CHAPTER - V

INTERPRETATION AND DISCUSSION OF RESULTS

This section of the thesis is devoted to an analysis and interpretation of the results presented in Chapter 4. It may be recalled that the variables covered in the present investigation were: Fine Arts, Literary, Scientific, Medical, Agriculture, Technical, Crafts, Outdoor, Sports and Household (Vocational interests); Social adjustment, Emotional adjustment, Health Adjustment, Home adjustment, Financial adjustment and Overall adjustment (Adjustment Problems) and Scholastic Achievement. The main focus of the study was to analyse the vocational interests, Adjustment problems and Scholastic achievement of high and low creative subjects.

In order to accomplish this objective, the data has been collected and arranged in Tables V - XIX. The interpretation and discussion of the results based on this tabulated data is presented as under:

5.1 Comparison of High and Low Creative Students:

The data collected for high and low creative groups on Chatterji's Non-Language Preference Record
(in ten vocational areas) was subjected to statistical treatment viz: calculating mean, and S.D. percentages and 't' values. A perusal of Table No. V reveals that on the basis of predominant vocational interests of each individual subject, the pattern of vocational interests for high creative group emerged as under:-

<table>
<thead>
<tr>
<th>Age of subjects showing greater inclination.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Scientific                               70.42</td>
</tr>
<tr>
<td>2. Fine Arts                                9.17</td>
</tr>
<tr>
<td>3. Literary                                 8.33</td>
</tr>
<tr>
<td>4. Medical                                  5.83</td>
</tr>
<tr>
<td>5. Crafts                                   2.08</td>
</tr>
<tr>
<td>6. Technical                                2.08</td>
</tr>
<tr>
<td>7. Outdoor                                  1.67</td>
</tr>
<tr>
<td>8. Agriculture                              0.42</td>
</tr>
<tr>
<td>9. Sports                                   Nil</td>
</tr>
<tr>
<td>10. Household                               Nil</td>
</tr>
</tbody>
</table>

However, in case of low creative group the situation appears to be very different. On the basis of the predominant vocational interests of each individual subjects, the pattern of vocational interests for low creative group emerged as under:-
The data on vocational interests has been further analysed by way of computing 't' values between high and low creative groups on each of the ten vocational interest areas. Table VII (Fig.1) reveals that there are significant differences between these two groups with respect to their vocational interests. In nine areas, out of ten vocational interest areas, the two groups have been found significantly different from each other. However, in one of the vocational interests i.e. 'outdoor', the difference between the means turned out to be insignificant.

From these results it is inferred that high creative students have a tendency towards scientific, fine arts,
literary and household interests, whereas low creative group of subjects have the inclination towards crafts, sports, agriculture, medical and technical fields. In the light of the above results the first hypothesis, which reads as "High and Low Creative Students differ significantly in their Vocational Interests", stands partly accepted. These findings are supported by other researchers (Pathak, 1989; Kumar, 1981; Bharadwaj, 1978; Hocevar, 1976; Paramesh, 1976 (b); 1970; Windholz, 1968; Walberg and Walch, 1967; Yamamoto, 1963; Mackinnon, 1961; Reid, et al. 1961; Taylor, et al. 1961; Myden, 1959 and Ridusion, 1957).

The results of the present study are further substantiated by Tripathi (1969) who concluded that creative subjects more often choose vocations which are rather unusual and which provide greater scope for the expression of creative talent like work of an inventor, musician, writer, dancer and explorer. Getzels and Jackson (1962) found that high creatives choose unconventional occupations such as fine arts, literary and scientific. Windholz (1968) has also found that high creatives opt for literary occupations, have tendency towards writing books and enjoy the creation of others.
Although the results of Bharadwaj (1978) are similar to the findings of the present study, yet there is no agreement regarding one of the vocational interests i.e. agriculture. Bharadwaj (1978) found that agricultural interest is related to a high level of creativity. But in the present study it has been found that the agricultural interest is associated with a low level of creativity. The following explanation is given for this difference in results:

In the valley of Kashmir, for example the people by choice, particularly younger generation, have no liking for agricultural profession. This can be ascribed to a number of factors like, small land holdings, conventional pattern of cultivation and minimum input of modern techniques, with the result that the boys and the girls of present generation are more inclined towards the modern professions like, medicine, engineering and also business. It is, therefore, plausible that the creative subjects, in the present investigation, have shown a very low interest in the agriculture as a profession.

