Chapter - I
INTRODUCTION

- Historical retrospect of Hindi Shikshan Training Colleges, equivalent to B.Ed.
- Role of Dakshina Bharat Hindi Prachar Sabha in the Field of Student Teacher Education and their Academic Achievement.
- Role of Dakshina Bharat Hindi Prachar Sabha Karnataka Branch.
- DBHPS B.Ed. Course Regulations.
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1.0 Historical Retrospect of Hindi Shikshan Training Colleges, Equivalent to B.Ed.

Hindi had a prominent place in the scheme of school education as one of the languages in “Three Languages Formula” in all the States and Union Territories in India. Karnataka State has been very liberal in encouraging Hindi in schools and colleges. Hindi is one of the languages to be passed at the end of standard X. as per the syllabus and curriculum requirements. The schools need qualified Hindi teachers. For a long time appointments to the posts of Hindi teachers in upper primary and secondary schools were made from amongst candidates who had passed Hindi-Ratna or all equivalent to B.A. In 1952 those who had passed the Hindi Prachars Course run by Dakshina Bharat Hindi Prachar Sabha Madras were appointed for the posts of Hindi teachers. Pedagogic training was not an essential qualification for the appointments.

Hindi Shikshak Course came into existence in 1953. This course was run by the Mysore Hindi Sahitya Parishad of Bangalore and the examinations were conducted by the Mysore Secondary Examination Board bangalore upto 1954-55. The Mysore Hindi Riyasat Samithis and the Mysore Hindi Sahitya Parishad continued the Hindi Shikshana Course. But in 1956 the State Government with drew the permission given to these institutions and the Government started the Hindi Shikshana Training Course at Mysore and two more colleges at Bagalkot and Gulburga in 1957-58 with the financial assistance from Central Government. After one year in 1959 the Gulburga college was shifted to Raichur but due to lack of sufficient strength the Bagalkot college was converted into Kannada Medical Shikshan Training College. In 1981 all the three training colleges were closed.
In 1983 the Hindi Shikshana Parangath Course of one year duration was started in Mysore by the State Government. During 1984-85 State Government gave permission to start the Hindi Shikshan Training College under the Management of Kannada Mahila Hindi Seva Samithi Chamrajpet, Bangalore and the examination of this course is being conducted by the Karnataka Secondary Education Board Bangalore.

In 1993-94 State Government constituted a committee under the Chairmanship of Sri. A. Ramakrishna Rao the Joint Director of Public Instruction Bangalore to frame a common syllabus for Hindi Shikshak course of one year duration. The State Government approved the syllabus and their course is now treated as equivalent to the regular B.Ed. course for the purpose of appointment of Hindi teachers. University graduates or its equivalent are admitted to this course.

Table - 1.1: Scheme of Study and Weightage of B.Ed. Examination

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Group A. (Theory)</th>
<th>Weightage</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Group and Subjects</td>
<td>Internal</td>
</tr>
<tr>
<td>1.</td>
<td>Principles and Practice of Education</td>
<td>20</td>
</tr>
<tr>
<td>2.</td>
<td>Educational Psychology and Measurement and Evaluation</td>
<td>20</td>
</tr>
<tr>
<td>3.</td>
<td>School Organization and Management</td>
<td>20</td>
</tr>
<tr>
<td>4.</td>
<td>Hindi Poetry</td>
<td>20</td>
</tr>
<tr>
<td>5.</td>
<td>Hindi Prose</td>
<td>20</td>
</tr>
<tr>
<td>6.</td>
<td>Linguistics</td>
<td>20</td>
</tr>
<tr>
<td>7.</td>
<td>History of Hindi Literature and Principles of Literary Criticism</td>
<td>20</td>
</tr>
<tr>
<td>8.</td>
<td>Teaching of Special Subject Hindi</td>
<td>20</td>
</tr>
<tr>
<td>9.</td>
<td>Teaching of Special Subject History or Geography or Kannada.</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td><strong>Group A. Total</strong></td>
<td><strong>180</strong></td>
</tr>
</tbody>
</table>
### Group B. (Practice in Teaching)

<table>
<thead>
<tr>
<th>1. Lesson in Special Subject</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>i. Hindi</td>
<td>100</td>
<td>100</td>
</tr>
<tr>
<td>ii. History or Geography or Kannada</td>
<td>100</td>
<td>100</td>
</tr>
<tr>
<td>2. Class work relating to practice teaching and observation of lessons</td>
<td>100</td>
<td>100</td>
</tr>
</tbody>
</table>

| Group B. Total               | 100      | 200   | 300   |

| Grand Total (A+B) Groups Together | 280      | 920   | 1200  |

At present the total numbers of Hindi Shikshan Training Colleges are 31. They are as follows:

1. Government - 1
2. Private Unaided Colleges run by Five Private Managements - 17
3. Private Unaided Colleges run by Dakshina Bharat Hindi Prachar Sabha, Madras - 13

All these courses are considered equivalent to B.Ed. Degree for the purpose of recruitment of High school Hindi teachers in Karnataka. None of the above 31 Hindi Training Colleges is aided by the State Government, however 4 colleges receive grants from Central Government. Each of these colleges has an intake of 60 sanctioned seats.

#### 1.1 Role of Dakshina Bharat Hindi Prachar Sabha in the Field of Student Teacher Education and their Academic Achievement - A Historical Retrospect

If competent teachers can be prepared, the likelihood of attaining desirable educational outcome is ensured to a great extent. The making of teachers needs to be given the highest priority in any form of national planning. It is a nation's dedication to academies rather than its affluence or technological dominance that leads to superior education. A sound teacher education programme is a crucial component of an effective educational
system. The quality of teacher reflects upon the quality of education. With the advancement in science and technology a number of innovations have been brought into make the education process more effective. However success of any educational innovation depends on the quality of the teachers, which in turn depends to a great extent at the quality of the teacher education programmes. Naturally each and every educational document of India since independence has put special thrust on the significance of teacher education and the need for improving it.

Education is related to socio-economic transformation of society. The teacher occupies an important place in the whole process of transformation. Hence it becomes imperative to constantly review the programmes of teacher education with special reference to national objectives, needs and aspirations of citizens and overall national development. This is to improve upon not only their work, efficiencies and skill but also their status, self esteem, work commitment and the sense of professional ethics. In the recent past teacher education had specific objectives. The objectives were to develop the teacher, his cognitive development, his knowledge in science and skills in language etc. The main thrust was particular subject such as Mathematics and the contents of the curriculum imbedded for teaching. In other words the main objective was transmission of knowledge, skill and cultural elements. So as to enable the teacher to understand and assimilate.

It is evident from the above account that the role of teachers in the past was to pass down to the younger generation the knowledge, experience, the values of the cultural heritage through the study of mythology and the classics of a study evolving society. But the role of a modern teacher has changed due to the changes that have taken place over years of progress and experimentation.

The last two decades of the nineteenth country proved to be so eventful that the teacher education became established as a substantial
The institutional structure diversified into normal schools, secondary training schools and training colleges run by state and private enterprises with well differentiated training inputs as well as procedural and certification details. The other recommendations relevant to teacher education in the Government of India resolution of 1904 were:

i) The equipment of training college should be as important as that of an arts college.

ii) The training course of graduates should be one-year university course leading to a university degree, while training courses for under graduates should be of two years.

iii) The theory and practice of teaching should be included in training courses.

iv) A practicing school should be attached to each training college.

v) Every possible care should be taken to maintain a connection between a training college and schools.

With the changed socio-economic context after independence and the revised role of education therein, a new concept of teacher education has emerged. The erstwhile concept was replaced by the more comprehensive concept of "teacher education". The teacher needed not only to be trained to perform a few skills but was to be educated to play various roles in a wider sense. As such, there was a need for a sound professional education for the teacher. Several commissions committees, study groups and such others were constituted after independence to look into the relevance, adequacy, appropriateness and efficacy of the education system in the country which were addressed with concern to the various issues regarding teacher education.

The university education commission has observed that while university standards could not improve unless the quality of teaching in schools and intermediate colleges improved, it was for the universities to
provide a continuous supply of highly trained and efficient teachers for these institutions. The commission recommended vacation refresher courses for in-service education of teachers. The commission stressed that teacher training colleges should be remodeled more time should be given to practice teaching and more weightage to practical examinations, proper schools should be selected for practice teaching in the training colleges, teacher educations should be recruited from those who possessed sufficient teaching experience, students with long teaching experiences should be admitted to M.Ed. course and professors and teachers in education should do their own research work on all India basis.

It was by the end of first half of the twentieth century that the term teacher training was substituted by the term "teacher education" with a view to making the concept more comprehensive. Mere training was felt inadequate in preparing the teacher for playing the multi-furious roles necessitated by the changing socio-economic context of the nation. The concern for quality in teacher education surfaced quite strongly in the post independence era.

The responsibility of secondary teacher education in India mainly lies with colleges of education/teacher colleges popularly known B.Ed. colleges affiliated to various universities. The universities are responsible for framing the curricula and syllabi, conducting examinations, awarding degrees and maintaining standards of these secondary teacher education institutions. Qualitative improvement of education at all levels repeated emphasis in the national policy on education in 1986 is inseparably linked with the quality of teachers which in-turn is linked with the way teacher education is organized.

Gandhi wished to render the will of propagation of Hindi in the South self reliant. In July 1927, all Karnataka Hindi Prachar Sammelana was held in Bangalore. Gandhi presided over the Sammelan. At this occasion it was decided that the will of propagation of Hindi in the South be bifurcated from
the Hindi Sahitya Sammelan Prayog and be entrusted to an independent institution. The newly organized institution was named Dakshina Bharat Hindi Prachar Sabha. The proposer of this was none other than Jamanlal Bajaj. The Dakshina Bharat Hindi Prachar Sabha was registered as an voluntary autonomous institution the same year, 1927. Dakshina Bharat Hindi Prachar Sabha Ek Parichay Sainiki 1999, Madras : D.B.H.P. Sabha 1999.

