CHAPTER-1

INTRODUCTION

Education is the process through which an individual is developed into individuality and a person into a personality. Each person is different from the other and every individual has some unique potential in some field or the others. Education does not simply refer to the numbers of years an individual spends in a school or college or in any educational institution. It refers to the change in behavior, attitude and culture brought about in the individual as a result of his having undergone education during a particular period. Thus, the main characteristics of any educational process are to bring about the best in the Individual. The basic problem today in education is the problem of motivating the students to learn at all levels. The tremendous explosion of knowledge makes it impossible for anyone to keep himself abreast of times even in one’s own sphere of knowledge, unless he develops the habit of careful and well planned study any educational evidences raised on foundations of lacking breath and depth of knowledge becomes unfounded and unsteady.

Education should constitute a preparation for self learning. There will always be a deep and wide chasm between what one knows and what ought to be known and nothing can bridge this gap better than original thinking and capacity to learn aided by careful and well planned study. Education today has reduced itself to a ritual and a Medicore process of making students pass
examination without any basic information within their inner personality as such. So, for excellence proper motivation and the use of suitable study strategies are necessary. Students know that some study techniques but they couldn’t apply them. Ramamurthi (1993) focused his eye on the above statements and emphasized that, despite possessing good intelligence and personality the absence of good study skills, hampers academic achievement studying is the primary factor in school learning. In the words of Jammur (1958) learning is the process of developing the ability to respond adequately with the situation which may or may not have been previously encouraged.

The process of learning is influenced by a variety of personal factors such as sensation and perception, fatigue attention, age study habits, self perception, attention, Intelligence, attitude etc. Study habit serve as the vehicle of learning and self perception is a key factor in learning, or major production of education, nor that it exerts an all pervading influence in human behavior. The construct of the self perception is now considered to be a major outcome of Education, childhood, socialization and child rearing practices as well as influencing consequent response to those influences (Burns 1982).

All the children need to receive an education that takes account of their special characteristics as learners Gifted and creative students possess such superior intellectual abilities and potential for outstanding achievement in comparison with the total students that, like other groups they need differentiated educational opportunity if they are to realize their unique potential when advanced skills exist and can be identified they should be
nurtured development of special talents cannot occur unless specific plans are made to provide educational challenges. Interests in meeting the social and emotional needs of gifted and creative students have generated concerns and study how gifted and creative students' perceptions affect their study habits.

Klein (1996) found the significant difference in study habits of gifted and non-gifted students. Yenagi (2006) found that self-perception significantly influence the study habits. Stella and Purushothaman (1993) reported that self-perception made a highly significant impact upon study habit of students.

In the aforesaid context, the researcher, therefore, plans to investigate study habit self-perception of gifted and creative students of arts and science streams. The present study is an outcome of the discussion mentioned above.

STATEMENT OF THE PROBLEM

More specifically, the problem of the study may be stated as:

"AN INVESTIGATION OF STUDY HABITS AS A FUNCTION OF SELF-PERCEPTIONS OF GIFTED AND CREATIVE STUDENTS BELONGING TO ARTS AND SCIENCE ACADEMIC STREAMS"

DESCRIPTION OF TERMS

Description of the terms used in the present study is given here under:
ARTS STUDENTS

Students who have opted Arts as subject at secondary level in public school were considered as Arts students in the present research work.

SCIENCE STUDENTS

Students who have opted science as subject at secondary level in public school were considered as science students in the present research work.

STUDY HABITS

Study habits refer to the activities carried out by learners during the learning process of improving learning. Study habits are intended to elicit and guide one's cognitive processes during learning. It is a behavior style that is systematically formed by students towards learning and achievement. Study habits play a very important role in the life of students. Success or failure of each student depends upon his own study habits. Of course, study is an art and as such it requires practice. Some students study more but they fail to achieve more. Others study less but achieve more. Success of each student definitely depends upon ability, intelligence and effort of students. No doubt, regular study habits bring their own rewards in the sense of achievement of success.

According to Encyclopedia of Educational Research (1969) study habits is defined as the time preferred, the time laps between study session, the degree of noise or music tolerated or invited as physical condition of the
study, the extent to which extracurricular activities interfere and the particular study mechanisms employed by different students.

**STUDY**

Olayinka (1996) stressed that the study of students' attitudes assists counselling psychologists to understand the rational for their behaviours and provides basis for prediction and assistant. “There are many roads, but there is no royal road to learning” (Ptolemy) great Egyptian, mathematician, the statement is still true. Here the road to learning is study and it is a hard, steep, rough road study is above everything else, hard work. Study is not simple reading and it includes reading in its compass, study is the sum of all the habits, determined purposes and enforced practices that the individual uses in orders to learn. We have a saying, the sapling is bent the tree is inclined. We find number of activities performed by other persons that seem to be quite easy and mechanical though initially they are quite difficult our walking, talking, writing are all such acts all these learned activities commonly known by the term habit.

Pietrasinski (1961) distinguishes between study skills and study habits. He considers these two different things. According to him, study skill is first formed and then transformed by practice into habit. He defines ‘study skills’ as acquired preparation in studying and study habit as studying something which requires accurate repetition of acquired skills susceptible to atomization and standardization which are permanent study elements.
Harry Maddox (1963) holds that success in academic study depends not only on ability and hard work but also on effective method of study.

**HABIT**

According to the Encyclopedia of Psychology Vol. 1 (A-K) edited by Eysneck et al (1975) the term ‘Habit’ comes from Latin noun “Habitus” verb “Hebere” to nave. In technical language in psychology the use of the word ‘Habit’ refers to an individual’s tendency to act or automatic ways, especially when theses are acquired by practice or experience.

A habit—which can be part of any activity, ranging from eating and sleeping to thinking and reacting—is developed through reinforcement and repetition. Reinforcement encourages the repetition of a behaviour, or response, each time the stimulus that provoked the behaviour recurs. The behaviour becomes more automatic with each repetition. Some habits, however, may form on the basis of a single experience, particularly when emotions are involved. Habits, as discussed by William James in his Principles of Psychology, are useful as the means for conserving higher mental processes for more demanding tasks, but they promote behavioral inflexibility.

Five methods are commonly used to break unwanted habits: the replacement of the old response with a new response—e.g., eating fruit instead of candy to satisfy a craving for sweetness; the repetition of the behaviour until fatigue or another unpleasant response takes over—e.g., being forced to smoke cigarettes until nauseated so that a repulsion for
cigarettes replaces the desire to: smoke; the change of environment to separate the individual from the stimulus that prompting the response; the gradual introduction of the stimulus that is provoking the behaviour e.g., overcoming a child’s fear of adult dogs by giving him a puppy; and punishment, which is probably the least effective method.

Habits are extended over considerable period of time. It is a gradual process. According to James (1890) the gradual nature of learning habit is then accounted for by the fact that elementary habits are not acquired at the same rate and that acquisition takes a considerable length of time.

Kimble and Gamezy (1968) maintain that although performance based on habit may disappear under various circumstances due to forgetfulness or deliberate habit breaking, the issue of complete destruction of the underlying is of itself still unresolved. They draw a case of regression in which a person reverts to an earlier mode of behavior explaining that old habits remain even after they have been replaced by new ones. Under normal circumstances, new habits are stronger but stress may cause a regression to the earlier habit. However, it largely remains an individual issue as to whether habits breaking procedures destroy old habits or merely suppress them.

Habits have four main effects: (1) simple movements (2) make movement more accurate (3) diminish fatigue (4) diminish the conscious attention needed for action. These are most precious, conservative agents of the society. Because of habits customs and traditions of the society variation is found in the performance. Many of the individual actions are performed
without arousing any tension. William James (1890) referred to habits as the great flywheel of society stressing that habitual ways of behaviour provide dependability and stability in the society.

Habits are true indicators of individuality in a person. So study habits are the behavior of an individual related to studies. Which is adjudged from his study habits? In the process of learning, learners habitual ways of exercising and practicing their abilities for learning are considered as study habits of learners. The pattern of behavior adopted by students in the pursuit of their studies is considered under the caption of their study habits. Study habits reveal students personality. Learner’s learning character is characterized by his study habits. Study habits serve as the vehicle of learning. It may be seen as both means and ends of learning. The problem of study habit is one of immense importance both from the theoretical and practical point of view. Theoretically efficient learning depends upon development of the efficient study habits and skills and as such one of the continuous objective of teaching should be the improvement of study habits and skills of the students. From the practical point of view, the problem is all the more important. Very often teacher come across such students who appears to have above average scholastic aptitude, yet they are doing very poorly in their course of study. A great majority of these seem to have faulty study habits. Proper guidance to them would, it is expected change their faulty study habits in the desirable one.