Singh (1980) has also found that high creatives have tendency towards the interests like scientific, fine arts, literary and aesthetic. Similar results have
been reported by (Paramesh and Narayanan, 1976; Goyal, 1974; Tripathi, 1969; Heist, 1968; Rayohaudry, 1966; Cattell, 1963).

Hocevar (1976) studied 239 creative students and found that they prefer fine arts, literary and music. Torrance (1971) observed that most of the creatives in the world of work have attained distinctions in one particular field i.e. science, poetry and music.

(Fig. 2)

The data in Table VIII reveals the significance of mean difference between high and low creative students with respect to their adjustment problems. The 't' values for social, emotional, home, financial and overall adjustment came to be 15.165, 14.472, 5.378, 4.298 and 12.823, respectively. These values are significant at 0.01 level of confidence. However, in one of the adjustment areas i.e. health, no significant difference was found. On the basis of the results, it may be inferred that creatives form a group in themselves with characteristic features of social mal-adjustment, emotional instability and also domestic dissatisfaction. In the area of health no such difference was observed. Further, no immediate financial problem could be related with high creativity though with low creatives it was a
problem. Coming to the overall adjustment, it has been found that creative students experience more problems than the students with low profile of creativity. This is also shown in Table VIII where the difference is found significant i.e. beyond 0.01 level of confidence.

On the basis of the results analysed above it can be stated that creative students experience more adjustment problems. In the light of these observations, hypothesis No.2, which reads as "High and Low Creative students differ significantly in their Adjustment Problems", stands partly accepted.

Researchers are not unanimous on the issue that highly creative people are necessarily maladjusted. But there are some studies which have shown that highly creative people are maladjusted with special reference to their social, emotional, home as well as overall adjustment (Pathak, 1989; Mohan, 1981; Kour, 1980; Sansanwal and Jarial, 1979; Verma, 1979; Asha, 1978; Jha, 1978; Sinha and Sharma, 1978; Halman, 1977; Nair, 1976; Joshi, 1974; Komarik, 1972; Barron, 1965; Kneller, 1965; Wallach and Kogan, 1965; Torrance, 1962).

There are no two opinions about the glaring fact
that a creative individual involves independent mind, non-conformity to group pressures and breaking out of mould and so he faces a lot of problems when differentiated with others. Pathak (1989) and Singh (1980) have found that high creatives are not properly adjusted in some areas of adjustment viz., emotional, home and overall adjustment. Kneller (1965) who worked in creativity field has remarked that "highly creative student is less adjusted to his fellows than the average one; is more interested in his own ideas than he is in popularity and acceptance. In the same vein, Mackinnon (1965), Goetzel and Goetzel (1962) and Greenacre (1958) have described creatives as maladjusted and lonely. Raychandhuri (1962) reported that the creative musicians were seen to have more discomforts in their homes.

Contrary to what has been said above, some studies have revealed that creatives are emotionally stable (Gupta, 1976; Pandit, 1976). They are socially well adjusted, have high social value and mix with people easily (Gulati, 1984; Goyal, 1974; Bhan, 1972).

Although Sandhi (1974) is not in agreement with the findings of the present study, yet he came to the conclusions that low creatives are better adjusted so
far as their emotional and social adjustments are concerned, but when the findings of Sandu (1974) are seen with respect to the dis-satisfaction of overall adjustment, the results are in line with the findings of the present study. Similar results have been reported by Dhar, (1987), and Gupta (1978).

An examination of Table IX (page 99) gives the information regarding the performance standards of high and low creative students. The table reveals that among high creatives 43.33% are 1st divisioners, an equal proportion of students as 2nd divisioners and a very small proportion i.e. 13.33% as 3rd divisioners. The same table shows the performance standards of low creatives viz; - 11.25% as first divisioners, 31.67% as second divisioners and the rest 57.08% as third divisioners. From these results it is inferred that high creatives excel in comparison to low creatives on their performance standard.

High and low creative students were further (see Fig.3) compared on their index of scholastic achievement (Table X). It was found that the two groups differ significantly with respect to their index of scholastic achievement. The
obtained 't' value is significant at 0.01 level of confidence. The mean difference favours the high creative group. This means that high creatives exhibit a higher scholastic achievement than low creatives.

