transformations and implications, they may be called non-verbal creativity. This is explored through nonverbal or figural type of tests. When talked in terms of above products we call figural fluency (units), figural spontaneous flexibility (classes), figural associational fluency (relations), figural expressional fluency (systems), figural originality (transformations) and figural elaboration (implications). When symbolic and semantic contents are used, they refer to verbal creativity and factors drawn for each product shall be ideational fluency, spontaneous flexibility, associational fluency, expressional fluency, verbal originality, and symbolic or semantic elaboration. When behavioural contents are used these indicators show the
behavioural performances of doing and speaking fluency, flexibility, originality and elaboration on dealing with other people around the creative individual. Thus, Guilford believed that in the creatively gifted individual these abilities are highly endowed and in the non-creative individual they are low.

It is felt that in his efforts to provide a structurally oriented theory, Guilford thought of mental abilities in a very limited and artificial sense, and whatever divergent thinking abilities, he drew, were arbitrary and insufficient to describe the phenomenon of creativity adequately. Having its base only in factor analysis, it is more a structure than a theory.

11. Cognitive Theory

How creative people perceive and think about things and events? This theory answers this question from the point of view of cognitive styles which most effectively lead to the detection of novel information. Witkin and his associates (1954) distinguished two modes of perception: (1) a field dependent mode in which perception is strongly dominated by the overall organisation of the field with the result that the parts of the field are experienced as 'fused' and (2) a field independent mode in which there is a clear differentiation between figures and ground. Gardner and his associates (1959) taking from Piaget’s notion of perceptual
centration and decentration, told that accuracy of perception depends upon the capacity to decentre attention and scan a greater area of the field. They believed that there are individual differences in decentering attention - some scan broadly, others narrowly.

Empirical evidences indicate that the relationship between creativity and field articulation is not straightforward because in some studies field dependence is related to creativity while in other field independence. Haronian and Superman (1967) maintain that field dependence characterize the person in rigidity and prevents change one's attitude towards task while field independence provides mobility of attitude in response. Bloomberg (1971) found field articulation related to flexibility; that flexibility was related to intelligence and not creativity. Strauss (1969) also indicated that field articulation as related to incidental cue utilization in males.

Like other theories of creativity, this theory also reports only a limited view of creativity. It views are somewhat stressing creator's sensitivity to the world. As such it eliminates intellectual and personality dynamics, but emphasize sense perceptions.

12. Personality Trait Theory

This Theory takes into consideration a great pile of
human personality traits that are specifically found most in creative individuals. Hargreaves (1927) himself recognised conative factor in imagination. This theory came out of various empirical studies of personality of creative persons in various fields. Most of the workers in this field studied persons in arts (Munsterberg and Mussen, 1953; Eiduson, 1958; Teft, 1961), painters (Prados, 1944; Munsterberg, 1953), writers (Drevdahl and Cattell, 1958), architects (MacKinnon et al., 1961), and scientists (Cattell and Drevdahl, 1955; Roe, 1952).

It was for Torrance (1962) who compiled all such studies and told that eighty-four such traits which are significantly relevant for creative persons.

Trait theory, though very important, is not by itself a complete picture of a sound model. Its diverse attempts with diverse findings, accumulating a great pile of traits compels one to think what traits are necessary and what refer to only a coincidence. Secondly, the studies using different approaches of measurements concluded diversity.

2.4 ATTITUDE

Attitude is a broad term covering almost all the important fields of human knowledge, is especially prominent in the fields of education. It is a guiding force behind all human factors. The Latin term 'aptus' meaning 'fitness' or 'adaptedness' gave origin to this word.
According to Baldwin (1901-1905), "An attitude is readiness for attention or action of a definite sort".

In the views of Thomas and Znaniecki (1918), "By attitude we understand a process of individual consciousness which determines real or possible activity of the individual counterpart of the social value; activity, in whatever form, is the bond between them."

According to Chave (1928), "An attitude is a complex of feelings, desires, fears, convictions, prejudices or other tendencies that have given a set or readiness to act to a person because of varied experiences."

According to Ewer (1929), "Attitudes are modes of emotional regard for objects and motor 'sets' or slight, tentative reactions towards them."

Allport (1929) - An attitude is a disposition to act which is built up by the integration of numerous specific responses of a similar type, but which exists as a general neural "set" and when activated by a specific stimulus results in behavior that is more obviously a function of the disposition than of the activating stimulus. The important thing to note about this definition is that it considers attitudes as broad, generic (not simple and specific) determinants of behavior.