The wide spread impact of the movement of propagation of Hindi in the south accelerated the process of growth and expansion of the Dakshina Bharat Hindi Prachar Sabha day by day. With the expansion of the programme of teaching and learning Hindi several needs were on increasing. The sabha had to rise to the occasions and take steps to fulfill the needs even from the days of its identity as the south branch of Hindi Sahitya Samachar Prayog prior to its distinct identity as Dakshina Bharat Hindi Prachar Sabha. The programme of propagation of Hindi through the activities of the Dakshina Bharat Hindi Prachar Sabha caught the imaginative of the general public in the south and aspirates in large numbers began to be attracted towards the campaign. To bring out books needed for teaching and learning Hindi the sabha felt the need for having a printing press of its own. Hence it was setup in rented home or Tiruvellikkeri Madras.

As the awe of propagation and spread of Hindi increased the necessity for Pracharars in large numbers surfaced most. The sabha felt the need for preparing Hindi teachers through structurised training programmes. Accordingly the sabha opened a Hindi Prachar Vidyalaya school for Hindi propagators in a rented house or erode in 1922. In 1924 Hindi Prachar Vidyalaya was opened in Madras where subsequently young persons form all the four states of South India – Tamil Nadu, Andhra Pradesh, Karnataka and Kerala received training and engaged themselves in the term of propagating Hindi. The provincial branches of the Dakshina Bharata Hindi Prachar Sabha set up in 1937 were known as Pranteeya Hindi Prachar Sabhas of their respective states. Now they are recognised as Dakshina Bharat Hindi Prachar
Sabhas of the respective states. The head quarters of the Pranteeya Dakshina Bharat Hindi Prachar Sabhas are now situated or the places shown below.

- Tamil Nadu - Chennai
- Andhra Pradesh - Hyderabad
- Kerala - Ernakulam
- Karnataka - Dharwad

Hindi became the official language of the Indian union from the date of commencement of the constitution of India (26th January 1950). Propagation of Hindi in the Southern States was a dire necessity and a duty of the central government as content pleated in the articles 343-351 of the constitution. Keeping the above aims and objectives and the situations in view and also the noble awe done by Dakshina Bharat Hindi Prachar Sabha from the year 1918 the government of India declared the institution of national importance by an Act of Parliament No. 14 of 1964.

The sabha opened the awe of higher education and research in Hindi. On behalf of this institute literary and applied courses at post graduate level are being conducted. Regular classes for M.A., M.Phil., Ph.D., D.Litt., B.Ed. and M.Ed. are being conducted and degrees are awarded. The sabha also organizes translation courses, short hand courses and typing courses in Hindi. The sabha is conducting courses in computer education in Hindi at Madras and Hyderabad cities. At Hyderabad centre studies in Journalism and Library Science through Hindi Medium are taught. In all the four states of south institutes, higher education and research centres are opened. The Golden Jubilee of the Dakshina Bharat Hindi Prachar Sabha was celebrated on 29th and 30th April 1974. Hon. Late V.V. Giri the then President of India. Sabha also started a periodical known as Hindi Prachar Samachar. It has its own printing press with modern facilities. The objectives and propagation and spread of Hindi is to render the language powerful in use. The meaning of rendering the Hindu language powerful is to include in the language of culture the strength of the language of civilization.
The Hindi language would not acquire dynamism and strength as a universal language in the real sense until and unless the parlance of different branches of knowledge viz. Sociology, Psychology, Anthropology, Zoology, Chemistry, Physics, Mathematics, etc. is not carried through the medium of Hindi. Fusion of a language among the masses would be possible only when the language becomes medium of instruction at different levels of education. It is particularly so at teacher education level. The Dakshina Bharat Hindi Prachar Sabha has done well by starting Hindi Medium teacher education institutions popularly known as B.Ed. colleges (Hindi medium) run by the Dakshina Bharat Hindi Prachar Sabha in South India specially in Karnataka. The sabha is running following B.Ed. colleges in the state Karnataka.

1. Lal Bahadur Shastri B.Ed. College,
   113-114, S.C. Road, Sheshadripuram,
2. Rajeev Gandhi B.Ed. College,
   Dakshina Bharat Hindi Prachar Sabha,
   D.C. Compound, Dharwad – 580 001.
3. Dr. B. D. Jatti B.Ed. College,
   Dakshina Bharat Hindi Prachar Sabha,
   Hospital Road, Belgaum – 590 001.
4. B.D. Jatti B.Ed. College
   Dakshina Bharat Hindi Prachar Sabha,
   Bijapur.
5. Basaveshwar B.Ed. College
   Dakshina Bharat Hindi Prachar Sabha,
   Mysore.

In addition to B.Ed. colleges the sabha conducts several under graduate teacher training colleges offering “Shiksha Snatak” certificates to the trained candidates.
Teacher education course generally known as B.Ed. course conducted and run by the Karnataka chapter of Dakshina Bharat Hindi Prachar Sabha is a professional course having three major components: i) theoretical orientation; ii) school experience; iii) practical awe. Sound exposure to all the three aspects is a pre requisite for the preparation of a competent teacher.

Theoretical orientation in teacher education includes core courses such as philosophical, sociological and psychological basis of education. These courses aim at helping the teacher to develop a better understanding of the needs, interests and abilities of the learners and to create effective learning situations.

The norms and standards set by Karnataka chapter of Dakshina Bharat Hindi Prachar Sabha for regular institutional programmes of secondary teacher education leading to B.Ed. degree are presented and drawn by NCTE. These norms and standards are applicable for recognition of institutions, permission of courses and consideration of additional intake of seats.

1.2 Role of Dakshina Bharat Hindi Prachar Sabha Karnataka Branch

Notwithstanding anything contained in the University Grants Commission Act 1956 or any other Law for the time being in force, the Sabha may hold such degrees, diplomas and certificates for proficiency in Hindi or in the teaching of Hindi as may be determined by the Sabha from time to time.

Whereas the objects of the Institution known as the Dakshina Bharat Hindi Prachar Sabha are to make it an Institution of National Importance, it is hereby declared that the Dakshina Bharat Hindi Prachar Sabha is an Institution of National Importance.

1.3 DBHPS B.Ed. Course Regulations

Regulations, courses of study and scheme of examination for the Bachelor of Education (B.Ed.) Degree is as follows.
Regulation No. 1: Eligibility for Admission

a) Candidate should have scored at least 45% marks in aggregate in the Bachelors Degree (10+2+3) of a recognized university with at least two school subjects one of which must be Hindi.

b) If the candidate has not offered Hindi as a subject at the Degree level he must have passed the "Rashtrasabha Praveen" examination of D.B.H.P. Sabha or any other Hindi Examination recognized as equivalent to by the Sabha.

Note:
1) For SC/ST candidates also 45% in aggregate.
2) Graduates with Economics / Political Science / Sociology will have to offer "Social Studies".

Regulation No. 2

l) Admission will be made on the basis of merit which shall be determined by the marks obtained in the qualifying examination and a written selection test.

i. Selection Test - 80 marks

The selection test (written) shall be 1½ hours duration and shall consist of:

a) General Studies
   (20 questions carrying 1 mark each) - 20 marks

b) Hindi Language
   (30 questions carrying 1 mark each) - 30 marks

c) Translation - English to Hindi
   (10 sentences carrying 1 mark each) - 10 marks

d) Knowledge of second school subject (Any one)
   (20 questions carrying 1 mark each) - 20 marks
   (Social Studies/History/Geography/Kannada/Marathi/English/Maths/Physical Science/Biological Science)
II) Notwithstanding the score of a candidate as computed according to i) and ii) above, admission shall be made on the following criteria:

a) Applicants of the concerned state (i.e. applicants who have passed their first degree from a recognized university situated in that state viz., Karnataka, Tamil Nadu, Andhra Pradesh, Kerala.

b) Applicants from other non-Hindi speaking states.

c) Others

d) Teaching methods available in each college.

e) Reservation of SC/ST and other categories as per the Central / concerned State Government rules.

Regulation No. 3: Courses of Study – Group A

The courses of study for the Degree of Bachelor of Education shall extend over an academic year (July-April) at the conclusion of which there will be an examination comprising the following subjects:


2. Educational Psychology and Evaluation.

3. Education in Emerging India.

4. Educational Administration and School Management.

5. Information and Communication Technology.

6. Teaching Method – I (Hindi Compulsory)

7. Teaching Method – II (Optional). Any one of the following:
   - Kannada, Marathi, English, Mathematics, Social Studies, History, Geography, Physical Sciences, Biological Sciences.

Regulation No. 4: Practice Teaching – Group B

Teaching practice in the two teaching subjects under 3(6) and 3(7). A candidate has to teach 20 lessons (5 micro + 15 macro) in each of the two methods, under the guidance and supervision of the method masters. The teaching practice programme shall comprise 30 working days.
Regulation No. 5: Attendance

a) A student shall be considered to have attended for a year the prescribed courses of study if he/she has attended not less than 75% of the total number of working days.

b) The Kulasaehiva shall have the power to conclave shortage of attendance upto 10% on the recommendation of principal of the college concerned on payment of a condemnation fee of Rs. 500/-.