On this basis it may be inferred that students whose creative potential is high are usually better achievers. In the light of the discussion of the results regarding scholastic achievement the hypothesis No.03, which reads as "High and Low Creative Students differ significantly in their Scholastic Achievement", stands accepted. These results are in line with the findings of some earlier studies conducted in this field (Chadha, 1987; Mishra, 1987; Singh, 1987; Asha, 1983; Jarial, 1981; Vijaylakshmi, 1980; Awasthy, 1979; Singh, 1979; Mehdi, 1977; Saxeena, 1977; Pandit, 1976; Jain, 1975; Bedi, 1974; Bagga, 1973; Lalithamma, 1973; Khiri, 1971; Torrance, 1969; Trivedi, 1969; Raina, 1968; Hassan and Butcher, 1966; Yamamoto, 1964; Getzels and Jackson, 1962).

Contrary to the findings of the studies cited above there are few studies wherein the investigators have reported that the scholastic achievement has no relationship with high level of creativity (Sharma, 1981;
Badrinath and Satinarayan, 1979; Singh, 1977; Flesher, 1963; Hallam, 1961). Sandu (1979) also found that when the effect of intelligence was controlled, scholastic achievement and creativity were found not to be significantly related, whereas Bagga (1973) reported that the students academic achievement in science was negatively related to their creativity scores on the Torrance Test of Creativity, but the relationship was not significant. Chadha (1984) has also shown that when the creative potential increases the level of academic achievement also goes in upward direction.

On the basis of what has been said above, it may be inferred that creative students have better scholastic achievement. In the present study the high level of creativity has been found to be related with high scholastic achievement (Table X). One reason for the better achievement may be due to the cognitive processes involved, both in creativity and scholastic achievement. It needs to be mentioned here that students who are creative are also above average in intelligence (Kneller 1965). Obviously, their scholastic achievement is supposed to be better as compared to the subjects with low level of creativity.
5.2 **Sub-Group Analysis of High Creative Groups.**

In order to find sex variations amongst the highly creative boys and highly creative girls, a sub-group analysis was also undertaken. The results thereof have been tabulated in the Tables (XI-XV) Chapter-IV.

A look at the Table XI reveals that in case of high creative boys majority of the subjects i.e. 68.13% have shown their inclination towards scientific area of interest. The same is true of high creative girl's group where 75% of the subjects have shown their tendency towards the scientific area of vocational interest. The pattern of vocational interest in case of the two groups of creative boys and creative girls, based on the predominance of a particular interest, is reported as under:-

<table>
<thead>
<tr>
<th>High Creative Boys</th>
<th>High Creative Girls</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Scientific</td>
<td>Scientific</td>
</tr>
<tr>
<td>2. Fine Arts</td>
<td>Medical</td>
</tr>
<tr>
<td>3. Literary</td>
<td>Crafts</td>
</tr>
<tr>
<td>4. Medical</td>
<td>Literary</td>
</tr>
<tr>
<td>5. Technical</td>
<td>Outdoor</td>
</tr>
<tr>
<td>6. Outdoor</td>
<td>Agriculture</td>
</tr>
</tbody>
</table>
It is worthwhile to note that both the groups of creative subjects have not expressed their option for sports and household areas of interest. Similarly, fine arts as one of the vocational areas of the interest is conspicuously absent in case of high creative girls. Since these subjects, particularly girls, are the first generation learners, besides their rural background, they have not shown a striking interest in fine arts. This interest is basically an art which finds nurturance in the midst of a congenial environment. In rural Kashmir the girls have been subjected to family chores and have never been encouraged towards music, art or painting. This may partly be due to cultural factors.

As reported earlier, the comparison of high and low creative groups (N = 240 in each case) has revealed that interest pattern for high creative subjects, irrespective of sex, is fine arts, literary and scientific. The sub-group analysis, on the other hand, has revealed that the high creative boys have the same vocational interest pattern as that of the general group. However, the high creative girls appear to have more inclination towards medical and crafts than fine arts and literary interests.
The comparison of high creative boys and high creative girls (Fig. 4, Table XII) was undertaken with the purpose of finding out significance of difference between the means of the two groups on ten areas of vocational interests. The results revealed that differences are significant at one percent level of confidence in the area of fine arts, medical, agriculture, outdoor and sports, whereas in the rest of the five areas viz., literary, scientific, technical, crafts and household, the differences between the means have been found to be insignificant. Taking the vocational interests of subjects area wise, the results show that high creative boys in comparison with high creative girls have a greater tendency towards fine arts, medical and outdoor fields. However, in the area of agriculture and sports it appears that the girls have the greater inclination than the boys. In rural Kashmir girls generally remain engaged in the family chores and also extend a helping hand to their parents in the outdoor activities. These activities include working in the agriculture fields, tending of cattle and the like. It is therefore, expected that girls in rural Kashmir have shown their inventoried interest in agriculture and sports. So the hypothesis No. 4 that "There is No
Sex Variation in The Vocational Interest of High Creative Group of Subjects”, stands partly accepted. Because both the groups i.e. high creative boys as well as girls have not shown any significant difference in the areas of literary, scientific, technical, crafts and household. Therefore, hypothesis No.4 is partly retained.