Since study habit is an important factor in learning the researcher has taken it as one of the variable for the research work. Research have been
done in USA on study habits and attitude to determine the nature of study habits. Study habit is a result of several factors affecting the individual. It cannot be said to be related to any one factor in a cause or effect manner. Good or poor study habit may be result of a set of common factors. It might be related to certain aspects of adjustments such as physical health, home, emotional and social adjustment. It might be related to such personality traits as extroversion or introversion.

It is universally recognized that many students do badly academically because of the factors other than low general intellectual capacity. One such factor is the defective study habits which often result in poor academic performance even among the naturally bright students. A number of authors have indicated the role of study habits. For instance, Mitra (1959) pointed out the individual differences in study habits on the individual differences based on scholastic achievement. Pietrasinski (1961) claimed that the possession of rational study techniques could be most profitable when regarded as an additional means of cultivating creative attitude to efficient action rather than just a set of instruction.

Tussing (1962) argues that students with high intellectual capacity may not realize their goals because they may not have learned the correct way of assembling materials and utilizing their time and the chance effectively. The people with good study habits and well developed skills in tacking study problems are more likely to success with their effective utilization.
Jarnuar (1974) asserted that the task of learning is not dependent on the teacher alone. It is not only the teacher's responsibility but it is also the responsibility of the learner. Efficient learning depends on satisfactory learning procedure also. Efficient learning depends upon the learner's ability to schedule his time, the plan of his study, the habit of concentration, not talking, mental review, over learning, the judicious application of the whole and part method, massed and distributed learning and so on. In other words, learning involves the development of proper learning/study habits.

In sum up, it may be stated that efficient study habits of students play a significant role in promoting the academic performance in the examination. Even in the days of examination if one does his duty by allocating time for organizing and consolidating facts and ideas going through the course may get good marks in examination. An average student on the basis of effective study techniques may outperform a highly intelligent student in the examination performance.

The study habits are influenced by attitudes, personality traits, levels of aspirations, teaching methods adopted and material they are to learn. So, it is the effort of teachers to develop good study habits among students. Such habits are the best equipments with which they can live and lead their lives with confidence. If the habits are developed in the young age they will definitely cherish the joy of its fruits in the rest of their lives, because grown up children are already habituated to certain things. So they find it difficult it modify their habits and behavior. Therefore, it is better to develop study habits in secondary school students. It is the proper time and age to cultivate
study habits. At this age students are quite matured. They are able to know what is good and what is bad. They can avoid bad things and invite good things with the help of teachers.

**DEFINITIONS OF THE TERM**

According to Oxford Advanced Learner Dictionary, habits means thing that a person does offer and almost without thinking, especially that is hard to stop copy.

Long back William James (1890) defined habit in terms of dependable and stable way of behaving Jones (1952) defined ‘habit’ as a customary pattern of behaviour either cognitive or emotional response predictable according to the condition of that operates at the time of learning or underlying acquired set or tendency of that pattern of responses. In this respect habit is often associated with learning.

Crow and Crow (1963) states that study can be interpreted as a planned Programme of subject matter mastery. Its chief purposes are (i) to acquire knowledge and habits which will be useful in new situations, interpreting ideals and general enrichment of life (ii) to perfect skills and (iii) to develop attitude.

Wood (2007) defined habits as psychological dispositions to repeat past behavior. They are acquired gradually as people repeatedly respond in a recurring context. Most researchers agree that habits often originate in goal
pursuit, given that people are likely to repeat actions that are rewarding or yield desired outcomes.

Wardle (2010) argued that habit strength is a continuum, with habits of weak and moderate strength performed with lower frequency and/or in more variable contexts than strong habits.

Aarts & Dijksterhuis (2000) in their research indicates that habits are activated automatically by goals, whereas Neal, Wood, Wu, & Kurlander (2011) indicate that habits are activated directly by context cues, with minimal influence of goals.

Armstrong (1956) defined study habits as the sum total of all the habits, determined purposes and enforced practices that the individual uses in order to learn.

According to Percival and Ellington (1984) study habits refers to the methods or techniques of effective learning which in turn involve as set of study skills as organization of time, reading skills, essay writing, report writing skills, note taking, examination techniques and even job hunting skills.

Anwana and Cobbach (1989) state that study habits refers to the studying of nothing which requires accurate repetition of acquired study skills Christensen et al. (1991) defined study habits as behavior which relate to organization of time space or resources for learning.
Tussing (1962) argued that a student who has acquired good study habits possess a behavior, pattern which enables him to work on his assignment with good concentration without much ado.

Good (1998) define the term study habits as: The student’s way of study whether systematic, efficient or inefficient etc”. Going by this definition it literally means that good study habit produces positive academic performance while inefficient study habit leads to academic failure.

Azikiwe (1998) describes the study habit as the adopted way and manner a student plans his private readings, after classroom learning so as to attain mastery of the subject. According to her, good study habits are good assets to learners because they (habits) assist students to attain mastery in areas of specialization and consequent excellent performance, while opposite constitute constraints to learning and achievement leading to failure.

Ozmert (2005) emphasized the importance of environmental influence as a majorfactor in the development of students studying habit. In the same vein, Adetunji and Oladeji (2007) submit that the environment of most children is not conducive for studying.

According to Patel (1976) study habits include home environment & planning of work, reading & note taking habits, planning of subjects, habits of concentration, preparation for examination, general habits & attitudes, school environment.
According to Pauk (1962) Study habits is a well planned and deliberate pattern of study which has attained a form of consistency on the part of the student towards understanding academic subjects and passing at examination.

Study habit can be described as series of studying activities embark on by students with a view to ensuring learning effectiveness. According to Bakare (1997) study habits should be logical, dynamic, functional and relevant to the personal characteristics of the individual students.

**SELF-PERCEPTION**

The self-perception refers to the self-awareness and self-evaluation of the various social, physical, academic, and intellectual characteristics that constitute a person as a social being. Self-perception, in short, is how we as human beings come to recognize ourselves (Folsom 54). The complexity of the thinking makes self-perception one of the most popular in research. Unfortunately, self-perception is also a poorly defined construct. Terms such as self-perception, self-concept, self-esteem, self-worth and soon are often interchangeably and inconsistently, when they may relate to different ideas about how people view themselves.

**Self**

The concept of self is most frequently held to derive from the philosophies of Charles Horton Cooley, William James, and George Herbert Mead, and is the foundation of symbolic interactionism. It highlights the
reflective and reflexive ability of human beings to take themselves as objects of their own thought. James, (1890) viewed that a persons self is the sum total of all what he can call his.

Corey (1995) viewed that person-centered therapy is characterized as non-directive because it believes that all people have the potential to solve their own problems without direct intervention from the therapist. Through the therapist’s attitudes of genuine caring, prizing, respect, acceptance, and understanding, the client’s are able to loosen their defenses and rigid perceptions and move to a higher level of personal functioning. He believed that people must be fully honest with themselves. In addition, he thought that a fundamental function of the counselor was to facilitate the personal discovery of the client; hence resulting in Rogers ‘conception of the self- a triangle.

The three sides of the triangle are composed of the Perceived Self (how person sees self & and others see them). The Real Self (how person really is). And the Ideal Self (how person would like to be). In Rogers' triangle, the ideal serves as the base of the triangle which supports the two other more external elements of the self - the perceived and the real. This demonstrates that Rogers thinks that the ideal self is at the core in which all else is built from. Nonetheless, throughout humanism there is agreement on each person's search for wholeness, a quest ground in the self-actualization process.
Domains of self

James also suggested that a person has many selves like ideal self, real self, and social self. The ideal self consists of the attributes that the individual or a significant other desires or prefers for him or her to acquire. The real self consists of the attributes that the individual believes he or she possesses or the attributes that a significant other believes he or she holds. The social self consists of the attributes that the individual or a significant other believes he or she should or ought to possess.

Ideal self (what we want to be)

According the Humanistic Psychologist Carl Rogers, Ideal Self is the personality is composed of the Real Self and the Ideal Self. Your Real Self is who you actually are, while you’re while your Ideal Self is the person you want to be. The Ideal Self is an idealized version of yourself created out of what you have learned from your life experiences, the demands of society, and what you admire in your role models.

Ideal self is the personality we would like to be. It consists of our goals and ambitions, and is dynamic in nature. Our ideal self is forever changing. The ideal self of our childhood is not the same as the ideal self of our late teens etc. Humanistic psychotherapy helps many people uncover their ideal self and in so doing they become more psychologically healthy. The ideal self is what a person aspire to be. Almost everyone has an ideal self in addition to real self.
Real self (who we are)

The real self is everything we have become. All our actions and beliefs are inside the real self domain. This is what people see you as and how they perceive you. It includes his perception of his appearance, his recognition of his abilities and disabilities, his perception of his role and status in life, his values and beliefs.