Regulation No. 6: The Scheme of Examination

<table>
<thead>
<tr>
<th>Group A</th>
<th>Internal Marks</th>
<th>External Marks</th>
<th>Duration of Exam</th>
<th>Total Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Foundations of Education and Educational Technology</td>
<td>20*</td>
<td>80</td>
<td>3 Hrs.</td>
<td>100</td>
</tr>
<tr>
<td>2. Educational Psychology and Evaluation</td>
<td>20*</td>
<td>80</td>
<td>3 Hrs.</td>
<td>100</td>
</tr>
<tr>
<td>3. Education in Emerging India</td>
<td>20*</td>
<td>80</td>
<td>3 Hrs.</td>
<td>100</td>
</tr>
<tr>
<td>4. Educational Administration and School Management</td>
<td>20*</td>
<td>80</td>
<td>3 Hrs.</td>
<td>100</td>
</tr>
<tr>
<td>5. Teaching Method - I</td>
<td>20*</td>
<td>80</td>
<td>3 Hrs.</td>
<td>100</td>
</tr>
<tr>
<td>6. Teaching Method - II</td>
<td>20*</td>
<td>80</td>
<td>3 Hrs.</td>
<td>100</td>
</tr>
</tbody>
</table>

(* 2 test and 2 assignments carrying 5 marks each)

Group B

A. Practical Examination

1. Teaching Method - I 1 Period 100
2. Teaching Method - II 1 Period 100

B. Teaching Practice 100

(20+20 Lessons as mentioned in regulation 5)

C. Other Activities
1. Observation of Lessons 10 100
   (15 in each method)
2. Preparation of Teaching Aids on a
   given unit 20 100
   (2 in each method) (2x2x5)
3. Measurement and Evaluation of
   Pupil Achievement (5+5) 10 100
4. Experiments in Psychology 10 100
   (5 Practical’s)
5. Review of Text Book 5 100
6. Seminar paper and presentation 10 100
7. SUPW 10 100
8. Red cross/Scouts/community service 10 100
9. Review of Text Book 5 100
10. Participation in Literary, Cultural, Sports Activities 10 100

Total 100

Grand total 320 680 1000

Question Paper Pattern

The Question Paper : Duration 3 Hours

Question No. One : Two out of Four to be answered.
(30 Marks) Each question carries 15 marks
   (Essay type)

Question No. Two : Four out of Eight to be answered.
(30 Marks) Each question carries 7½ marks
   (Short Answer Type)

Question No. Three : Five out of Ten to be answered.
(20 Marks) Each question carries 4 marks
   (Very Short Answer Type)
Regulation No. 7: Passing Minimum

A candidate shall be declared to have passed the B.Ed. degree examination if he/she obtains a minimum of 40% marks in the external examination (i.e. 32 marks out of 80) and an aggregate of 45% marks in each paper in Group-A and 45% in the Practical Examination of each of the methods of teaching and an aggregate of 45% marks in Group-B.

Regulation No. 8: Exemption

A failed candidate should be granted exemption from appearing for examination in subsequent attempts in the papers of Group-A in which he/she has passed as per regulation and shall be allowed to appear for only those papers in which he/she failed to get the minimum marks prescribed therein.

Regulation No. 9: Classification of Successful Candidates

Successful candidates will be classified as follows:

45% to 49% in the aggregate – Third Class
50% to 59% in the aggregate – Second Class
60% to 69% in the aggregate – First Class
70% and above in the aggregate – First Class with Distinction

Regulation No. 10: Recounting and Revolution

A candidate may apply for recounting of marks or revaluation of papers within 30 days from the date of announcement of result of the particular examination remitting a fee of Rs. 50/- for recounting and Rs. 500/- for revaluation per paper. The application should be routed through the principal of the concerned college.

Regulation No. 11: Review Boards

With a view to bringing about transparency in the internal assessment of the two groups in general and Group B in particular, the Sansthas may
constitute one or more review board with three members who will visit the colleges for the purpose.

Methods of Teaching

I. Objectives

1. To enable the teacher to know that the language is a skill subject and that it is to be taught by practice.
2. To enable the teacher to know the skills of language teaching and use them while teaching.
3. To enable the teacher to know the position of mother-tongue and its importance.
4. To enable the teacher to know the methods of teaching mother-tongue and to make use of them effectively.
5. To enable the teacher to teach the students to speak Tamil/ Kannada/ Telugu/Malayalam/Marathi with a fluent and appropriate vocabulary.
6. To enable the teacher to develop in children the power of right expression in speech as well as in writing.
7. To enable the teacher to create interest and develop healthy attitudes among children towards Tamil/Kannada/Telugu/ Malayalam/Marathi language and literature.
8. To enable the teacher to have a mastery over the techniques of classroom teaching with special reference to Tamil/ Kannada/ Telugu/ Malayalam/Marathi.

II. Syllabus

1. Thought and language, importance of language in communicating role of languages. Place of Tamil/Kannada/Telugu/Malayalam/ Marathi in the education of child.
2. The problem of languages in India, mother-tongue as the first language and as medium of instruction.
3. Aims and objectives of teaching Tamil/Kannada/Telugu/ Malayalam/ Marathi in medium of thought, communication of ideas, evasions and experience, means of literary appreciation and creative expression, cultural and practical aims of teaching above languages.

4. Methods of teaching in traditional and modern methods by way of play way, project, Dalton plan, dramatization, supervised study, use of these methods in primary and secondary schools.

5. Oral awe importance if clear and correct speech difficulties of pronunciation, conversation, recitation, storytelling, dialogue, dramatics, narration, description, explanation, exposition, discussion, debate and speeches.

6. Reading – creating interest in reading different methods of teaching beginners to read, alphabet, “look and say” sentences and study methods, selection and expansion of vocabulary, loud and quiet reading, intensive, extensive and supplementary reading.

7. Written copy – writing as a form of expression – transcription, dictation, copy writing.


9. Teaching of other terms of literature, adaptation of method for teaching essay, drama, novel and short stories.

10. Teaching of composition, oral awe leading to written with, forms of composition – essays, stories, letters, comprehension, exercises, passages for précis, writing and paraphrasing, the use of group techniques-correction and making.

11. Grammar – Aims of teaching grammar, the place of formal grammar and functional grammar in relation to text books used.

12. Hand writing and spelling, stages of instruction materials used, features of good handwriting, spelling games and remedial measures, methods of teaching hand writing and spelling.
13. Translation – Aims and objectives – its practical and linguistic utility features of good translation.

14. Instructional material in teaching southern languages, flash cards, order cards, pictures, word building, libraries, literary associations, publications, audio-visual aids.

15. Lesson planning and presentation, criteria for criticism and evaluation of language lessons.

16. Language teachers their equipment – general attainment and professional attainment.

17. Organization of language teaching in schools, the syllabi of various classes, scheme of work, timetable co-ordination, notes of lessons.

18. Principles of preparing text books in detailed prose and poetry non-detailed prose, grammar and composition, principles of reviewing books, evaluation of existing text books.

19. Place of reading rooms and libraries in learning languages. Experimentation and research in languages.

20. Testing student achievement in language objectives and methods. Different types of exams orals, written, internal, external, quarterly, annual, preparation of question paper, design blue print, weightage, chart, scoring key types of questions.

21. Seminars and discussions.

22. To develop the student teacher:
   i) All understanding the goals of Indian Education.
   ii) All understanding educational concept.
   iii) The ability to examine critically various educational processes.
   iv) The ability to offer philosophical, sociological, technological and economic explanations.

1.4 Concept of Creativity

Creativity is not simply an art bestowed on certain individuals by God. It is rather an ability which all individuals possess to some extent.
Theoretical as well as empirical discussions have brought out different types of creativity as distinguished by Mackinnon (1962). One type of creativity is expressed in the words poets, novelists, playwrights, composers, etc. In this type of creativity is where the product is related to the creator, or his inner state. Another type of creativity is where the product is not related to the creator or his inner state. Rather he acts as mediator between externally defined needs and goals. This type of creativity is expressed in the research work of scientists, engineers, chemists, biologists, etc. There can be many types of creativity expressed by individuals. Creativity may be represented in the works of painters, sculptors, performers, etc. In other words, tinge of creativity can be observed in every activity of mankind.

The researches done over decades have also shown that creativity does not exist as general creativity alone, rather it concerns specifically to specific fields. Freeman (1976) observed that creative abilities exist in several fields, each of which has common elements with others, and each has its specialized abilities as well as elements. Roe (1953), Cattell (1959) and Kubie (1965) have pointed out the need to study creativity in different fields. Guilford and Hoepfner (1971) stressed the same thing, when they pointed out that 'specialization in art, music, shop work or commercial subjects undoubtedly calls for quite different combination of (Structure of Intellect) abilities and aptitude score summation of different composition'.

The scientists, technicians, businessmen, etc., all have creative talent that pertains to their specific fields. Similarly, poets, novelists and writers display appellant peculiar type of creativity in their writings that can be called as language creativity. It is expressed through words and ideas in the form of stories, novels, dramas, poems and writings. It is not essential that every novelist, playwright or poet shall invent or create altogether new subject-matter in his writings. They may catch some hints from historical, mythological and folk literature and make them the subject-matter of their writings. They, then, provide these substances/subjects appellant new shape
through the use of their creative potential. In other words, they establish new relationships between different ideas, imaginations and thinkings and create a poem, writings, novel, etc. which seems original or creative writing. This process of creativity is called as language creativity.

1.4.1 Creativity and Teacher Education

National Policy of Education (1986) quotes "Life in the coming decades is likely to bring new tensions together with unprecedented opportunities. To enable the people to benefit the new environment will require new designs of human resource development. The coinage generation should have the ability to internalise new ideas constantly and creativity " . The nation has laid appellant stress on creativity in Education. Many Principals, teachers and parents would readily admit the needs to promote creative abilities in children. Then how can one bring about a change in respect of teaching learning process in developing creativity? It seems that one must begin with the teacher. The creativity of the teacher needs to be stimulated so that teacher’s class-room behaviours and approaches to topics of learning are to be influenced by creativity.