The results obtained above are in line with the earlier studies conducted in this field (Pathak, 1989; Vasesi, 1985; Singh and Mehra, 1981, Paramesh and Narayanan, 1976; Yeas and Pascal, 1974; Goyal, 1973; Drewdahl, 1964; Reid, et al., 1961; Barron, 1953). Pathak (1989) in his study revealed that high creative boys in comparison to high creative girls have artistic interest; further, the investigator has also found that boys (high creatives) have similar vocational interests as that of high creative girls viz. scientific, technical and household. Although similar results have been reported by Vasesi, (1985) and Singh and Mehra (1981), yet these investigators failed to establish a relationship of technical interests with high level of creativity. Joshi (1981) found that high creatives, irrespective of sex, have significantly higher interest in technical fields. Kumar (1978) in a study on
creativity and value orientation in school going adolescents has shown that high creatives possess significantly higher degree of scientific interest. The inferences drawn by the present investigator find support from Paramesh and Narayanan (1976) who have also established that high creative boys have a high interest in fine arts and literary.

Table XIII(Figure 5) gives information with regard to adjustment problems of high creative boys and high creative girls. The obtained 't' value is significant in one out of five adjustment areas i.e. health adjustment. This means that high creative boys in comparison to high creative girls are different in the area of health adjustment. The creative girls have been found to possess fewer problems of adjustment with regard to their health adjustment as compared to their counterparts. On the basis of the results obtained, after applying test of significance it is inferred that there is no sex variation in the adjustment of high creative boys and high creative girls. The sub-group analysis lends support to the finding that highly creative subjects, irrespective of their sex, are characterised by a specific pattern of adjustment.
With regard to observation made in the present study, it is established that there are no significant differences between the high creative boys and high creative girls. Therefore, the hypothesis No.5 which states "there is No Sex Variation in the Adjustment Problems of High Creative Group of Subjects" is retained. However, mention needs to be made with regard to the differences in the health adjustment as a sub-area where the boys seem to have same problem. The research evidence has also shown that these subjects are irritable and emotionally unstable (Zargar & Dhar, 1988; Pathak, 1989; Kour, 1980; Singh, 1980; Sinha and Sharma, 1980; Singh 1977; Misra, 1977; Pandit, 1976; Gupta, 1976; Nair, 1976; Kumari, 1975; Ahmed, 1969). It merits mention that Zargar and Dhar (1988) have found that high creative boys in comparison to high creative girls have similar adjustment problems like emotional and social. It has also been established by Pathak (1989) and Kour (1980) that highly creative boys experience emotional, social and family problems. Singh (1980) has also found that high creatives are emotionally disturbed and lack social contacts. Creatives, irrespective of sex, also possess less sociability, enjoy less company of others, experience difficulty to make
friends, are less sympathetic (Paramesh and Narayanan, 1982; Sinha and Sharma, 1980). Finch (1977) also observed that among the subjects from 9 to 16 years of age the highly creative subjects have much emotional and social problems. The investigator further says that the sex does not affect the adjustment of creatives with regard to social, home, emotional and total adjustment. Dasgupta (1976) has reported that highly creative subjects suffer more from parental relationships. Mackinnon (1962) while examining the life history of creative individuals observed that not all of them had happy homes and favourable circumstances and some had undergone brutal treatment at the hands of their parents. In the same vein, Drevdhl (1956) while examining some developmental and environmental factors in creativity reported that both creative boys as well as girls appeared to be unconcerned with other people.