A person’s ideal self may not be consistent with what actually happens in life and experiences of the person. Hence, a difference may exist between a person’s ideal self and actual experience. This is called incongruence.

Where a person’s ideal self and actual experience are consistent or very similar, a state of congruence exists. Rarely, if ever does a total state of congruence exist; all people experience a certain amount of incongruence. The development of congruence is dependent on unconditional positive regard.
Carl Roger’s believed that for a person to achieve self-actualization they must be in a state of congruence. According to Rogers, we want to feel experience and behave in ways which are consistent with our self-image and which reflect what we would like to be like, our ideal-self. The closer our self-image and ideal-self are to each other, the more consistent or congruent we are and the higher our sense of self-worth. A person is said to be in a state of incongruence if some of the totality of their experience is unacceptable to them and is denied or distorted in the self-image. Incongruence is "a discrepancy between the actual experience of the organism and the self-picture of the individual insofar as it represents that experience."

**Social Self or reflected self (what others think you are)**

The social self or reflected self is what a person believes others think of him and how they perceive him. The reflected self-concepts of an individual are based on their speech and actions. The growth of the self arises out of a partial disintegration, - the appearance of the different interests in the forum of reflection, the reconstruction of the social world, and the consequent appearance of the new self that answers to the new object. Social self comprise of an intrinsic bond absolutely inseparable in identity formation. These processes of identity formation enable one to realize their social presence as well as themselves, to achieve a state of harmonious connection with the world beyond their own and reach beyond a local community to a more global socializing world. The social self exists within the perimeters of subjective reality, but selfhood is a part of a larger objective reality.
Perception

The process by which people translate sensory impressions into a coherent and unified view of the world around them. Though necessarily based on incomplete and unverified information, perception is equated with reality for most practical purposes and guides human behavior in general. Sensation usually refers to the immediate, relatively unprocessed result of stimulation of sensory receptors in the eyes, ears, nose, tongue, or skin. Perception, on the other hand, better describes one's ultimate experience of the world and typically involves further processing of sensory input. In practice, sensation and perception are virtually impossible to separate, because they are part of one continuous process.

Thus, perception in humans describes the process whereby sensory stimulation is translated into organized experience. That experience, or percept, is the joint product of the stimulation and of the process itself.
Relations found between various types of stimulation (e.g., light waves and sound waves) and their associated percepts suggest inferences that can be made about the properties of the perceptual process; theories of perceiving then can be developed on the basis of these inferences. Because the perceptual process is not itself public or directly observable (except to the perceiver himself, whose percepts are given directly in experience), the validity of perceptual theories can be checked only indirectly.

Historically, systematic thought about perceiving was the province of philosophy. Philosophical interest in perception stems largely from questions about the sources and validity of what is called human knowledge (epistemology). Epistemologists ask whether a real, physical world exists independently of human experience and, if so, how its properties can be learned and how the truth or accuracy of that experience can be determined. They also ask whether there are innate ideas or whether all experience originates through contact with the physical world, mediated by the sense organs.

As a scientific enterprise, however, the investigation of perception has especially developed as part of the larger discipline of psychology. For the most part, psychology bypasses the questions about perceiving raised by philosophy in favour of problems that can be handled by its special methods. The remnants of such philosophical questions, however, do remain; researchers are still concerned, for example, with the relative contributions of innate and learned factors to the perceptual process.
Perceptions vary from person to person. Different people perceive different things about the same situation. But more than that, we assign different meanings to what we perceive. And the meanings might change for a certain person. One might change one's perspective or simply make things mean something else.

This is a famous picture. What does it look like to you?

![Image of a famous picture]

Some people see a young lady looking away. Others see an old lady looking down. Depending on how you look at it, part of the picture might be the young woman's nose and eyelash, or it might be a wart on the old woman's nose. What is the young woman's ear might be the old woman's eye. What is the young woman's necklace might be the old woman's mouth. The picture hasn't really changed. You just emphasize different parts of it and assign them different meaning.

Look at these two arrows. Which horizontal line is the longest?
They are exactly the same size. However the top one looks longer than
the bottom one. It is on optical illusion tricking us into assigning a different
meaning to what we see.

We fill in a lot of blanks with our minds. If we have incomplete
perceptions, which we practically always do to a certain extent, our minds fill
in the rest.

Are those letters? Or are they just lines and blotches on the paper?
How do you know?

Do you see a vase or do you see two faces looking at each other?

The meaning of something will change when you look at it differently.
You can look at anything differently and it will have a different meaning.
There is no fixed meaning to anything. You can always change perspectives and change meanings. Why not change them to what you prefer them to be?

In some up, Perception is the act of interpreting sensations in such a way as to give us knowledge of external objects. It is a process which involves the recognition and interpretation of stimuli which register on our senses. And the definition of our SELF is our IDENTITY. Thus, we shall define SELF-PERCEPTION as a process of identity formation through sensory perception. Our self-perception allows us to understand our actions, feelings or behavior. Self-perception is a multidimensional dynamic process that is constantly updated with new information during the course of life of the individual, is shaped by the progress and experiences of the person and is associated with cognitive and social development. Self is a specialized form of attribution that involves making inferences about oneself after observing one's own behavior. Psychologists have found that too many extrinsic rewards tend to reduce intrinsic motivation through the self-perception process, a phenomenon known as over justification. People's attention is directed to the reward and they lose interest in the task when the reward is no longer offered. This is an important exception to reinforcement theory.

Self-perception is a concept lived in the real. None can know you better than you know yourself. It is commonly used to refer the information of one's particular mental states, including one's desires, beliefs and sensations. Often it is used to refer to knowledge about a carrying on self ontological nature, personality traits or identity conditions Self-perception is formatted during the
process of the cognitive and social development of the same person. Self-perception is influenced by other factors in somebody's life such as family, cultural background, personal history, external beauty and appearance, school and peer group. In this research, school is considered to play the major role in the formation of self-perception which depends not only on the student's progress at school but also on his progress compared to other students.

Self-perception is moreover influenced by school performance in cases of students who do not meet the standards of school success. In many cases this leads to school drop-outs, since some students feel that they are not smart or capable enough (Burns, 1982). Furthermore, peer groups can be of great help in the development of positive self-perception by providing a supportive framework to the person or on the contrary establish a negative self-image to the person, because of condemnation and rejection, which eventually leads to social exclusion as in the case of those who drop out school. (Parker and Asher, 1987). Self-perception of school-aged students has a strong interaction with their academic achievement, social relationship, and emotional well-being. The self-perception of school-aged students has been an additional major area of concern in school mental health service due to the interaction among academic achievement, social interaction, and the emotional well-being of children and adolescents (e.g. Bandura, 1977; Bednar & Peterson, 1995; Harter, 1981; Harter & Marold, 1991).

JOHARI WINDOW THEORY

Joe Luft and Harry Ingham designed this theory. It is a good introduction to any exercise on feedback. Each person is a mystery, partly
known and partly unknown. It helps us to understand how we can grow in self knowledge and how we can build deeper trust in teams by sharing. The window represents self, the whole person. The 4 panes of the window can be described as follows: FREE: The part of yourself which is known to you and others. It is the area of mutual sharing. HIDDEN: This part is known to you but not shared with others. What is hidden may best remain hidden. BLIND: This part is known to others but unknown to you. The tone of your voice, the smell of your breath, a good trait of which you are not aware—all may be in this area. MYSTERY: The part of yourself which is unknown to others and also unknown to self. Here are talents and abilities which you do not yet know you have and others have never seen. But they are part of you nevertheless, and may one day come to the surface.

**JOHARI WINDOW: Exploring Self-Perception**

There are several methods that we can use to expand the OPEN SPOT of our individual Johari Window. In Figure, it shows that through SELF-DISCLOSURE you can reduce your HIDDEN SPOT. This is the process when
you tell other people things about yourself that they did not know definitely, it is a NO. Nobody is obliged to tell everything to other people. It is the person who decides the amount of information you want to share to others. However, the more you increase your OPEN SPOT, the better you develop a relationship. Through SEEKING FEEDBACK you can reduce your BLIND SPOT. This is the process where other people tell you things about yourself that you did not know. This method increases your self-awareness. The blind spot is not an effective and productive space for a person. One should do something to lessen this area. Blind spot is like working in a dark unfamiliar open space. There are lots of disadvantages of having a bigger blind spot. The better you will know yourself when you listen to other’s perception about you. It will also allow you to understand your behavior and other people’s action towards you.