The NPE places complete trust in the teaching community. It calls for a substantive improvement in the conditions of work and quality of teacher’s education. The policy also emphasizes the teachers’ accountability to their pupils, their parents, and the community and to their own profession. The strategy of implementation of NPE in regard to teachers and teacher education will consist of a variety of measures with substantial up gradation in the quality of education. The responsibility for Secondary Teacher Education would continue to rest with colleges of Teacher Education”. The responsibility of Teacher Education institutions with context to today’s needs is quite critical. Lyton (1971) quotes in his book Creativity and Education “If we want to stimulate creative change in school system we must begin not
with the methods but with the persons who make up the institution and get them to change themselves”.

Before any strategy is introduced at any level stimulate creativity, it is relevant to relate it to the existing, needs of the pupils. Needs for stimulating creativity are many and are well quoted in many textbooks and journals by researchers, psychologists and educationalists. The needs change according to time. The modern needs to develop creativity are different from the ones which were found necessary twenty years ago. If we keep in mind our aims of education, which stress productivity, modernisation and world fellowship, then the needs to develop creativity of pupils at teacher education level should be geared with these aims of education. Therefore, the investigator has discussed the new needs which have emerged to develop creativity in teachers and pupils.

1.4.2 Need of Productivity and Global Leadership

The rapid expansion of scientific and technical fields and the spirally rate of change within them, has created may puzzling some problems for the society at large and the technical community in particular. The expansion on technical innovation has drawn attention to the fact that a very small number of the working scientists and engineers are responsible for most new ideas. Workers with developed creative gifts are in very short supply and great demand. These facts suggest not only the needs to review what is now being taught with the aim of enhancing the creative ability of students and developing skills which might remain productive longer, but also the importance of considering what the educational system can contribute to the periodic academic updating of creativity. Winer reported in his book “Creativity and Learning”, “We should explore what techniques can best be applied to educating for creative productivity”. Edwards and Sproull (1984) in their article on “Creativity: Productive Gold Mines?” have given appellant
new dimension to one of the needs of the modern world”. Creativity enhancement can increase productivity by

a) Improving the quality of solutions to problems.

b) Speeding innovation that is rewarded economically in the market place or through enhanced production of service.

c) Upgrading personal and group effectiveness.

The benefits of creativity development have been recognized by educators, trainers, and managers. Creativity research and training indicate that they may be struck a goldmine.

Today different processes and approaches to creativity improvement have been developed for specific target groups involved in advertising, marketing research and development. Creativity is closely related to productivity hence many organizations are committing more resources to improving the creative contributions of their members. Bludorm (1985) in his article on “Creativity Number one leadership talent for Global Future” quotes “The current global, political, environmental, economic, social and technological complexities call for an appellant new variety of leadership for the earth. Further there was appellant growing sense that if schooling is to prepare leadership and followership for future global tasks, it is first necessary to predict the talents or qualities that would best accomplish those tasks”. His study in the form of dissertation suggests that creativity is perceived by representative populations of society to be a top priority talent for leadership in the advancing global age. Vandam (1983) in Edition of Future’s Digest quotes about—“Urgently required leadership that takes us not only beyond our reason but also beyond Time”. Additional findings provide further details to the question of effective leadership for the global age and to the connection to creativity. The scarcity of leadership in world affairs expressive of global and futuristic researchers and trainers has recently recommended many interventions to improve organizational creativity. A nearly unanimous consensus is that such interventions should focus on
reducing barriers to creativity training in problem definition, problem solving, improving communication skills and participative management styles.

Most authors in the creativity filed believe that interventions should also include greater management support of creative responses, methods for increasing organisational and personal self esteem and training to improve skills in counseling and non judgmental listening, mental flexibility and imagery perspectives are a matter of observation. The cause of peace in a striking inter related globe demands new talents of insight and vision. Attention by educational and business communities to the development of creative potential and problem solving talents needs to accelerate. Groups and organisations discover creative team work. States and nations likewise move from absolute nationalism to an awareness of the inter connections of global family. As the global society advances into levels of community then it has to share environmental, economic, social, technological and political activities. For this, sharing new levels of leadership is being evolved. To meet the challenges of an increasingly complex and interactive society we need creative leadership.

If our teachers could learn to domesticate creativity and enhance it in their pupils, they can increase a number of creative persons in our midst by about four folds. Children do possess special resources and talents which can be utilized for the future productivity and global leadership. Teachers should be equipped to recognize and utilize these resources of their pupils. Professionally this would require acquisition of an application of knowledge of skills and attitudes conductive to fostering creative behavior in children. Mohan (1983) quotes “creativity is used as a central force to improve learning and teaching, Science teaching and learning both are important and are intertwined, creative teachers' performance tends and students expand potentialities for creativity”. Shiles (1970) said that teachers with general
understanding of creative behavior and creative teaching help every child to learn creativity, to grow creativity and to live creativity.

To make teachers realize the importance of creative teaching and learning processes in the classrooms, there is need to make them understand the significance of identifying and encouraging creative behavior in children and plan their teaching strategies. Accordingly various programmes have been suggested for the teachers to put to use the development of creative thinking so that research results can be transformed in to action, Denmark and Macdonald (1967) found the available research on teacher education to be extremely scanty and in many areas nonexistent. Peck and Tucker (1971) surveying the literature for the period 1955 to 1971, found all, too many examples still inadequate research designs or inadequate reporting.

1.5 Creativity

Creativity was believed to be a gift of God for long to be found in highly talented people and geniuses. Creativity was regarded as a rare quality of distinguished individuals. A Creative person has an inborn talent. For a long time creativity was considered to be associated with artistic individuals who have been distinguished in various fields as painters, sculptures, or writers. Thus creativity was for a long time to be artistic in nature and it was namely usually associated with such pieces of work.

Creativity is the ability which is most valued in all societies. It is perhaps a gift of nature. It is an ability to bring something new, something original, something useful, something excellent that enriches the social and cultural life. It is well known that a skill if present can be cultivated and improved upon by suitable training creativity, problem-solving and such other activities are skills which can be cultivated and improved by suitable training procedures. The classroom and the teacher in this context play a significant role in promoting and nurturing creativity.
Creativity research has like most other research programmes passed through different phases Phase-I mark the beginning of interest in creativity with Guilford’s first publications Phase-II marked the period of intense enthusiasm and construction of several tests. Phase-III a stage of critical assessment of the work. This phase is marked by sharp controversy and it is hoped that someday we would see the light and move in a faithful direction after spending enormous work perseverance and time in this pursuit.

All the Psychological Literature up to 1950 dealt with creativity despite the fact that it is one of the most complexes of human behavior and should be of great interest to psychologists. The rapidly changing society is beaming more complex.

Silbermann (1970) to be practical on education should prepare a man for works that does not get exist and whose nature cannot even be imagined. This can be done only by teaching children how to learn and by giving them the kind of intellectual discipline that will enable them to apply man’s accumulated wisdom to new problems.

Barron (1969) Creativity may be defined quite simply as the ability to bring something new into existence. Since human being are not able to make something and of nothing. The human act of creation always involves a reshaping of given materials. The new form is something made by the reconstitution of a regeneration from something old.

Guilford (1955) had proposed S-I Model of Intellect tried to describe creativity to involve divergent thinking to a very large extent.

Guilford (1970) had called this ability the “F” Factor, which connotes fluidity and flexibility. In the 1960’s enormous interest was aroused in studying creativity.
Jackson & Messick (1965) had drawn attention to comparison between intelligence and creativity. They suggested 4 major criteria to identify creativity. Unusualness, appropriateness transformation of material or idea to overcome conventional constraints and condensation.

Freedom (1976) observed that creativity ability exist in several fields each of which has common elements with others and each has its specialized abilities as well as elements. Roe (1953), Cattell (1959) and Kubie (1965) have painted out the need to study creativity in different fields Guilford and Hoepfner (1971) stressed the same thing when they painted out that specialization in art, music, shopwork or commercial subjects undoubtedly calls for quite different combination of (Structure of intellect) abilities and aptitude score summation of different composition. The scientists, technicians, business etc. all have creative talent that pertains to their specific fields. In the same way novelists writers and poets presented a type of creativity in their writings that can be called as language creativity. They expressed through words and ideas in the form of stories, novels, poems and dramas. It is not true that all the poets’ novelist and writer shall invent or create altogether new subject matter in his writings. They may catch some hints from historical, mythological and folk literature and make them one subject matter of their writings. They provide these subjects a new stage through the use of their creative potential. In other words, they establish new relationship between different ideas. Imagination and thinking and create a poem writing a novel etc. which seems original or creative writing. This process of creativity is called as language creativity.

1.6 Language Creativity

The definition of language creativity, like that of general creativity, depends upon the ways of defining it. Creativity has been viewed by Guilford (1956) as divergent thinking in his famous structure (S.I) of model. According to him, creativity is, by no means, a unitary trait but is rather a
collection of different component abilities and other traits. Divergent production abilities plus the redefinition abilities of convergent production category and sensitivity to problems which fall into evaluation category constitute creativity. According to Passi (1972), creativity is a multi-dimensional attribute, differentially distributed among people and includes chiefly the factors of seeing problems, fluency, flexibility, originality, acquisitiveness and persistency. Torrance (1966) conceives creativity as "a process of being sensitive to problems, deficiencies, gaps in knowledge, missing elements, disharmonies and so on; identifying the difficulty, searching for solutions, making guesses, or formulating hypothesis about the deficiencies, testing and retesting these hypotheses and possibly modifying them; and finally communicating the results". Similarly, language creativity may also be defined as Multi-dimensional attribute that is differently among the people and includes chiefly of fluency, flexibility, originality and elaboration.