In the words of Bogardus (1931), "An attitude is a tendency to act toward or against something in the environment which becomes thereby a positive or negative value".
According to Kruger and Reckless (1931), "An attitude, roughly is a residuum of experience, by which further activity is conditioned and controlled... we may think of attitudes as acquired tendencies to act in specific ways towards objects."

As per Droba (1933), "An attitude is a mental disposition of the human individual to act for or against a definite object."

In Dictionary of Psychology, Warren (1936) calls Attitude 'the specific mental disposition toward an incoming (or arising) experience, whereby that experience is modified, or, a condition of readiness for a certain type of activity."

According to Morgan (1934), "Attitudes are literally mental postures, guides for conduct to which each new experience is referred before a response is made".

Good (1973) in the Dictionary of Education calls it a 'state of mental and emotional readiness to reach to situations, persons or thoughts in a manner in harmony with a habitual pattern previously conditional to or associated with these stimuli'.

According to Newcomb (1948) "Attitude is not a response but a more or less persistent set to respond in a given way to an object or situation. It is organized and consistent manner of thinking, feeling and reaction with regard to one's environment."

Smith, Bruner and White (1956) presented their ideas
in the following form: "Attitude is predisposition to experience to be motivated by and to act towards a class of objects in a predictable manner".

Good (1959) defines attitude as "a readiness to reaction towards or against some situation, person or thing in a particular manner e.g. love or hate".

Katz and Stotland (1959) view attitudes as "an individual tendency or predisposition to evaluate an object or symbol of that object in a certain way, as having affective, cognitive and behavioural components, that is, as involving feelings and emotions, beliefs and actions."

Sarnoff (1960) has given a short cut opinion about an attitude that it is "a disposition to react favourably or unfavourably to a class of objects".

Drever (1961) conceives of attitude as "a more or less stable set of disposition of a certain kind of experience or readiness with wider sense of tendency to appreciate or produce artistic result or social duties or social opinions." Here the environment plays a great role of framing one's attitude.

Kretch et al. (1962) regards attitude "as a predisposition of an act in a positive and negative way towards persons, objects, ideas and events."

Sampson (1976) is of the opinion that "an attitude is
an underlying positive or negative evaluation of some object. The person with a particular attitude towards an object is assumed to be disposed to behave favourably or unfavourably towards that object.

Worchel and Copper (1976) state, "An attitude is an expression of the intensity and direction of effects towards a psychological object."

Back (1977) describes attitude as a predisposition towards any person, idea, or object that contains cognitive effective and behavioural components.

Wegner and Vollacher (1977), while defining attitude says, "attitude is not a behaviour in any observable sense, it is an anticipation of a behaviour."

Anderson (1981) studied attitudes in relation to their affective domain and gave four essential features:

(i) **Emotion**:- which included preparedness or readiness. As mentioned by Allport and Chave who defined attitudes as a complex of feelings, desires, fears, convictions, prejudices or tendencies towards readiness are all quite clearly emotions.

(ii) **Consistency**: If preparedness of readiness is activated in the presence of related objects and situations, consistency of activation is clearly implied.

(iii) **Target**:- When attitudes are related to particular objects
situations, ideas and experiences, they can be summed up under the general level 'target'.

(iv) Directions: This is concerned with the positive or negative orientation of the emotions or feelings towards the target. Differences in orientation are topically expressed in terms of bipolar objectives which indicate favourable and unfavourable directions.

So we find that attitude is a learnt predisposition, it is a hypothetical construct or an implicit response not directly open to observation but inferred from verbal expression, it is anticipatory and mediating with reference to patterns of overt responses, it is evoked by a variety of stimulus patterns as a result of previous learning, attitude is a cue and drive producing, it is significant in the individual's society, as it describes, evaluates, directs and advocates actions.

2.4.1 ATTITUDE TOWARDS TEACHING

Attitude towards teaching is an enduring perceptual organisation of teacher belief and learned tendency, to react favourably or unfavourably in different degrees which determine his actual or potential response towards teaching.

In order to understand teacher's attitude towards teaching in its correct perspective, it seems pertinent here to ascertain various definitions on teaching.
Highet (1950) views teaching as an act which in turn is dependent on certain variables such as liking for and understanding of pupils, knowledge of the subject matter along with planning and preparation for its presentation, the environment in which teaching and learning are taking place and certain other attributes of the teacher. The concept of teaching to him is a system of action intended to include or facilitate learning.

Smith and Ennis's (1961) model of teaching employs three variables, namely teacher as the independent variable, the pupil as the intervening variable and pupils/environment, as the dependent variables which makes up the teaching/learning. Thus the teaching encompasses the teacher's perception of pupil behaviour; the teacher's diagnosis of the pupil's state of interest, aptitude, readiness and knowledge that can be gleaned from the behaviour of the pupil; the action taken by the teacher in the light of his diagnosis; the pupil's perception of teacher behaviour: the pupil's diagnosis of teacher's state of interest from the teacher's behaviour; and the reaction of pupils to actions of the teachers.