![Johari Window Model](image)

This figure shows the other three methods to uncover our UNKNOWN SPOT. These are through SHARED VIEWS, OTHERS OBSERVATION and SELF-DISCOVERY.
BY SHARED VIEWS:- you may refer to it as a joint process of finding out something about the person that increases self-perception such as learning new skills and talents. This may often be true to a parent-child relationship, a teacher-student interaction or teambuilding activities at work. You made a self-realization through mutual or collective discovery.

By OTHERS OBSERVATION:- you may refer to it as another person’s point of view, opinion or thoughts about you that you did not know. Counseling may also be a form of others observation. Another thing you can do is to attend group dynamics at work that may solicit remarks from your co-employees. You increase your self-perception that will allow you to understand your feelings and others’ attitude and actions.

By SELF-DISCOVERY:- you may refer to it as exploring new things by yourself. This is a sensitive process of uncovering your unknown spot. Some may be keen and able to do it well while others are not. Self-evaluation and self-reflection can help a person reduce his/her unknown spot. Trying out new things will help you discover your unknown talents.

Self-Perception Theory

Self-perception theory (SPT) is an account of attitude change developed by psychologist Daryl Bem. It asserts that people develop their attitudes by observing their behavior and concluding what attitudes must have caused them. The theory is counterintuitive in nature, as the conventional wisdom is that attitudes come prior to behaviors. Furthermore, the theory suggests that a person induces attitudes without accessing internal
cognition and mood states. The person reasons their own overt behaviors rationally in the same way they attempt to explain others’ behaviors.

People decide on their own attitudes and feelings from watching themselves behave in various situations. This is particularly true when internal cues are so weak or confusing they effectively put the person in the same position as an external observer. Self-Perception Theory provides an alternative explanation for cognitive dissonance effects.

William James (1884) original proposal, self-perception theory argues that common sense has the sequence of events exactly backwards: First we act, and the acting creates the feeling. We feel angry because we scowl, depressed because we sit slumped, and are attracted to the candidate because of the speech we have made. In effect, feelings are the perceptions of our actions and the contexts in which they are performed. Common sense holds that feelings precede and cause various kinds of behaviors: we frown because we feel angry, sit slumped in our chairs because we feel depressed, and speak well of a candidate because we feel attracted to her, let our attention wander because we are bored, and so forth.

As self-perception theory predicts, people who are induced to act as if they feel something report actually feeling it, even when they are unaware of how they are acting, or the way in which their feelings arise. This effect has been demonstrated for a wide variety of feelings, and with an even wider variety of behaviors.
People appear to differ in how strongly they respond to their own bodily reactions and behaviors. Some people are very responsive, and feel happy when induced to smile, angry when induced to frown, more sad and less confident when they sit in a slumped posture, more in love when the exchange mutual gaze with a stranger, etc. Others, however, are relatively unaffected by their bodies and behaviors, and instead their emotions are determined by social expectations.

Self-perception theory predicts that manipulating expressive behavior should provide the opportunity for deliberate self-regulation of emotional feelings, and a first study shows that it does. However, individual differences strongly affect the relative efficacy of different emotional control strategies.

Psychologist Daryl Bem developed Self-perception theory (SPT) it stated that an account of attitude change developed by. It asserts that people develop their attitudes by observing their behavior and concluding what attitudes must have caused them. The theory is counterintuitive in nature, as the conventional wisdom is that attitudes come prior to behaviors. Furthermore, the theory suggests that a person induces attitudes without accessing internal cognition and mood states. The person reasons their own overt behaviors rationally in the same way they attempt to explain others’ behaviors.

People decide on their own attitudes and feelings from watching themselves behave in various situations. This is particularly true when internal cues are so weak or confusing they effectively put the person in the same
position as an external observer. Self-Perception Theory provides an alternative explanation for cognitive dissonance effects.

Cognitive dissonance is a feeling of unpleasant arousal caused by noticing an inconsistency among one’s cognitions. These contradictory cognitions may be attitudes, beliefs, or one’s awareness of his or her behavior. The theory of cognitive dissonance proposes that people have a motivational drive to reduce dissonance by changing their attitudes, beliefs, and behaviors, or by justifying or rationalizing their attitudes, beliefs, and behaviors. Cognitive dissonance theory is one of the most influential and extensively studied theories in social psychology.

**Cognitive dissonance theory**

Leon Festinger, a student of Kurt Lewin and founder of cognitive dissonance theory. Cognitive dissonance theory was originally developed as a theory of attitude change, but it is now considered to be a theory of the self-concept by many social psychologists. Dissonance is strongest when a discrepancy has been noticed between one’s self-concept and one’s behavior, e.g. doing something that makes one ashamed. This can result in self-justification as the individual attempts to deal with the threat. Cognitive dissonance typically leads to a change in attitude, a change in behavior, a self-affirmation, or a rationalization of the behavior.

An example of cognitive dissonance is smoking. Smoking cigarettes increases the risk of cancer, which is threatening to the self-concept of the individual who smokes. Most of us believe ourselves to be intelligent and
rational, and the idea of doing something foolish and self-destructive causes dissonance. To reduce this uncomfortable tension, smokers tend to make excuses for themselves, such as "I'm going to die anyway, so it doesn't matter.

**DEFINITIONS OF THE TERM**

Gecas (2001) stated that the self develops in a social context in which we can regulate our behaviors and anticipate the behaviors of others. We create and recreate ourselves all of the time – we become a self through socialization, maturation, and desire (Elliot, 2001).

Franzoi (2006) stated that as social beings “we are aware of our self-aspirations and of how our appearance and behavior is seen and judged by others.

Mead stated that the self that makes the distinctively human society possible’ the first is the looking-glass self: the way in which the individual's sense of self is ‘mirrored’ and reflected through others. This was an idea later to be greatly expanded by William James and George Herbert Mead in their attempts to build a general theory.

William James defined a basic duality of the self: it is both the known, “Me,” or self-concept (our knowledge of who we are), and the knower, “I.” or self-awareness (the act of thinking about ourselves).

Rogers (1961) would often find himself utilizing the same phrase during his counseling sessions. The phrase was as follows, "So, you find it
hard to believe that they would love and accept you if they knew who you really were." He believed that people enter counseling in a state of incongruence, or a point at which a discrepancy exists between the individual’s self-perception and their experiences in reality. This means that the person is experiencing conflict between their perceived and real self.

Rogers (1984) Commented on the self as follows: "These terms refer to the organized, consistent, conceptual Gestalt composed of perceptions of the characteristics of the I or me and the relationships of the I or me to others and to various aspects of life, together with the values attached to these perceptions. It is a Gestalt available to awareness although not necessarily in awareness.

Strauss & Goethals, (1991) stated that the awareness of people’s own thinking suggests not only a nonphysical self that does the thinking but also a physical being in which the thinking self resides.

Harter & Marold, (1991) stated that in conceptualizing the roots of the perceived self, theorists have invoked two distinct traditions: the first being a focus on self-appraisals and a second being a focus on reflected appraisals.

William James (1892) stated that the evaluative portion of the self, one’s self-esteem, reflected the ratio of one’s successes to one’s pretensions to be successful. Thus, if one’s successes were commensurate with one’s pretensions, high self-esteem would result. Conversely, if one’s aspirations exceeded one’s perceived level of success, low self esteem would ensue.
Cooley (1902) major contribution, the self as reflected appraisals, was the general notion that self-conception grew out of social interaction. As children develop, they acquire the capacity to reflect on how other people view themselves. Children would increasingly imagine Others’ view, and though their perceptions of other’s viewpoints might not be accurate, they were nevertheless important.

According to Jenkins (2008), the social self is an aggregation of the individual’s the similarities and differences with other social selves.

Stuart Hall (1996) asserted that identities are a “more the product of the marking of difference and exclusion. Mead, (1934,) stated that the social self is an ongoing process combining the “I” and the “me”. In this ongoing process, the social self is influenced by four factors: 1) the “I”, the unpredictable and unorganized self, 2) “me” the image of the social self seen through the looking glass of other people’s reactions, 3) the generalized other, and 4) significant others Mead stated that social selves are the result of a self-portrait constructed by the self by taking the role of the other—imagining how the “I” looks to another person. Interactionists, like Cooley (1964) and Mead (1934), call this the “looking-glass” self and insist that it is socially constructed. Essentially, the “me” is viewed as an object—the image of self seen in the looking-glass of other people’s reactions. For example, if the “I” speaks, the “me” hears and the “I” of this moment is present in the “me” of the next moment.
Furthermore, the generalized other is an organized set of information about the general expectations and attitudes of a social group. To summarize, there is no “me” at birth. The “me” is formed only through continual symbolic interaction—first with family, next with playmates, then in institutions like school.