(a) Fluency: It refers to a rapid flow of ideas and tendencies to change directions and modify information. The greater the number of ideas a person generates on a particular topic or subject-matter, the more creative he is considered on a specific task. In other words, it is a quantitative representation of the ideas. The fluency may be counted in three ways- ideational fluency, associational fluency and word fluency.

(i) Ideational Fluency: It denotes skills in generating quantity of ideas in a language context. It concerns only with the number of relevant ideas, not with the quality. The free expression of ideas encouraged and quality is not the main concern.

(ii) Associational Fluency: It is the ability to produce many relationships or meaningful associations with a given idea or word. It is evidenced by the quantity of synonyms a person can attack to any familiar word that has many meanings. It indicates the production of ideas or words from restricted areas.
(iii) **Word Fluency:** It is linked with only word. It is the generation of words of specifically required epithets.

**(b) Flexibility:** The skill of being able to discontinue on existing pattern of thoughts and shifts to new patterns is called flexibility. In flexibility, ideas flash in new direction and a person writes as many points as his imagination can project. It refers to the number of different kinds of ideas a person thinks when faced with a problem. It indicates the number of distinct ways an individual can respond to a stimulus. Thus it is also the quantitative representation of the ideas.

**(c) Originality:** It means the 'uncommon or rare'. It indicates uncommonness or newness in the ideas. The more uncommon, original and infrequent, ideas are, the more likely these are to be judged creative. In language creativity, this factor counts the number of responses judged to be clever, witty and pithy. In other words, it represents the ideas both qualitatively and quantitatively.

**(d) Elaboration:** This means 'building upon given information' to round out a structure, to make it more detailed or to explore new directions. In language creativity ability to elaborate is indispensable in putting creative ideas. It is an ability to elaborate on a theme or creative insight. It refers to expanding and combining activities with higher thoughts. It shows production of detail steps, variety of implications and consequences that can be quantitatively and qualitatively measured.

Language creativity is of a nature that permits freedom of responses both qualitatively and quantitatively for measuring different dimensions or divergent thinking.
1.6.1 Measuring Language Creativity

There are five subsets in language creativity to assess the aforementioned factors. These are (a) Plot Building, (b) dialogue Writing, (c) Poetic Diction, (d) Descriptive Style, and (e) Vocabulary Test.

(a) Plot Building: This subset is based on Guilford’s (1952) ‘Multiple Story Plots’. In plot building, free play of imagination is encouraged. In order to provide with this opportunity and to exercise the imaginative ability, the students are asked to write or complete the story according to the given situation, title or theme, by projecting new ideas. For this purpose, different types or hypothetical situations can be provided to the students. These are: (i) story construction on a given popular proverb (ii) story construction on a given situation (iii) story construction on a given title (iv) story with two endings i.e., comedy and tragedy both (v) story on a given situation based on imagination (vi) story construction on modernizing the classical theme in the context of present social system and (vii) suggesting title for a given story or a short story plot.

(b) Dialogue Writing: This is based on Guilford’s (1952) ‘Multiple Emotional Expression’ and ‘Multiple Social Problems’. The subset is concerned with writing witty and crisp dialogues between two persons. Expression of feelings, thoughts, attitude and emotions are made through conversation between hypothetic roles. The process of dialogue is initiated by asking the individuals to think on a particular environment and write dialogues representing that situation. The process helps in writing plays.

(c) Poetic Diction: The pattern of this subset is based on Guilford’s (1952) ‘Expressional Fluency’ and ‘Word Pair Revision’. It is concerned with composing a poem. The individual composes a poem in any form and size he likes. The poem carries new ideas projecting the elements of humour. The individual can think of different situations in order to exercise the imaginative
ability. The constituents of this ability are (i) poem construction on a given topic (ii) writing parody on given two lines of a particular poem and (iii) poem construction from a given rhyme words.

(d) **Descriptive Style**: This subset is based on Guilford’s (1952) Controlled Association. The individual describes the given topic based on imagination, observations, emotional experiences and comparison. Sometimes the situation is also described with respect to situation analogous.

(e) **Vocabulary Test**: The subset is based on Guilford’s (1952) ‘Expressional Fluency’, ‘Controlled Fluency’, ‘Multiple Grouping’, ‘Word Pair Revision’ and ‘Word Fluency Test’. It is concerned with vocabulary of the individual. The individual may write meaningful words from a (i) given word and (ii) given numerical number. Besides this, the individual can write prefix and suffix letters and match attributes or qualities of two objects. The stimulus for this purpose may be attained from incomplete sentence or a word to give secondary meaning.

Language creativity is not much different from general creativity except for the aspect of elaboration which is specifically related to it. Another important feature of language creativity is that it can be objectively measured on the basis of different subsets impregnated in it. Because of these two features, a hunch is made that it can be attained by individual at different levels, if proper environment is created, as is claimed in case of general creativity. There is a need to test this hunch empirically. The attainment of language creativity can be thought if its process or functioning is known. Various researches and psychologists have given thought to the process of creativity.

1.6.2 **Process of Creativity**

Creativity has been seen in various ways. Rhodes (1961) analysed around fifty definitions of creativity and classified them under four categories
i.e., in terms of (a) person (b) process (c) press and (d) product, Mackinnon (1968), however, categorized it into four categories viz., (i) the creative process, (ii) the creative product, (iii) the creative person, and (iv) the creative situation. The same needs to be looked into so that operationalization of particular teaching method can be visualized.

1.6.3 Creativity as a Product

Definitions in terms of product refer to the creativity expressed in action e.g., building designed by architects, books written by writers, theories prepared by investigators, painting made by the artists, etc. A good number of researchers like, Adler (1927) Sharpe (1930), Worthmeir (1945), Stewart (1950), Thurstone (1952), Dravedahl (1956), English and Horace (1958), Maslow (1962) and Kavolis (1964) have defined creativity as a product. According to the definition of these researchers, creativity is the capacity of the individuals by which something new is produced, an idea or an object including a new form or arrangement of old elements.

1.6.4 Creativity as a Person

Definition in terms of ‘person’ refers to the person who creates, that is in terms of physiology and temperament including attitudes, habits and values. Researchers like Andrews (1961), Golann (1963) and Guilford (1963) defined creativity in terms of person. According to the definitions of these researchers, creativity is a combination of aptitude factors and disposition that enables a person to use his importance in novel ways.

1.6.5 Creativity as a Press

Press means the interaction between human-beings and their environment. Researchers like Brien et al. (1953), Vinack (1960) and Maslow (1962) defined creativity in terms of ‘press’. According to the definitions of these researchers, it is the environment that initiates the individual for certain creative activities. The creativity is identified as openness to experience.
1.6.6 Creativity as a Process

Definitions in terms of 'process' refers to the act of the mind that calls in to play, motivation, perception, learning and thinking. Researchers like Spearman (1930), Hebb (1949), Stein (1953), Harman (1958), Mackinnon (1960), Gordon (1961), Yammato (1964), Barchillon (1965), Torrance (1969), Hurlock (1972), etc., defined creativity in terms of process. According to these definitions, creativity is a mental process of association or generation of ideas in relation to varied stimuli. Furthermore, it refers to the relative strength of ideas between different levels of mental function i.e., conscious, unconscious and subconscious processes.

The researchers like Wallas (1926), Reichernback (1938), Helmholtz (1958), Gordon (1961) and Osborn (1963) described creativity in a variety of ways.

Wallas (1926) described creativity in terms of Preparation Incubation Illumination and Verification. 'Preparation' is the stage during which no conscious thought is devoted to the problem but work still continues at unconscious level. 'Illumination' is the stage during which the 'happy ideas' occur together with the psychological factor that immediately proceeded and accompanied its appearance, and 'verification' is the stage during which the validity of the idea is tested and reduced to exact form.

For Reichenback (1938) and Kris (1953), creativity has three phases i.e. Inspiration, Elaboration and Communication. During the 'inspiration' phase, the creative individual is 'driven' to an exceptional state. Thoughts or images tend to flow things appear in the mind of which he never seemed to have known. 'Elaboration' is characterized by labour, concentration and endeavor. And the 'communication' stage is based on the factors involved in presenting the final product to others.
Helmholtz (1958) described it as consisting of saturation, incubation and illumination. 'Saturation' consisted of the gathering of the data, facts and sensation to serve for the development of new ideas. 'Incubation' occurs without conscious effort and involved shifting the material about and making new combinations. 'Illumination' occurs when the solution of some concept of the end state comes to mind.

Osborn (1963) thought creativity to be consisting of seven stages-orientations, preparation, analysis, ideation, incubation, synthesis and verification. In 'Orientation', the problem is defined and it ultimately aids in solving the selected problem. During 'Preparation', the facts and all relevant material is gathered. In 'Analysis', what has been gathered is studied and analyzed. 'Ideation' is the stage in which tentative solutions are produced. During 'Incubation', conscious effort is suspended but unconscious effort continues. 'Synthesis' is the stage which involves putting the parts together. In 'Verification', solutions developed are checked against the problem to determine whether they work.

According to Taylor (1975), hierarchical levels of creativity from lowest to highest are as follows (a) Expressive creativity, or the development of a unique idea with no concern about its quality (b) Technical creativity, or proficiency in creating products with consummate skill, as in shaping a Stradivarius violin, without much evidence of expressing spontaneity (c) Inventive creativity, or the ingenious use of materials to develop new uses for old parts or new ways of seeing old things, as in the case of inventions such as the telephone or incandescent of new basis ideas (d) Innovative creativity, or the ability to formulate departures from established schools of thoughts as alternatives and (e) Emergenative creativity a rarely attained quality of excellence since it incorporates the most abstract, ideational principles in a field of productivity.
Stein (1967) preferred to describe the creative process as consisting of three stages: hypothesis formation, hypothesis testing and communication. 'Hypothesis formation' starts after preparation and ends with the formation of a tentative idea or plan. 'Hypothesis Testing' involves determining whether or not the idea will stand-up under careful scrutiny and testing. 'Communication' involves presenting the final product so that others may react to and possibly accept it.