Table XIV (Page 107) provides information regarding the performance standards of high creative group of subjects (boys and girls). The sub-group analysis reveals that in case of high creative boys the distribution of subjects in relation to performance standard is as under:
Further, the two groups of creative subjects were compared on their index of scholastic achievement. The results reveal (Table XV) that there is no significant difference between these two groups. On the basis of the above mentioned results it is inferred that sex, as a factor, does not differentiate boys and girls with regard to their scholastic achievement. In view of this observation the hypothesis No. 6, which reads, "There is No Sex Variation in the Scholastic Achievement of High Creative Group of Subjects" is retained. These results are in line with the findings of some earlier studies conducted in this area (Acharyulu, 1988; Singh, 1987; Venkateswaran, 1987; Vijaylakshmi, 1980; Sandhu, 1979; Dhailwal and Saini, 1976; Bedi, 1974 and Passi, 1971).

Acharyulu (1988) found that there is no sex difference in figural creativity and achievement of students. Singh (1987) revealed that sex makes a
difference in scholastic achievement of high and low creative students. In the same vein, Bedi (1974) has revealed that high creative boys have the same scholastic performance as low ones possess. But so far sex differences are concerned, high creatives have been seen to possess similar achievement.

Keeping in view the observation of the results of the present study, it can safely be concluded that sex does not interfere the scholastic performance of the high creative group of subjects.

**FACTOR ANALYSIS:**

The findings and interpretations based on factor analysis have been given below under two separate headings for high and low creative students for the two variables viz., vocational interests and adjustment areas.

(1) Dominant Factor of Interest of High and Low Creative Students;

(11) Dominant Factor of Adjustment of High and Low Creative students.
As mentioned earlier the investigator was interested to see the dominant vocational interests and adjustment areas of both the high and low creative students, so to accomplish this objective the investigator employed Thurstone's Centroid Method of Factor Analysis. Two factors were extracted and further extraction of factors in both the variables was not possible as the second residual matrix had more than half correlations in negative. The unrotated factors do not attach any psychological meaning until rotated loadings are calculated. For the calculation of rotated loadings, the investigator followed the method of Orthogonal Rotation. The formula used for determining the rotated factor loadings is given as under:

\[ I = (I_0 \times \cos Q - II_0 \times \sin Q) \]
\[ II = (I_0 \times \sin Q + II_0 \times \cos Q) \]

The unrotated and rotated loadings have been presented in tables XVI - XIX (Chapter 4th).

**Dominant Factor of Interest of High Creative Students:**

From the close inspection of table XVI it is clear that the first highest loadings comes against fine arts
and literary interest areas. The values of the loadings are .2289 and .1893 respectively. It means that high creative students are dominated by these two interests. It can also be said that high creatives are more interested in fine arts and literary activities. Since creative activities are associated with risky and non-conventional activities, so they accordingly reflect unusual choices like listening to music, enjoying the creation of others, photography art, designing and painting and perusing of literature (Tripathi, 1969, Windholz, 1968; Getzels and Jackson, 1962; Myden, 1959; Eiduson, 1958; 1957). This may be the reason that the dominant effect of interest among high creatives has been found with fine arts as well as with literary activities. Literary activities make an individual more creative because one remains busy in studying classical and modern literature. Further, fine arts provide an opportunity to produce novel things like, designing as well as enjoying the creation of others. Hence, this factor can be named as 'Art-cum-literary Factor'.

The table XVI also indicates that the highest leading for the second factor comes against scientific
and household activities. The values of the loadings are .7134 and .4814 respectively. It is clear that high creative group of subjects are dominated by the vocational interests like scientific and household. The results of the present study are in line with the studies conducted by Drevdahl (1964), Eidusion (1957). The second dominant factor can be named as 'Scientific-cum-household Factor'.

From the above results one can safely conclude that high creatives have a dominant interest in scientific activities as well as working in laboratories to conduct scientific experiments. It is an established fact that a scientist seeks, to unfold the secrets of nature, to understand the causes of things and phenomenon and also how to control nature for the enrichment of human life. This is possible only when an individual possesses scientific creative imagination and develops interest in the things around him.

**Dominant Factor of Interest of Low Creative Students:**

The close inspection of table XVII reveals that in case of low creative group of subjects the first highest loadings comes against medical and sports
interest. The values of the rotated loadings are .1604 and .1938 respectively. This means that the dominant interests of the subjects under reference are medical and sports. According to Getzels and Jackson (1962) and Tripathi (1969) people with low profile of creativity expose themselves to medicine, sports and hand work. This factor can be named as 'Medical-cum-Sports Factor'.