Carl Rogers (1902 – 1987) focused on the uniqueness of each person and how they viewed the world. Rogers believe that the role of an individual’s self-perception and how they viewed the world would have a profound effect on their personality. Self-concept refers to all those perceptions we have about ourselves, such as the way we look, or how good we are.

Cooley (1904) proposed that children develop a “looking glass self”, or are reflected appraisal based on others’ imagined appraisal. A person’s self becomes what and how he/she imagines that others perceive him/her to be, e.g. their appearance, aims, deeds, character, and so on. Thus, people who imagine that others view them negatively will adopt a negative view of themselves.

Erikson (1968) also proposed that people form an ego-identities during adolescence on the basis of how others perceive them and how they perceive themselves compared to others who are relevant to them.

Burns (1982) Self-perception is moreover influenced by school performance in cases of students who do not meet the standards of school success. In many cases this leads to school drop-outs, since some students feel that they are not smart or capable enough.
Brown (1993) Self-perception is the awareness of the characteristics that constitute one's self, the self-knowledge - in other words - that is developed to the humans by acting as an observer of one's own existence.

The hierarchical model of Shavelson, Hubner and Stanton (1976) stating that self-perception is organized hierarchically, where the upper level stands for the general self-perception and the lower levels for the different facets of self-perception.

**GIFTED STUDENTS**

The word "gifted" in an educational sense is relatively recent. By the early part of the 20th century publications such as "Classes For Gifted Children: An experimental study of method and instruction" (Whipple, G. M., 1919) and "Classroom Problems in the Education of Gifted Children" (Henry, T.S., 1920) used the term "gifted" to describe students who are able to work through the curriculum faster, and whose work is measurably different from that of average students. Then, in 1921, Lewis Terman began his famous study of genius. He believed that nurturing academically exceptional children was essential for our country's future. He used the term "genius" in the title of his book, but later referred to the subjects in his study as "gifted," which established that label in our educational vocabulary.

Giftedness is traditionally defined as having an Intelligence Quotient (IQ) higher than 130. This translates to an intellectual capacity beyond that expected for the chronological age of the child. It also indicates a potential to achieve highly in both childhood and adulthood. Winner (1997) Although IQ
is the most used method of classifying gifted and non-gifted children. Due to
the lack of conceptual clarity as to the nature of giftedness, identification
processes have varied widely.

Identifying gifted individuals raises important issues regarding the
types of evidence of giftedness and the validity of assessment processes,
since gifted children will be provided with opportunities not accessible to
others.

For gifted children to be identified, researchers should decide upon their
discriminating characteristics and assess their ability in the specific domain, in
present study gifted students were identified on the basis of IQ. Steven M.
Nordby (1997-2002) use an IQ score to sort out possibly gifted people.

According to IQ measurements, the following labels are generally
accepted:

* Bright - 115 and above

* Profoundly gifted - 175 and above

* Gifted - 130 and above

* Highly gifted - 145 and above

* Exceptionally gifted - 160 and above

Levels of giftedness

Marland (1998) defined six categories of giftedness:
(a) general intellectual ability,
(b) specific academic aptitude,
(c) creative or productive thinking,
(d) leadership,
(e) visual or performing arts, and
(f) psychomotor ability

Identification of Gifted Students

Most identification happens in schools and is for the purpose of selecting students to participate in the school's gifted program. There are no nation-wide or even state-wide standards for identification. Each school district decides, based on its definition of gifted students and the sort of services they intend to offer. Here are some general issues in identification of gifted students:

Ability vs. Achievement

Tests vs. Grades Standardized Testing

Standardized Testing

Ability

IQ
Achievement

Creative and Critical Thinking

**Characteristics/ Signs of Gifted Children**

I. Gifted students are often perfectionist and idealistic.

II. Gifted students may experience heightened sensitivity to their own expectations and those of others.

III. Gifted students are asynchronous.

IV. Some gifted students are "mappers" (sequential learners), while others are "leapers" spatial learners.

V. Gifted students may be so far ahead of their chronological age mates that they know half the curriculum before the school year begins.

VI. Gifted children are problem solvers.

VII. Gifted students often think abstractly and with such complexity that they may need help with concrete study and test-taking skills.

VIII. Gifted students who do well in school may define success as getting an "A" and failure as any grade less than an "A".
Marland Report, educators must first understand the unique characteristics of gifted children which contribute to their exceptional educational needs.

Cognitive characteristics of gifted students

Author Pau-San Hoh (2008) used the term cognitive characteristics in reference to an individual's tendency to use their mental resources in ways which result in the successful execution of tasks which are culturally valued or required by their environment. Gifted children are described as precocious, especially in their use of language and ability to communicate (Delisle & Galbraith, 2002; Pucker & Callahan, 2008; Webb et al., 1982). Giftedness tends to result in exceptional levels of curiosity, persistence, concentration, memory, perception, coordination, intuitive learning, and reasoning (Delisle & Galbraith, 2002; Pucker & Callahan, 2008; Webb et al., 1982). These individuals tend to enjoy learning and reflecting, are keenly observant, able to make generalizations, and grasp abstract and philosophical ideas (Delisle & Galbraith, 2002; Plucker & Callahan, 2008; Webb et al., 1982). These cognitive characteristics are often observed in highly gifted individuals regardless of their area of giftedness (e.g. intellectual, artistic) (Hoh, 2008)

Emotional Characteristics of Gifted Students

Gifted children are less emotionally stable than other children (Neihart, Reis, Robinson, & Moon, 2002). The idea gifted students don't have unique emotional needs, however, is viewed as a myth by experts on giftedness, many of which emphatically state gifted children and youth display unique
emotional traits and experience the world differently as a result of their giftedness (Cross, 2005).

**Psychological characteristics of gifted individuals:**

**Over excitabilities**

One unique perspective into the characteristics of gifted individuals is a theory of personality development developed by Kazimierz Dabrowski (1902-1980), a Polish psychiatrist (Daniels & Piechowski, 2009). According to Dabrowski, those with high developmental potential are less likely to move through life based on the expectations of others and norms of society, but have the potential to develop their own inner structure of how the world should be and act accordingly (Jackson, 2009).

**Asynchrony**

Asynchrony refers to the idea that, while gifted students go through the same developmental phases as their average peers, they may progress through different areas of development at different rates (Peterson, 2009).

In sum up, gifted students are cognitively and emotionally unique in many ways. Further, these children may be particularly at risk for social and emotional difficulties when they do not receive appropriate support, not only in academic areas, but also social and emotional domains. It is imperative educational professionals understand these needs to most effectively support the development and maximize potential in all students.
Definition of Giftedness

The Columbus group (1991) sought to create a definition for giftedness which went beyond intelligence, performance, and behaviors of gifted children to reflect this unique inner experience of gifted children and youth. They put forth the following statement:

Giftedness is asynchronous development in which advanced cognitive abilities and heightened intensity combine to create inner experiences and awareness that are qualitatively different from the norm. This asynchrony increases with higher intellectual capacity. The uniqueness of the gifted renders them particularly vulnerable and requires modifications in parenting, teaching and counseling in order for them to develop optimally.

Martha Morelock (1992) defined giftedness in terms of a person’s inner world. The gifted person has an “atypical development throughout the lifespan in terms of awareness, perceptions, emotional responses and life experiences”. That is, the gifted person experiences life events differently to others. They have a different interpretation of life. They are always different in their perceptions and realities. Consequently, they are likely to do things differently as well. And this applies to adults as well as children.

According to National Association for Gifted Children (NAGC) gifted individuals are those who demonstrate outstanding levels of aptitude (defined as an exceptional ability to reason and learn) or competence (documented performance or achievement in top 10% or rarer) in one or more domains. Domains include any structured area of activity with its own symbol system.
(e.g., mathematics, music, language) and/or set of sensor motor skills (e.g., painting, dance, and sports).

The development of ability or talent is a lifelong process. It can be evident in young children as exceptional performance on tests and/or other measures of ability or as a rapid rate of learning, compared to other students of the same age, or in actual achievement in a domain. As individuals mature through childhood to adolescence, however, achievement and high levels of motivation in the domain become the primary characteristics of their giftedness. Various factors can either enhance or inhibit the development and expression of abilities.

According to Federal, the term gifted and talented student means children and youths who give evidence of higher performance capability in such areas as intellectual, creative, artistic, or leadership capacity, or in specific academic fields, and who require services or activities not ordinarily provided by the schools in order to develop such capabilities fully.