The work of Wallen and Travers (1963) suggests that "the behaviour of the teacher (T) is a function of goals to be achieved and the present behaviour of the pupil".

During teaching many variables interact with each other in complex combinations which according to Adaralegble
(1971) include teacher source variables e.g. his self concept, intelligence, adjustment, creativity, personality needs, interest, motivation, attitudes, values, abilities, capacities knowledge and understanding; pupil source variables, i.e. the pupil as a person, learner and a member of a group, his abilities, capacities, attitudes, values, interests, and physical - physiological and learning factors; and the environmental source variables that are external to both the teacher and the student but at the same time exert an effect on the teacher that is the teaching-learning process; the pupil such as aims and objectives of teaching/education; the subject contents; teaching source or aids, technique of teaching, the work load; the larger community influences; and instructionally related factors that affect policy, organization, administration, facilities financing and level of job satisfaction of the teacher.

Teaching as a performance activity is viewed in terms of providing the pupil with opportunity to learn. Its direct purpose is to arrange the contingencies of classroom so that pupil will have experience and will engage in activities favourable to learning. Aim of the teacher is to get students do things that will result in learning and ultimately attaining of the educational goals. As teacher make effort in the direction of the realisation and attainment of ultimate educational goals, he works with pupils in different roles.
Sometimes he is a decision maker, sometimes he behaves like an instructor. In this context teaching may be defined as decision making, instruction, guidance or direction.

The concepts of teaching, as submitted above, make it obvious that teaching predominantly and essentially is an act, may be in the form of the decision-making, instruction, guidance or direction, and also its ultimate aim is to achieve the desired educational goals. Scriven (1974) concludes that good teaching must not only make significant contribution to meeting the educational needs of students and society, but must also be reasonably effective as compared to available teaching alternatives. It is in this context that the attitude towards teaching assumes a significant relevance for the present study.

It is universally accepted fact that the attitudes of an individual play an important role in determining his role performance with respect to a particular object. In teaching how a teacher performs his duty as a teacher depends to a great extent on his attitudes, values and beliefs. A positive attitude makes the work not only easier but also more satisfying and professionally rewarding. A negative unfavourable attitude makes the teaching task harder, more tedious and unpleasant. Therefore, attitude towards teaching must have bearing on the process of teaching. There is little doubt that the attitudes of teachers towards teaching is of crucial importance in
explaining their teaching productivity but whether his positive attitude influences his level of job satisfaction is still to be explored.

2.4.2 THEORIES OF ATTITUDE TOWARDS TEACHING

There are three major psychological theories or models of attitude change. Freudian psychoanalysis model, a congruity model and a balance model.

Freud (1953-1964) described the internal conflict which rages within the individual, particularly between the id, the libido and the superego. Psychoanalysis seemed to be primarily concerned with generating some sort of balance between the aggressiveness and sexuality of the id and the guilt of the superego. But neither Freudian psychological theory nor psychoanalysis as therapy explains very well the many cases in which patients become fairly well reconciled to what has happened to them as children and change their interpersonal styles but still find themselves in considerable conflict with infantilisms which survive as social norms.

The congruity model was developed by Osgood, Suci and Tannebaum in 1957. It is used to explain the nature and degree of attitude change we undergo when we experience attitudes which are inconsistent with our own. We try to reduce the dissociation by making the inconsistent attitudes more congruent. The congruity model predicts that the size of the change is
inversely proportional to the degree of polarization.

The balance model deals with the relationship of attitudes (Abelson and Rosenberg, 1958). Imbalance and thereby the opportunity for change, occurs when one of these attitudes changes. Rosenberg et al. (1960) suggest an additional alternative which does not really restore balance but at least dissociates belief and friendship so that both survive. The technique is called compartmentalization - you stop thinking about the attitudinal imbalance you have fallen into.

Thus attitude of a teacher towards teaching becomes influential is so far as children can perceive the nature of the feelings the teacher has towards them and there are evidences to show the presence of such a perception (Hargreaves, 1972; Nash, 1974, Doyle and Whiteley, 1974 and Frey et al., 1975). If a teacher has a dominating and autocratic attitude, he is likely to be aggressive or over submissive. They show little pride in their work and do not cooperate well with one another. If teacher has democratic and socially integrative attitude, he feels relaxed and friendly, he works well together, and he is interested in what other teachers or children are doing. A warm sympathetic, friendly and understanding teacher is more likely to be satisfied on job as compared to the one who is cold, unfriendly and autocratic.

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