According to Baquer Mehdi (1977), at least five levels of creative thinking have identified and these are: (i) expressive level (ii) productive level (iii) inventive level (iv) innovative level and (v) emergent level. These levels are the same as given by Taylor (1975) and Osborn (1963).

Gordon (1961) defined creative process as the mental activity in the problem stating and problem solving situations where artistic or technical inventions are the results. He described creativity as five psychological states of mind. These states of mind, he thought, were basic to creative process and he believed that if individuals understood these psychological basis, can use these basis to analyse the steps in creativity to promote greater creativity. The psychological states of mind are (i) detachment and involvement (ii) deferment (iii) autonomy (iv) speculation and (v) hedonic response.

'Detachment and involvement' means when a person is working on a problem, it is necessary to detach them from their present activity and to involve them in a new problem. 'Deferment' helps an individual to defer in completing the task by not choosing the easiest answer, rather moving to more complex ideas. After the person has deferred the easy solutions, he is engaged in the next stage that is 'speculation'. These are new possibilities and new ways of looking at the problem. Finally, return to the 'autonomy' of the creative process which allows the student to form a solution, one that incorporates the ideas drawn from the other activities. The last stage 'hedonic responses' is a subtle feeling traditionally knows as inspiration or intuition.
According to Gordon (1961), these psychological states of mind are interrelated and these must be present in-order for an individual to move through the creative process and make the breakthroughs that contribute to a final solution.

The process of creativity advocated by Gordon seems to be more appropriate as the basic assumption, behind it is that individual can understand the five psychological states of mind. Because of understanding, he can analyse the steps in creativity. In other words, individuals can be trained in analysing the process of creativity so as to promote greater creativity.

1.7 Teaching for Creativity

Creativity as advocated by Gordon is a conscious process and like other abilities, it can be developed through conscious efforts of the teachers. A large number of teaching methods have been tried out by the researchers for developing creativity. These can be classified as (i) Intuitive techniques (ii) Structural techniques and (iii) Imaginative techniques.

(i) Intuitive Techniques: In these techniques, the person has no conscious awareness to solve the problem. To seek creative solutions, one arrives at the answer quite intuitively and gets new ideas. Through these techniques, novelty can be achieved in a variety of ways. Many methods can be included in these, such as (i) intuition (ii) inspiration (iii) serendipity (iv) altered state of consciousness (v) mediation.

(ii) Structural Techniques: Structural techniques are those that mostly require the exercise of convergent thinking skills to seek creative solutions. These creative thinking skills are: defining the terms, identifying the constraints or requirements of the problem, establishing criteria for evaluating solution, analyzing the problem into its components, reasoning from facts, etc. There
are several methods under this category in which a researcher tries to structure the problem to seek creative solution through convergent thinking skills. These are: (i) Heuristic (ii) Restructuring (iii) Random stimulation (iv) Paksha (v) Check listing (vi) Attribute listing (vii) Morphological analysis (vii) Forced relationship (ix) Role playing and (x) Focused association.

(iii) Imaginative Technique: Imaginative techniques are those that help to recast the problem in terms of some kind of analogy, an auxiliary or selected problem is tried to sense the stresses and strains in a problem. In this way, it helps in stimulating new ideas. The methods are come under this category are: (i) Analogy (ii) Brain storming (iii) Buzz session (iv) Trigger session and Brain writing (v) Creative problem solving (vi) Bionics and (vii) Synectics.

All these methods stress upon creating a congenial environment. The hunch behind these methods is that all individuals can enhance or improve upon their creative potential when provided with congenial environment. But all these methods have their specific requirements for being applied in the classrooms. Some of these are very technical and require special arrangements to be made for bringing in required environment. Some of the methods like Analogy, Attribute listing, Random stimulation, Trigger session and Brain writing, Creative problem solving and Synectics, have been most commonly used in the Indian classrooms. Each of these has been described in paragraphs to follows:

(i) Analogy: It is one of the imaginative techniques developed by Ploya (1946). It is concerned with generating some movement. In itself, an analogy is a simple story of situation. It becomes an analogy when it is compared to something else. They are used for stimulation. The steps followed in this techniques are (a) description of the problem (b) relating an analogy to the problem for its functions and (c) writing the given essay in a new way. While using this method, one has to translate the problem in other way. In other
words, the solution to the problem is encouraged to develop along with a line different from its natural development.

(ii) **Random Stimulation**: It is a planned effort to think in a different fashion (Debono, 1940). It is fundamentally different from convergent thinking. No information is rejected as useless, no matter how unrelated it may look like. The more irrelevant the information, the more useful it is thought to be. The two main ways of bringing about random stimulation are (a) exposure and (b) formal generation. The major problem with this method is that it congregates ideas from completely different fields. So, one has to face totally unnatural environment in the classroom. Another problem with this method is that random chosen stimuli are incorporated into the traditional contents of any issue.

(iii) **Attribute Listing**: Attribute listing is one of the structural techniques developed by Crawford (1950) by changing the attributes of analogy object or an activity.

The main aim of this method is to generate a lot of alternatives for the features of a present object, idea or analogy activity. The stages of attribute listing are: break-up the idea, process or product into its attributes, components and functions, each attribute is studied by using the check-list method for developing creative ideas are then collected and arranged to form a new complete idea, essay, process or product.

Thus, the idea is used frequently in language arts when the students are able to come up with new ideas for writing short stories by identifying and deliberately changing such significant attribute as the setting, the characters, the plot and the period, etc.

(iv) **Creative Problem Solving**: This technique was developed by Parnes and his co-workers (1967). They added various procedures to brain storming and
developed analogy integrated programme named as Creative Solving. It assigns a central role to refer judgment and brain storming and concentrates on the use of check-lists and forced relationship. The creative problem solving process involves Observation, Manipulation, and Evaluation. And creative behaviour involves both uniqueness and value in its product or idea. So, to be creative, an individual has to be sensitive to problems around him. As first encountered, the problem is a 'mess' and must be refined, clarified and worked on through the following stages- fact finding, problem finding, idea finding, solution finding and acceptable finding.

(v) Synectics: Synectics is a very sophisticated technique for stimulating creativity. Gordon and his associates (9161) successfully employed it in finding solutions to a number of interactable technical problems. It is based on the theories of learning like 'Gestalt Theory' and 'Associationist Theory' of learning. Besides the cognitive factor, synectics involves personality factors also. The principle behind it is that construction of psychological strain can lead to original solutions to problems. A group of persons search for original solutions to interactable problems through the principle of psychological strain. The psychological states of mind are induced by three operational mechanisms that bend and stretch the mind in every direction. These are direct analogy, personal analogy and compressed conflict. The metaphorical activity stimulates the imagination of the students and helps them to record their thoughts, expression and feelings. The metaphorical activity, on the other hand, is initiated by evocative questions. In this way, imagination is continuously stretched by going from the unfamiliar to the familiar and familiar to the unfamiliar.

The technique has its own advantages especially for languages. One is that the basis aspect in it is metaphoric activity, which is one of the major aspect in languages. Another is that teacher is most powerful person in it, which is one of the major features of Indian classrooms. Further, this
technique resolves around familiar and unfamiliar things which are one of the maxims of teaching. Because of its simplicity and applicability the Indian classroom setting, synectics seems to be quite useful. But empirical studies are needed to find out its workability and effectively in the Indian classrooms.

All the above-written techniques are mainly concerned with improving creative potential of students. The pedagogs have gone for structured guidelines called models for developing such abilities among students.

1.7.1 Models of Teaching

Pedagogs, in order to create rich and multi-dimensional environment and further to teach learners with different potentials, have stressed the need for approaches of teaching to crate learning situation. The further stressed functional and structural guidelines to design instructional material and environment which, in technical terms, is called as ‘Models of Teaching’. A teaching model, in other words, is a ‘plan or pattern’ that can be used to shape curriculum (long term courses of studies), to design instructional material and to guide instruction in the classroom and other settings.

A model of teaching consists of guidelines for designing educational activities and environment. They provide specification for constructing learning situations. They offer a diverse range of alternative patterns of instruction upon which the teachers may model their behavior. Here, the principles of teaching are not conceived as static tenants but as dynamically interactive- with social and cognitive procedures with available support technology and with the personal and intellectual characteristics of learning groups. As these models of teaching are objective specific, they present a repertoire of approaches of teaching, thereby challenging the very assumption. These are the best methods of teaching as teaching is analogy activity designed and performed for multiple objectives in terms of changes in pupil behavior.
Based on their orientation and objectives, the models of teaching have been grouped into the following four major families (Joyce and Weil, 1972).

(a) **Social Interaction Models**: These models emphasize the relationship of the individual to society by improving human relations in the classroom and helping students' clarity, their social values.

(b) **Information Processing Models**: These models aim towards the information processing capability of students and ways by which students can improve their ability to master information.

(c) **Behaviour Modification Model**: The objective is to shape the behavior of the students by means of seeing the learning tasks and manipulating the reinforcement.

(d) **Personal Model**: This group of models aims at the growth in self-awareness and development of selfhood. These emphasize the process by which individuals construct and organize their unique reality. Frequently, they focus on the emotional life of the individuals. It is expected that the focus on helping individuals to develop a productive relationship with the environment and to view themselves as capable persons will produce richer interpersonal relations. Synectics is one such model where the objective is to develop creative potential in the learners. Cut off all the models of this family 'Synectics' is the model which has the objective to develop creative mind. This being one of the objectives, the study, is to find out the effectiveness in developing creativity, was selected for the present venture.