According to US Office of Educational Research and Improvement (1993) outstanding talents are present in children and youth from all cultural groups, across all economic strata, and in all areas of human endeavor.

Gagné (1985) proposes a clear distinction between giftedness and talent. In his model, the term giftedness designates the possession and use of untrained and spontaneously expressed natural abilities (called aptitudes or gifts) in at least one ability domain to a degree that places a child among the top 10% of his or her age peers. By contrast, the term talent designates the
superior mastery of systematically developed abilities (or skills) and knowledge in at least one field of human activity to a degree that places a child's achievement within the upper 10% of age-peers who are active in that field or fields. His model presents five aptitude domains: intellectual, creative, socioaffective, sensor motor and "others" (e.g. extrasensory perception). These natural abilities, which have a clear genetic substratum, can be observed in every task children are confronted with in the course of their schooling.

Sternberg (1997) believed successful intelligence was dependent upon an individual's ability to examine his or her strengths and weaknesses and find ways to maximize their potential in relation to others and the world around them.

Federal definition of giftedness (1972) which is based on the Marland Report to Congress, also considers the potential for students to have exceptional abilities in multiple areas: Students, children, or youth who give evidence of high achievement capability in areas such as intellectual, creative, artistic, or leadership capacity, or in specific academic fields, and who need services and activities not ordinarily provided by the school in order to fully develop those capabilities.

**CREATIVE STUDENT**

A creative student is one who has got an ability to create, discover or produce a new idea or objects including the rearrangement or reshaping of what is already known to him. He is curious, resourceful, flexible, open
minded, sensitive to problems and shows originality of ideas and expression. Everybody is creative. Without creativity, we could not adapt to new situations or change the way we view the world. When people identify someone as "creative" then they mean something about the degree of creativity displayed. This degree of creativity depends upon the extent to which the ideas or results of the process are novel, valuable, differ from previous ideas or approaches, can be applied in other situations, and go beyond the commonplace. The lexeme in the English word creativity comes from the Latin term *creātī* "to create, make" and its derivational suffixes also come from Latin.

**Nature and Characteristics of Creativity**

Creativity is a unique and novel personal experience and on the basis of the experiences and findings of the various scholars, may be said to possess the following characteristics:

1. Creativity is universal: - It is not bound by the barriers of age, location or culture. Every one of us possesses and is capable of demonstrating creativity to some degree.

2. Creativity is innate as well as acquired: - God given gift or divine theory suggest that creativity is inborn but the inspiration influence of cultural background, experiences, education and training affect in the nurturing or developing of creativity.
3. Creativity produces something new or novel: To make a fresh or novel combination of already existing elements or reshaping or rearranging the already known facts and principles are also the creative expression like the discovery of new formula in mathematics, new chemical reaction in chemistry.

4. Creativity is adventurous and open thinking: Creativity is a departure from the stereotyped, rigid and closed thinking. It encourages and demands complete freedom to accept and express the multiplicity of responses, choices and lines of action.

5. Creativity is a means as well as end in itself: Creativity as an urge that inspires and persuades the individual to create something unique and thus acts as an impetus for expression. The creator experiences the warmth, happiness and satisfaction, which he receives through his creation. Thus creation is a source of happiness and reward in itself.

6. Creativity carries ego involvement: One's style of functioning, philosophy of life and personality may be clearly reflected in one's creation be it a work of art or piece of uniting etc. The creator takes pride in his creation and hence makes ego involved statements like “It is my creation”, “It is my idea”, “I have solved this problem”.

7. Creativity has a wide scope: Creative expression is not restricted by any limits or boundaries. Rather it covers all fields and activities of human life in any of which one as able to demonstrate creativity by expressing or producing a new idea or object.
8. Creativity rests more on divergent thinking than on convergent thinking: - Divergent thinking involves multiple possible solution of a problem. The creative person is able to elicit, as many response which are diverse and unique as compared to the person who gives only one correct response that is the most appropriate and expected. So, in order to measure creativity such tests are being evolved which require divergent thinking for example — list many uses of knife.

9. Creativity can not be separated from intelligence: - Thinking is involved both in an intelligent person and a creative person. And thinking can not be entirely convergent or entirely divergent. So, a minimum level of thinking (convergent) or intelligence is also required and is involved in the creative process.

10. Creativity and school achievement are not correlated: - A person or child is not able to reproduce the informational input the same which is expected out of him, on the other hand he is able to reproduce great output in comparison to low input. So, no significant relationship or correlation is found between individual’s creative talent and school performance.

11. Creativity and sociability are negatively correlated: - A creative person is more sensitive to the demand of a problem and less sensitive to the evaluation of his social environment. The creative individual is more inner than out oriented.
12. Creativity and anxiety often go together: Creative people demonstrate an above average state of anxiety, but not with a disturbed personality. Their anxiety is due to their craving for the satisfaction of their creative urge or due to the slow rate of progress made by them in attaining their creative motive. But creative individuals are able to keep their anxiety within manageable limits and direct it into productive channels.

MEASURING CREATIVITY

Creativity quotient

Several attempts have been made to develop a creativity quotient of an individual similar to the intelligence quotient (IQ), however these have been unsuccessful. Most measures of creativity are dependent on the personal judgment of the tester, so a standardized measure is difficult, if not impossible, to develop.

Psychometric approach

J. P. Guilford's group, which pioneered the modern psychometric study of creativity, constructed several tests to measure creativity in 1967. Plot Titles, where participants are given the plot of a story and asked to write original titles. Quick Responses is a word-association test scored for uncommonness.
Figure Concepts, where participants were given simple drawings of objects and individuals and asked to find qualities or features that are common by two or more drawings; these were scored for uncommonness.

Unusual Uses is finding unusual uses for common everyday objects such as bricks.

Remote Associations, where participants are asked to find a word between two given words (e.g. Hand _____ Call)

Remote Consequences, where participants are asked to generate a list of consequences of unexpected events (e.g. loss of gravity)

Building on Guilford's work, Torrance developed the Torrance Tests of Creative Thinking in 1966. They involved simple tests of divergent thinking and other problem-solving skills, which were scored on:

Fluency - The total number of interpretable, meaningful and relevant ideas generated in response to the stimulus.

Originality - The statistical rarity of the responses among the test subjects.

Elaboration - The amount of detail in the responses.

**The Creativity Achievement Questionnaire**

The Creativity Achievement Questionnaire, a self-report test that measures creative achievement across 10 domains, was described in 2005.
and shown to be reliable and valid when compared to other measures of creativity and to independent evaluation of creative output. The psychometric approach has been criticized by Robert Sternberg for falling "short of distinguishing imagination from fantasy, relevant from irrelevant material, and contextually valid from rambling associations".

**PERSONALITY TRAITS OF CREATIVE STUDENTS**

The personality traits which some creative children develop are often viewed by others as strange or unproductive:

(a) Free Thinking: - Toying with ideas may appear undisciplined and lacking in goal orientation.

(b) Gullibility: - Creative children get excited about "half-baked" ideas and may not see the drawbacks or flaws that an adult would easily see.

(c) Humor: - Creative children find humor in ideas which adults consider to be very serious. This ability to question and see other perspectives may be interpreted as mocking and obnoxious.

(d) Daydreaming: - Creative children learn through fantasy and solve many of their problems through its use. Letting one's mind wander can help imagination to form new connections but may be seen as being inattentive or spacey.
(e) Aloneness:- Creative thinking develops from delicate, unformed ideas. Children need to be alone while their ideas emerge, but society's emphasis on togetherness makes this difficult.

(f) Activity: - Ideas often come at times of "doing nothing." But once the idea comes, the creative child will become absorbed in the activity. This fluctuation, from what may seem to be laziness to over commitment to only one thing, is confusing and frustrating to others.

MODELS OF CREATIVE PROCESS

Graham Wallas (1926) in his work Art of Thought presented one of the first models of the creative process. In the Wallas stage model, creative insights and illuminations may be explained by a process consisting of 5 stages:

(i) Preparation (preparatory work on a problem that focuses the individual's mind on the problem and explores the problem's dimensions).

(ii) Incubation (where the problem is internalized into the unconscious mind and nothing appears externally to be happening)

(iii) Intimation (the creative person gets a "feeling" that a solution is on its way).
(iv) Illumination or insight (where the creative idea bursts forth from its preconscious processing into conscious awareness);

(v) Verification (where the idea is consciously verified, elaborated, and then applied.