The table also indicates that the highest loadings for the second factor comes against agriculture and crafts. The values of the loadings for these two interest are .4990 and .5062 respectively. It is clear that low creative students are dominated by agriculture and craft areas of interest. Tanprabhat (1976) has also observed that students with low creativity have shown interest in conventional occupation areas. This factor can be named as 'Agriculture-cum-Crafts-Factor'.

**Dominant Factor of Adjustment of High Creative Students:**

A close scrutiny of table XVIII reveals that in case of high creatives the first highest loadings came against the area of home adjustment. The value
of the loading is .2434. This means that high creatives are influenced by the domestic problems. These subjects do not have good relationships with their family members i.e. they are not loved as well as cured for in an affectionate atmosphere of the family life. According to Stover (1974) a person's home is his castle. It is here that men and women live for comfort and romance, for love and tenderness, for growth and satisfaction. The function of the family is to provide love, to nurture and to support its members. Once the family conditions are normal and congenial; a balanced personality is developed.

In the present investigation (Table XVIII) it has been found that creatives are not satisfied with their home environment. Many other studies of the same nature support the present investigation (Kumar, 1981; Mackinnon, 1962; Torranace, 1962; Drevdhal, 1956). This factor can be named as 'Domestic Factor'.

From the close inspection of table XVIII it is clear that the highest loadings in case of high creatives for the second factor comes against emotional and social areas of adjustment. The values of the loadings are .7355 and .6022 respectively. It is thus concluded that high creatives are dominated by
social and emotional problems. A few previous studies conducted in this field also support the findings of the present investigation, i.e. creatives are full of tensions which leads them to maladjustment (Jarial, 1981; Gopal, 1975; Joshi, 1974; Torrance, 1969). High creatives are ranked higher in having novel ideas as compared to low ones. According to Torrance (1962) high creatives exhibit behaviour problems and as such they challenge the prevalent social structure. This factor can be named as 'Socio-emotional Factor'.

Dominant Factor of Adjustment of Low Creative Students:

Table XIX reveals that the first highest loading comes against the area of emotional adjustment. The value of the rotated loading is -.1987. Since the negative loading signifies favourable adjustment in a particular sphere, so it is clear that the low creatives are influenced by this area of adjustment. It can also be said that low creative subjects are not emotionally instable. They do not have any behavioural complaint. Earlier studies conducted in this direction reveal that individuals with low level of creativity
do not have emotional problems (Gupta, 1976; Pandit, 1976; Bhan, 1972). Keeping in view the obtained results and its discussion this factor can be named as 'Emotional Factor'.

Again, the table XIX also reveals that the highest loading for the second factor comes against social and home areas of adjustment. The values of the rotated loadings are \(-0.4776\) and \(-0.4142\) respectively. The loadings are in negative, therefore, it signifies favourable and good adjustment. It can be safely concluded that the subjects under reference i.e. low creative are dominated by these two areas of adjustment and do not have any complaint in developing good social contacts. Further, these subjects do have favourable domestic environment. They mix with others in society easily and even domestic affairs do not disturb them. The findings are in line with some earlier studies (Gulati, 1982; Singh, 1980; Sharma, 1971; Pandit, 1976; Bhan 1972). Hence this factor can be named as 'Socio-domestic Factor'.

Hence the hypothesis No.7 which states, 'the dominant factors of high and low creative students on vocational interests and adjustment bear no
similarity' stands accepted as it has been found that high and low creative students are not similar with respect to their vocational interests and adjustment.

From the above discussion one can present the dominant factors for both the groups of high and low creative students in the following tabular form:

<table>
<thead>
<tr>
<th>INTEREST</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Group</td>
<td>Ist Factor</td>
<td>II Factor</td>
</tr>
<tr>
<td>HC</td>
<td>Art-cum-literary</td>
<td>Scientific-cum-Household</td>
</tr>
<tr>
<td>LC</td>
<td>Medical-cum-Sports</td>
<td>Agri-cum-Crafts</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>ADJUSTMENT</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>HC</td>
<td>Domestic Factor</td>
<td>Socio-emotional Factor</td>
</tr>
<tr>
<td>LC</td>
<td>Emotional Factor</td>
<td>Socio-domestic Factor</td>
</tr>
</tbody>
</table>

HC - High Creative
LC - Low Creative