The models are different from the methods of teaching in many respects. One most particular aspect is where the method is nearer to the style of teaching the model is structured guidelines and is narrower in meaning. But all these models have one basis concern and that is to create environment for improving upon a particular ability. Joyce and Weil (1972) have put it under the heading 'Personal Model of Teaching' where the objective is to develop
self awareness and selfhood among the students. However, detailed description of these models is given in the captions to follows.

1.7.2 Synectics and Creativity

Synectics is analogy interesting new approach to the development of creativity designed by William J.J. Gordon and his associates in 1961. It can be used to teach sciences, social sciences or languages in the classrooms for teaching various languages. ‘Synectics’ in Greek means the joining together of different and apparently irrelevant elements. Synectics defines creative process as the mental ability in problem stating and problem solving situation where artistic or technical inventions are the result. It is analogy operational theory for the conscious use of the pre conscious psychological mechanisms present in man’s creative activity.

The two basis elements of the Synectics process are (a) Metaphoric activity which draws on an analogy or comparison. Gordon believes that metaphoric activity helps us “break set” in our thinking. The second element is the function of the group as an integral part of the creative process.

Assumptions of Synectics

Gordon bases synectics on four ideas that challenge conventional views about creativity.

i) Creativity is important in everyday activities.

ii) The creative process is not at all mysterious.

iii) Creative Invention is similar in all fields – the Arts, the Sciences, Engineering and its characterised by the same intellectual process and

iv) Individual and group inventions are very similar.

The Creative State and the Synectics Process

The specific processes in synectics are developed from a set of assumptions about the psychology of creativity.
i) By bringing the creative process to consciousness and by developing explicit aids to creativity we can directly increase the creative capacity of both individuals and groups.

ii) Emotional component is more important than intellectual, the irrational are important than the rational.

iii) Aspects of the irrational can be understood and consciously controlled.

Achievement of this control through the deliberate use of metaphor and analogy is the object of Synectics.

Metaphoric activity is the backbone of the Synectics process. Metaphoric activity provides a structure through which persons can free themselves to develop imagination and insight into everyday activities. Three types of analogies are used as the basis of Synectics exercises: Personal analogy, direct analogy, and compressed conflicts.

Synectics procedure was originally designed for the industrial field. Later Gordon (1961) adapted Synectics for use with school children. Synectics procedures may be used with students in all areas of the curriculum, the sciences as well as the arts. Gordon believes metaphoric activities can be effectively used in classrooms to learn substantive information as well to solve problems creatively.

1.7.3 Synectics Model of Teaching

Synectics is one of the most prominent creative problem solving procedures developed by William Gordon (1961). The word 'Synectics' from Greek means the joining together of different and apparently irrelevant elements. Synectics theory applies to the integration of individuals drawn from diverse disciplines into a problem stating problem solving group. Synectics is analogy operational theory for the conscious for the conscious use of the preconscious psychological mechanisms present in man's creative activity.
'Synectics' defines creative process as "the mental activity in Problem solving in order to include the definition and understanding of the problem". The optional mechanisms of Synectics are the concrete psychological factors which support and press forward creative process. Gordon calls it 'Operational Creativity' when he first initiated it to use with industrial inventors.

In recent years Gordon along with his associates adapted Synectics for use with school children (Gordon 1970). According to Gordon, Synectics procedures as applied to teaching embrace the following three purposes-

i) To increase the depth of students understanding
ii) To use metaphor to link areas of substantive knowledge
iii) To teach the method of hypothesis formation

Gordon believes that metaphoric activities can be effectively used in classroom to learn substantive information as well as to solve problems creativity. The metaphorical tool is not intended to replace substantive knowledge, rather it is designed to enhance and enliven the substantive world. The metaphorical tool shows children how to interact personally with the world, how to bring into themselves the facts and theories that would otherwise be external to them. To adapt this technique in the field of education, Gordon has provided different quantitative gradations for each metaphoric form. This gradation is helpful to teachers in adapting the instruction according to the students' level of creative development and in assessing the students' progress. The following phases of the Synectics Process have been suggested by Gordon

Phase 1 - Problem as given
Phase 2 - Making the strange familiar
Phase 3 - Problem as understood
Phase 4 - Operational Mechanisms
Phase 5 - The familiar made strange
Phase 6 - Psychological States
Phase 7 - States integrated with problem
Phase 8 - Viewpoint
Phase 9 - Solution or Research Target

Based on Gordon's theory of Synectics Bruce Joyce and Marsha Weils (1972) developed the Synectics Model of Teaching. Bruce Joyce and Marsha Weils in their adaptation of their Model of Teaching distinguish two instructional strategies with differing objectives, each having its own Syntax and principles of reactions. The two strategies are viz (i) Making Familiar Strange and (ii) Making Strange Familiar. Strategy one of the Synectics Model is analogy excellent instructional strategy for developing creative writing abilities, Bruce Joyce (1972). The syntax of strategy one is presented below.

1.7.4 Synectics Model of Teaching in the Classroom

Bruce Joyce and Marsha Weil (1972) in developing their “Model of Teaching” made some adaptations by distinguishing two instructional strategies with differing objectives each having its own syntax and principles of reactions. The two strategies are:

1) Exploring the unfamiliar—which aims at increasing students understanding and internalization of substantially new or difficult content by comparing and contrasting a familiar analogy to unfamiliar material.

2) Creating Something New—which aims at producing something new, a new viewpoint, a new product, a solution to a problem etc., and to see familiar things in unfamiliar ways.

Both the strategies have metaphorical mechanisms at their heart but first is analytical, a learning stage and the latter is used to create conceptual distances. This technique seems to be applicable to children of all age levels. It is better to move in to Synectics model gradually, by first spending a few days on stretching exercises to get familiar with and comfortable in metaphorical activities. Synectics procedures can be used with students in all areas of the curriculum, the sciences as well as the arts. They can be applied
to both teacher-student discussion in the classroom and to teacher-made materials for the students. The products or vehicles of Synectics activity need not always be written; they can be oral role plays, painting and graphics or simply changes in behavior.

**Orientation to the Model: The Creative State and the Synectics Process**

The specific process in Synectics is developed from a set of assumptions about the psychology of creativity.

First, “by bringing the creative process to consciousness and by developing explicit aids to creativity, we can directly increase the creative capacity of both individuals and groups”.

A second assumption is that the “Emotional component is more important than the intellectual, the irrational more important than the rational”.

The third hypothesis is that the “Emotional irrational elements must be understood in order to increase the probability of success in a problem solving situations”.

**Metaphoric Activity**

Through the metaphoric activity of the Synectics Model, creativity becomes a conscious process. Metaphore establish a relationship of likeness. The comparison of one object or idea with another object or idea by using one in place of the other. Through these substitutions the creative process occurs, connecting the familiar with the unfamiliar or creating a new idea from familiar ideas.

**Personal Analogy**

Personal analogy requires students to empathize with the ideas or objects to be compared. Students feel they have become part of the physical elements
of the problem. The identification may be with a person, plant, animal, or with a nonliving thing.

For eg:

Be a could. Where are you? What are you doing? How do you feel when the sun comes out and dries you up? Presented you are your favourite book. Describe yourself. What are your three wishes?

Direct Analogy

Direct analogy is a simple comparison of two objects or concepts. The comparison does not have to be identical in all respects. Its function is simply to transpose the conditions of the real topic or problem situation to another situation in order to present a new view of on idea or problem. This involves identification with a person, plant, animal or nonliving thing.

For eg.:

An orange is like what living thing? How is a school like a salad? How your parents are like frozen ice cream? Which is softer – a whisper or a kitten’s fur?

Compressed Conflict

The third metaphorical form is compressed conflict, generally a two-word description of analogy object in which the words seem to be opposites or to contradict each other. Tiredly aggressive and friendly foes are two examples. Gordon’s examples are live-saving destroyer and nourishing flame. He also cites Pasteur’s expression, safe attack. Compressed conflicts, according to Gordon, provide the broadest insight into a new subject. They reflect the student’s ability to incorporate two frames of references with respect to a single object. The greater the distance between frames of reference, the greater the mental flexibility.

Stretching Exercises: Warm-Ups for Metaphoric Activity

Stretching exercises provide experience with the three types of metaphoric activity, but they are not related to any particular problem
situation nor do they follow a sequence of phases. They provide a time to teach students the process or metaphoric thinking before they are asked to use it to solve a problem, create a design or explore a concept. They are simply asked to respond to ideas such as the following:

A sunny day is like what machine? What does this machine do? How big is it? Be that machine. How do you feel? What are your three wishes?

1.7.5 The two Strategies of Synectics

Fig. 1: Syntax of Strategy One: Making the Familiar Strange

(Creating Something New)

Start

<table>
<thead>
<tr>
<th>Phase One</th>
<th>Description of the Present Condition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher has describe situation or topic a they see it now</td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>Phase Two</th>
<th>Direct Analogy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students suggest direct analogies, select one and explore (describe) it further</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Phase Three</th>
<th>Personal Analogy</th>
</tr>
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<tbody>
<tr>
<td>Students “become” the analogy they selected in phase two</td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>Phase Four</th>
<th>Compressed Conflict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students take their descriptions from phase two and three, suggest several compressed conflicts, and choose one</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Phase Five</th>
<th>Direct Analogy</th>
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<tbody>
<tr>
<td>Students generate and select another direct analogy, based on the compressed conflict</td>
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</table>

<table>
<thead>
<tr>
<th>Phase Six</th>
<th>Reexamination of the Original Task</th>
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</thead>
<tbody>
<tr>
<td>Teacher has move back to original task or problem and use the last analogy and/or the entire Synectics experience</td>
<td></td>
</tr>
</tbody>
</table>

Stop
The following transcript of a synectics session shows a teacher helping students to see a familiar concept in fresh ways.