Guilford performed important work in the field of creativity, drawing a distinction between convergent and divergent production (commonly renamed convergent and divergent thinking). Convergent thinking involves aiming for a single, correct solution to a problem, whereas divergent thinking involves creative generation of multiple answers to a set problem. Divergent thinking is sometimes used as a synonym for creativity in psychology literature. Other researchers have occasionally used the terms flexible thinking or fluid intelligence, which are roughly similar to creativity.

DEFINITIONS OF THE TERM

Defining creativity

How do we define creativity? The most frequent answers are "new", "unique", "different", and "better". The dictionary provides little assistance: "creativity: the ability to create". Creativity consultant Joyce Wycoff (1991) defines creativity as new and useful. Creativity is the act of seeing things that everyone around us sees while making connections that no one else has made.

B.F Skinner (1974), the foremost expert on behaviorist theory, describes creative individuals as very good at generating mutations. He points out that people who produce more mutations are more likely to generate one
that is reinforcing. The behaviorist theory falls short because it fails to recognize or explain the uniqueness of individuals.

In the classic book *Science and Human Values*, (Harper & Row. 1956) J. Bronowski states that the creative activity of the scientist and the artist are the same. Creativity is an attempt to discover "hidden likeness" in the universe. It is a search for recognition and order.

Scott Witt (1983) believes that new ideas are never original, but rather, they involve the combining and adaptation of other people's ideas. He refers to the brightest people in business, science and arts, as Creative Copycats because their ideas are an adaptation of other products, formulas or systems.

Joseph Chilton Pearce (1974) describes creativity as moving from the known to the unknown. Culture exerts a negative force on creativity according to Pearce, however, were it not for creativity, culture itself would not be created.

Donald Hebb (1984) one of the foremost theoreticians on the subject of the human brain, believes that every normal human being is creative all the time...it is not something that occurs only in outstanding individuals.

Wycoff (1991, p. 26) identifies four traits found in creative people:

1) They are willing to take risks and have the courage to be wrong.

2) They are willing to express their thoughts and feelings.
3) They have a sense of humor.

4) They accept and trust their own intuition.

David Perkins, of Harvard University, has identified several other traits common in creative people: (Wycoff, 1991, p. 27)

5) They have a drive to find order in a chaotic situation.

6) They are interested in unusual problems, as well as solutions.

7) They have the ability to make new connections and challenge traditional assumptions.

8) They temper idea creation by testing and judgment.

9) They enjoy pushing the boundaries of their competence.

10) They are motivated by the problem itself, rather than any kind of reward or recognition.

Joe Khatena (1978) describes four creative thinking abilities: 1) Fluency is the ability to produce many ideas for a given task. 2) Flexibility is the ability to show a conceptual shift in thinking relative to a given task. 3) Originality is the ability to produce unusual or clever ideas that not many other people think of. 4) Elaboration is the ability to add details to the basic idea.

Michael Mumford (2003) suggested that creativity involves the production of novel, useful products.
Guilford (1950) stated that a creative act is an instance of learning… [And that] a comprehensive learning theory must take into account both insight and creative activity (p. 446). In this regard, Guilford (1967a) suggested that transformations of information are a key to understanding insight. These transformations are found in the content categories of Guilford’s (1975) SI model and can occur in both convergent and divergent productions. At that time, the relation between information and insight still needed to be addressed. There have been attempts in the past 20 years to expand our understanding of insight.

Slavkin (2004) although a standard definition for creativity is still not agreed upon, a common definition is found or inferred from a wide range of studies.

Sternberg & Lubart (1999) stated that it involves the production of original, useful products as determined by that field.

Perkins (1988) defined creativity as a result that is both original and appropriate with appropriateness related to the cultural context in which the creativity is based.

Czikszentmihalyi (1990) proposed that creativity was not a characteristic of people or products but an interaction among an individual, product, and environment.

Gardner (1993) professed that individuals are “creative” in a particular domain-specific ways. He advocated that the creative individual was a person
who regularly solved problems, designed products, or defines new questions within a domain that was perceived novel but ultimately became accepted in that particular cultural setting.

**Creativity and intelligence**

Barron, Guilford or Wallach and Kogan, regularly suggested that correlations between these concepts were low enough to justify treating them as distinct concepts. Some researchers believe that creativity is the outcome of the same cognitive processes as intelligence, and is only judged as creativity in terms of its consequences, i.e. when the outcome of cognitive processes happens to produce something novel, a view which Perkins has termed the "nothing special" hypothesis.

Ellis Paul Torrance holds that a high degree of intelligence appears to be a necessary but not sufficient condition for high creativity. This implies that, in a general sample, there will be a positive correlation between creativity and intelligence, but this correlation will not be found if only samples of the most highly intelligent people are assessed. Research into the threshold hypothesis, however, has produced mixed results ranging from enthusiastic support to refutation and rejection.

**Hennessey concluded that Giftedness and Creativity-Two Separate but Parallel Trajectories:**

Historically, definitions and assessments of giftedness have been directly linked to tests of intelligence, most especially the IQ scores (Renzulli,
1986). But are giftedness and intelligence as closely related as many of the experts would have us believe? There is growing concern that the prevailing conceptions of giftedness (and, as a result, our measurement techniques) are far too narrow. Renzulli (1986), for example, proposes that, at the very least, we must recognize two distinct categories of giftedness: schoolhouse giftedness and creative-productive giftedness (Renzulli, Smith, & Reis, 1982). Both types, he argues, are important and the two categories often interact. But it is not unusual for children (and persons of all ages) to demonstrate "unevenness" in their giftedness profile— with their strengths in one of the two areas far outweighing their abilities in the other.

What Renzulli terms "schoolhouse giftedness" might also be thought of as test-taking or lesson-learning giftedness. This form of giftedness is fairly well served by standard IQ and other indices of cognitive ability. And because schoolhouse giftedness is relatively easy to recognize and test, it is high scores in this realm that is most often lead to students being identified as gifted and invited to participate in special programs. The hallmarks of what Renzulli terms creative-productive giftedness are often more difficult to recognize in students. Creative-productive giftedness results in the production of original material and tangible products that are intended to be shared with and to impact others (Renzulli, 2002). Research shows that this second type of giftedness is not all that closely tied to intelligence and traditional tests of IQ. While it is true that persons with relatively low levels of intelligence exhibit almost uniformly low levels of creativity, there is great variability in the creativity of individuals earning average to well-above-average intelligence.
scores. Simply stated, the IQ-creativity correlation is quite low (Stein, 1968; Wallach, 1971) and creative-productive giftedness is far too complex, far too multi-faceted, to be captured by a numerical score on a test of intelligence, aptitude, or achievement.

This recognition that creative-productive giftedness cannot always be quantified with a test score calls for a shift of emphasis among educators toward an exploration of "potential giftedness" and the concomitant question of how such potential might best be fostered. In psychological terms, the focus of attention must move away from an emphasis on giftedness as a stable trait toward an understanding that creative-productive giftedness may, in many respects, be better conceptualized as a situation-specific state. Creative-productive giftedness can be nurtured if conditions are right for an appropriate interaction to take place between the gifted student and the environment (Renzulli, 1986). But what are the conditions under which giftedness is most likely to blossom?

While no single criterion has been found to determine creative-productive giftedness, individuals who have achieved recognition because of their outstanding accomplishments and creative breakthroughs tend to possess a fairly well-defined set of three traits (Renzulli, 1986):

Above average, although not necessarily superior, ability; task commitment and creativity. Importantly, no one component of this three-part model can, on its own, make for high levels of accomplishment. Rather, it is
the interaction between the three clusters that leads to creative-productive giftedness.

Somewhat similar componential models have also been suggested by Czikszentmihalyi (1996), Guilford (1967), Treffinger (1992), Sternberg (1985) and others. The capacities for creative thinking coupled with a single-minded determination to persevere until a solution is reached are also necessary ingredients (Amabile, 1996).

Renzulli presents compelling evidence to support this three-part model, yet absent from his writing is any mention of the empirical research spearheaded by social psychologist Teresa Amabile.
<table>
<thead>
<tr>
<th><strong>A GIFTED LEARNER...</strong></th>
<th><strong>A CREATIVE THINKER...</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Poses unforeseen questions.</td>
<td>Sees exceptions.</td>
</tr>
<tr>
<td>Is curious.</td>
<td>Wonders.</td>
</tr>
<tr>
<td>Is selectively mentally engaged.</td>
<td>Daydreams; may seem off task.</td>
</tr>
<tr>
<td>Generates complex, abstract ideas.</td>
<td>Overflows with ideas, many of which will never be developed.</td>
</tr>
<tr>
<td>Knows without working hard.</td>
<td>Plays with ideas and concepts.</td>
</tr>
<tr>
<td>Ponders with depth and multiple perspectives.</td>
<td>Injects new possibilities.</td>
</tr>
<tr>
<td>Is beyond the group.</td>
<td>Is in own group.</td>
</tr>
<tr>
<td>Exhibits feelings and opinions from multiple perspectives.</td>
<td>Shares bizarre, sometimes conflicting opinions.</td>
</tr>
<tr>
<td>Already knows.</td>
<td>Questions: What if...</td>
</tr>
<tr>
<td>Needs 1 to 3 repetitions to master.</td>
<td>Questions the need for mastery.</td>
</tr>
<tr>
<td>Comprehends in-depth, complex ideas.</td>
<td>Overflows with ideas--many of which will never be developed.</td>
</tr>
<tr>
<td>Prefers the company of intellectual peers.</td>
<td>Prefers the company of creative peers but often works alone.</td>
</tr>
<tr>
<td>Creates complex, abstract humor.</td>
<td>Relishes wild, off-the-wall humor.</td>
</tr>
<tr>
<td>Infers and connects concepts</td>
<td>Makes mental leaps: Aha!</td>
</tr>
<tr>
<td>Initiates projects and extensions of assignments.</td>
<td>Initiates more projects that will ever be completed.</td>
</tr>
<tr>
<td>Is intense.</td>
<td>Is independent and unconventional.</td>
</tr>
<tr>
<td>Is original and continually developing.</td>
<td>Is original and continually developing.</td>
</tr>
<tr>
<td>Manipulates information.</td>
<td>Improvises.</td>
</tr>
<tr>
<td>Guesses and infers well.</td>
<td>Creates and brainstorms well.</td>
</tr>
<tr>
<td>Anticipates and relates observations.</td>
<td>Is intuitive.</td>
</tr>
<tr>
<td>May not be motivated by grades.</td>
<td>May not be motivated by grades.</td>
</tr>
<tr>
<td>Is intellectual.</td>
<td>Is idiosyncratic.</td>
</tr>
</tbody>
</table>
OBJECTIVES OF THE STUDY

The following objectives were formulated to pursue in the present study:-

1) To study the study habits of gifted and creative students belonging to arts stream.

2) To study the study habits of gifted and creative students belonging to science stream.

3) To study the self-perception of gifted and creative students belonging to science stream.

4) To study the self-perception of gifted & creative students belonging to science stream.

5) To study the correlation between study habits and self-perception of gifted students belonging to arts stream.

6) To study the correlation between study habits & self perception of gifted students belonging to science stream.

7) To study the correlation between study habits and self-perception of creative students belonging to arts stream.

8) To study the correlation between study habits & self perception of creative students belonging to science stream.
HYPOTHESES OF THE STUDY

The following research hypotheses and sub-hypotheses were formulated in the present study:

HO-1. There is no significant difference between study habits of gifted and creative students belonging to Arts stream.

SUB-HO-1.1. There is no significant difference between home environment and planning of work of gifted and creative students belonging to Arts stream.

SUB-HO-1.2. There is no significant difference between reading and note taking of gifted and creative students belonging to Arts stream.

SUB-HO-1.3. There is no significant difference between planning of subject of gifted and creative students belonging to Arts stream.

SUB-HO-1.4. There is no significant difference between habits of concentration of gifted and creative students belonging to Arts stream.

SUB-HO-1.5. There is no significant difference between preparation for examination of gifted and creative students belonging to Arts stream.

SUB-HO-1.6. There is no significant difference between general habits and attitudes of gifted and creative students belonging to Arts stream.
SUB-HO-1.7. There is no significant difference between school environment of gifted and creative students belonging to Arts stream.

HO-2. There is no significant difference between study habits of gifted and creative students belonging to science stream.

SUB-HO-2.1. There is no significant difference between home environment and planning of work of gifted and creative students belonging to Science stream.

SUB-HO-2.2. There is no significant difference between reading and note taking of gifted and creative students belonging to Science stream.

SUB-HO-2.3. There is no significant difference between planning of subject of gifted and creative students belonging to Science stream.

SUB-HO-2.4. There is no significant difference between habits of concentration of gifted and creative students belonging to Science stream.

SUB-HO-2.5. There is no significant difference between preparation for examination of gifted and creative students belonging to Science stream.

SUB-HO-2.6. There is no significant difference between general habits and attitudes of gifted and creative students belonging to Science stream.
SUB-HO-2.7. There is no significant difference between school environment of gifted and creative students belonging to Science stream.

HO-3. There is no significant difference between self-perception of gifted and creative students belonging to arts stream.

HO-4. There is no significant difference between self-perception of gifted and creative students belonging to science stream.

SUB-HO-4.1. There is no significant difference between ideal self of gifted and creative students belonging to Science stream.

SUB-HO-4.2. There is no significant difference between self concept of gifted and creative students belonging to Science stream.

SUB-HO-4.3. There is no significant difference between reflected self parents of gifted and creative students belonging to Science stream.

SUB-HO-4.4. There is no significant difference between reflected self teachers of gifted and creative students belonging to Science stream.

SUB-HO-4.5. There is no significant difference between reflected self classmates of gifted and creative students belonging to Science stream.

HO-5. There is no significant correlation between study habits and self-perception of gifted students belonging to arts stream.
HO-6. There is no significant correlation between study habits and self-perception of gifted students belonging to science stream.

HO-7. There is no significant correlation between study habits and self-perception of creative students belonging to arts stream.

HO-8. There is no significant correlation between study habits and self-perception of creative students belonging to science stream.

NEED OF THE STUDY

The world is becoming more and more competitive. Quality of student academic performance has become the key factor for personal progress. It is the desire of all Parents that their children climb the ladder of academic performance as high level as possible. This desire for high level of performance among secondary school students puts a lot of pressure on students, teachers, and psychologists and in general, the educational system itself. In fact, it appeals as if the whole educational system revolves round the academic performance of students. Thus a lot of time and effort has been made by Educationist and psychologist to find various strategies to unraveling the complex determinant of academic performance, such as intelligence, study habit and other personality variables like self perception, anxiety and motivation.

Combetal (1990) suggested that students learning achievement depends on their attitude, motivation performance for success and study habit or skills that people employ to pursue the desire outcome. Bakare (1975) opines that intelligence accounts for little variance in academic
performance. Therefore, more emphases had shifted from intellectual factors to non-intellectual factors such as some personality variables like self-perception and study habit.

Meanwhile, self perception, which mean the way an individual perceives his or herself, has now been recognized to play a vital role in students academic performance more so, students study habit has been regarded as one of the cardinal variables considered by the present study, it connotes student’s way of study whether systematic, efficient or inefficient which had negative or positive effect on academic performance, whether low or high. Low academic performance means performance below average whereas high academic performance measure up to the expected.

The continued progress of society, and the robustness of that progress, is dependent on the appropriate recognition, development, and use of available resources. Critical resources which often go overlooked and undernourished are the gifts and creative talents of our brightest and most talented children and youth. Yet, it may be these same gifts and talents the world is dependent upon to come up with new and innovative solutions for the most urgent and puzzling problems On the spectrum of “haves” and “have-nots,” it would be easy to view the gifted and creative student population as having plenty, or at least enough to get by on their own.

There have been numerous attempts to measure the self-perception of gifted and creative students. Gifted students who were identified by their performance were different in their learning. They not only have exceptional thinking and learning abilities but also use them more effective. Creative children, because of their unconventional thinking and nontraditional attitude,
felt quite frustrated. Keeping in mind the lack of research in these aspects, there is need of new and creative approaches to enrich the subject matter of study habits especially studied in relation to self perception. The complexity of the thinking makes self-perception one of the most popular in research.

Present study is different from former studies because in Meerut commissionary limited amount of work has been carried out and problem of present study is very significant in technological world. In the view of researcher no investigation has been carried out on study habits and self perception of gifted and creative students belonging to arts and science stream.

The problem therefore is of great value to both students and teachers. That’s why researcher has tried to investigate study habits as a function of self perception of gifted students belonging to arts and science stream.

**DELI M I TATIONS OF THE STUDY**

Generally research problems in education are complex in nature. It is not possible for any investigator to consider problem as a wide. If investigator includes various parameters it would be difficult task to conduct a research, analyse data, explain result and predict every event, therefore, the following are the delimitation of the study.

1. The study is confined to gifted students.
2. The study in confined to creative students.
3. The study is confined to science stream.
4. The study is confined to arts stream.
5. The study is confined to the students of XI class only.
6. The study is confined to Public School only.
7. The study is confined to Meerut commissionary only.
8. The study is confined to 400 students only.
9. The study has been delimited to the best abilities, efforts and efficiencies of the researchers.