**Syntax of Strategy Two: Making the Strange Familiar**

By contrast, strategy two, making the strange familiar seeks to increase the student’s understanding and internalization of substantially new or difficult material. In this analogy, metaphor is used for analyzing not for creating conceptual distance as in strategy one.

**Fig. 2: Syntax of Strategy Two: Making the Strange Familiar**

The following transcript of a synectics session shows the strategy is both analytic and convergent students constantly alternate between defining
the characteristics of the more familiar subject and comparing these to the characteristics of the unfamiliar topic.

Social System

The model is moderately structured, with the teacher initiating the sequence and guiding the use of the operational mechanisms. The teacher also helps the students intellectualize their mental processes. The students, however, have freedom in their open-ended discussions as they engage in metaphoric problem solving. Norms of cooperation “play of fancy” and intellectual and emotional equality are essential to establish the setting for creative problem solving. The rewards are internal, coming from students’ satisfaction and pleasure with the learning activity.

Principles of Reaction

Instructors note the extent to which individuals seem to be tied to regularized patterns of thinking, and they try to induce psychological states likely to generate a creative response. In addition, the teachers themselves must use the non-rational to encourage reluctant students to indulge in irrelevant, fantasy, symbolism, and other devices necessary to bizarre out of set channels of thinking. Because teachers as models are probably essential to the method, they have to learn to accept the bizarre and the unusual. Instructors must accept all students’ responses to ensure that students feel no external judgments about their creative expression. The more difficult the problem is, or seems to be, to solve, the more necessary it is for teachers to accept farfetched analogies so that individuals develop fresh perspectives on problems.

In strategy two teachers should guard against premature analysis. They also clarify and summarize the progress of the learning activity and, hence, the student’s problem-solving behavior.
Application: Using Synectics in the Curriculum

Synectics is designed to increase the creativity of both individuals and groups. Sharing the Synectics experience can build a feeling of community among students. Students learn about their fellow classmates as they watch them react to an idea or problem. Thoughts are valued for their potential contribution to the group process. Synectics procedures help to create a community of equals in which simply having a thought is the sole basis for status. This norm and that of playfulness quickly give support to even the most timid participant.

Synectics procedures may be used with students in all areas of the curriculum, the sciences as well as the arts. They can be applied to both teacher-student discussion in the classroom and to teacher-made materials for the students.

Some possible uses of the creative process and its accompanying emotional states are discussed in the following paragraphs.

Creative Writing

Strategy one of the Synectics model can be directly applied to creative writing, not only because it stimulates the uses of analogies but because it helps “break set” as writers seek to expand the range of devices they can use to approach expressive tasks in expository and persuasive as well as the narrative genre.

Exploring Social Problems

Strategy one provides an alternative for exploring social issues, especially ones where the students are vested in definitions and solutions. The metaphor creates distance, so the confrontation does not threaten the learner, and discussions and self-examination are possible. The personal analogy phase is critical for developing insight.
Problem Solving

The objective of strategy two is to break set and conceptualize the problem in a new way in order to suggest fresh approaches to personal life as well as in the classroom. Social relations in the classroom conflict resolution, how to overcome math anxiety, how to feel better about wearing glasses, how to stop making fun of people the list is endless.

Creating a Design or Product

Synectics can also be used to create a product or design. A product is something tangible, such as a painting, a building, or a bookshelf, whereas a design is a plan, such as analogy idea for a party or a new means of transportation. Eventually, designs or plans become real, but for the purposes of this model they remain as sketches or outlines.

Broadening our Perspective of a Concept

The model often works effectively with students who withdraw from more "academic" learning activities because they are not willing to risk being wrong. Conversely, high-achieving students who are only comfortable giving a response they are sure is "right" often feel reluctant to participate. We believe that for these reasons alone, Synectics is valuable to everyone.

Synectics combines easily with other models. It can stretch concepts being explored with the information-processing family open up dimensions of social issues explored through role playing, group investigation, or jurisprudential thinking; and expand the richness of problems and feelings opened up by other models in the personal family.

The most effective use of Synectics develops over time. It has short-term results in stretching views of concepts and problems but when students are exposed to it repeatedly, they can learn how to use it with increasing skill and they learn to enter a metaphoric mode with increasing ease and completeness.
Gordon, Poze and their associates have developed a wide assortment of materials for use in school, especially in the language development areas (Gordon and Poze, 1976). The strategy is universally attractive, and its fortunate combination of enhancing productive thinking and nurturing empathy and interpersonal closeness finds it many uses with all ages and most curriculum areas.

1.7.6 Instructional and Nurturing Effects

Fig. 3: Instructional and Nurturant Effects of Synectics Model

The Synectics Model contains strong elements of both instructional and nutrient values. The creative process can be communicated and that it can be improved through direct training, Gordon has developed specific instructional techniques. Synectics is applied, however not only in the development of general creative power but also to the development of creative responses over a variety of subject matter domains. Gordon clearly relieves that the creative energy will enhance learning these areas. To this end he emphasized a social environment that encourages creativity and uses
group cohesion to generate energy and enables the participants to function interdependently in a metaphoric world.

Another approach to the stimulation of creativity through metaphoric activity is presented by Judith and Donald Sanders (1984). Their book is particularly useful for the range of explicit applications that are included. We have noticed that many educators are not automatically aware of the spectrum of useful applications for models designed to induce divergent thinking. For some reason, many people think of “creativity” as an aptitude. That defines talent in the arts, especially writing, painting, and sculpture; whereas the creators of these models believe that this aptitude can be improved and that it has applications in nearly every human endeavor and thus in every curriculum area. The Sanders provide illustrations in the setting of goals the development of empathy the study of values a variety of areas of problem solving and the increase of perspectives for viewing topics, the Sanders make a clear and convincing case for the power of these models.

Newby and Ertner (1994) have conducted a nice series of studies where they taught students to use analogies to approach the learning of advanced physiological concepts by college students. Their results confirm the experience we have had with K-12 students; the analogies both enhanced immediate and long-term learning and increased the pleasure the students had in learning the material.

Baer (1993) reports a set of studies exploring specific and general divergent-thinking skills that confirms that general creativity –inducing strategies probably apply across many domains but that domain-specific training may be helpful in some domains.

Glynn (1994) has reported a study in science teaching suggests that using analogies in textual material enhances both short and long-term learning. The inquiry continues!
1.8 Need and Importance of the Present Study

Synectics model of teaching language helps the students to foster the creativity. Synectics model is a short term results in writing creativity. It helps the students increasing skill of writing and to enter a metaphoric made with increasing ease and completeness.

Gordon and their associates have developed a wide assortment of materials for use in schools, especially in the language development areas (Gordon and Poze, 1976). The strategy is universally its fortunate combination of enhancing productive thinking and nurturant empathy and interpersonal closeness.

- Synectics Model of teaching language to foster the creativity amongst the individuals.
- Synectics model of teaching helps the student-teachers to make use of three of Analogies i.e., Direct Analogy, Personal Analogy and Compressed Analogy in the way of thinking.
- Synectics model of teaching helps the student-trainees to make use of Metaphorical made in writing.
- Synectics model of teaching helps the student-trainees to think freely and express their ideas in individual and in group.
- Synectics model of teaching helps the student-trainees it is analogy important stage to the students.

As above mentioned skills need to be developed among the Hindi medium students of DBHPS Colleges, Dharwad, Bijapur, Mysore. Since their mother tongue is Hindi, it helps the students to develop the writing skill in Hindi. Synectics Model of teaching enhances creativity emphasis on story writing, poetry writing, decrypting the situations vocabulary test and emphasis the writing essays in Hindi language.
Also effectiveness of Synectics Model of teaching Hindi language, it’s effects on fostering the creativity in Hindi Language amongst student-trainees of B.Ed. Colleges of DBHPS. Hence the present was undertaken.

1.9 Rationale of the Study

The discussion on creativity and models of teaching in the preceding pages show that a particular model of teaching can help in improving the creative potential. Further, the discussion under the caption ‘Effect of Synectics’ shows that model helps in gain, in general creativity, gain in language creativity, gain in academic achievement as well as group cohesiveness. But this is simply a hunch, empirical evidence of such effects are genuine. There is a need to conduct studies as to explore aspect of nurturing and instructional effects.

Apart from this, the problems with the teaching of Indian languages are that stress is laid on providing information through language rather than developing language ability. There is a need that language ability is developed amongst the student-trainees. The language Ability will, however, include creative way of putting one’s ideas. In this context, studies are required that can guide the teachers develop the language ability amongst student-trainees rather than simply using language as information-giving system.

- Another aspect of Indian education system adopted by students. Three language formula viz., Mother Tongue, National Language Hindi and Modern Language English. These are compulsory and thought to be necessary for Indian citizens.
- South India, in Karnataka, Hindi and English are compulsory subject in primary and secondary school level. It is necessary to develop learner’s mother language Kannada as creative language ability. If student joined the DBHPS Hindi B.Ed. Colleges, it is compulsorily student-trainees has to study the course in Hindi medium. Therefore,
the present is required to help in finding out such methods of teaching that will help in fostering the creativity in Hindi most of students select the DBHPS Hindi B.Ed. course from out of state. Student trainees have to study in Hindi medium only. Hence the present study in Hindi to study the effectiveness of synectics models of teaching (Strategy-I and Strategy-II) on their fostering the creativity in Hindi language.

- In short, it can be said that creative language ability is most desired in language that are taught to students of DBHPS of Hindi B.Ed. Colleges.
- Hope that present experimental study will help in fostering the method of creativity in Hindi language by using synectics-strategy-I and Strategy-II.
- Hence, the present study intends to study the experimental effect of synectics model of teaching on their creativity in Hindi.
- Therefore, the present is stated and defined.