A Study Of Creative Writings In Urdu Of The Secondary School Students

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ABSTRACT

Psychologists and educators throughout the world paid attention to creativity and creative thinking. The routine type of tasks in the school appears to be very simple and uninteresting to the creative students. Atmosphere of some schools is conducive for the development of creative potential. Whereas the atmosphere of many schools comes in the way of its development. Children prefer to learn in creative ways rather than just memorizing information provided by a teacher or parents. It is generally assumed that Children are highly creative, with vivid imaginations, and that they learn by exploring, risking, manipulating, testing, and modifying ideas. Language allows children to talk to each other and to write their thoughts and ideas and mother tongue is the most important and comprehensive medium for expression. Self-expression in reading, writing and speech; reading of suitable general books of high quality with interest rather than concentration on textbooks: approach to literature as a source of joy and inspiration rather killjoy drill in grammar and vocabulary. Children learn to connect individual words with objects, ideas, and actions. In the process, they write their thoughts and ideas in very creative ways. The Researcher took this study to know the written potential of Urdu medium students. In this paper, The researcher emphasized that Urdu speaking children are not less than children of any other language. The only problem is less opportunities for them. The Researcher found that Urdu medium students are naughty, distracted, disturbed due to various reasons but at the same time they are highly creative in writing.
Keywords:
Creative writing, Urdu, Secondary school

1.Background

Curiosity is an important characteristic of a creative person. Every child is born with this trait and continues asking a B type of questions to satisfy it. Instead of giving satisfactory answers to their simple but strange questions; many parents choose to silence them by administrating a strong dose of reproof. Discouraging children's curiosity-One of the surest indicators of creativity is curiosity; yet we often brush questions aside because we are too busy for" silly" questions. Children's questions deserve respect. We pressurise children to be realistic and to stop imagining. When we label a child's flights of fantasy as "silly", we bring the child down to earth with a thud, causing the inventive urge to curl up and die. We compare their children with other children. This is a subtle pressure on a child to conquer yet the essence of creativity is freedom to conform or not to conform.

Young children are naturally curious. They wonder about people and the world. By the time they enter preschool, they already have a variety of learning skills acquired through questioning, inquiring, searching, manipulating, experimenting, and playing. They are content to watch from a distance at first; however, this does not satisfy their curiosity. Children need opportunities for a closer look; they need to touch; they need time for the creative encounter. But we place many restrictions on children's desire to explore the world and we discourage them. The school life of a child is mostly language centred. The ability to understand the

meaning of life and also that of way of living increases in a child very rapidly after the onset of language. A child is overjoyed if he can express himself effectively and creatively. The tremendous increase in vocabulary

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leads to enrichment of child's verbal environment. Appropriate and inappropriate use of language affects our social relations too. Only a couple of inappropriate words are enough to develop unpleasant barriers between brothers, friends, husband and wife and parents. On the other, hand one or two sentences spoken with imagination have got power to be a friend even the enemies. Thus, it is obligatory for a teacher to help his student to develop the ability for creative self-expression.

It has been experienced that many times mitten language does not convey the meaning which the writer originally wanted to convey or which the readers or listeners have understood- Inappropriate and unimaginative use of language is the basic cause of the situation of this type.

The Rigidity of timetable is not conducive for creative writing because a change of period will stop and dislocate the flow of their thinking and thus they will not be able to write anything. Students should be allowed to take part in different activities in accordance with their preferences, wishes, and likes. They should be provided subject matter for oral and written expressions. Oral expression is the beginning of written expression.

The oral ability of the student can be developed by providing them opportunities to take part in discussions, debates, to narrate stories, to stage dramas or to hold conversation with others. Students should be helped to develop their own style of writing instead of giving a particular style of writing. Their ideas and styles should be given more emphasis and attention. The grammatical mistakes can be corrected in a way that the style and ideas should not be changed.

Many times it so happens that in spite of best efforts, the students are not able to produce good writing. This does not mean that they merit outright rejection and discouragement. The use of correct language should not be emphasized. Teacher should not expect students to make use of beautiful style of writing. Their efforts should be appreciated. Students should be provided direct experiences so that they will be able to express their ideas in different and innovative ways.

1.1. Significance of the Problem

Creative use of linguistic skills provides pool proof solutions to numerous problems of human living. It is to be remembered that language is not merely a collection of words but is a means of communication and linguistic communication in social process. Therefore man has always made strenuous efforts to make his oral or written expressions effective and always tried to write or speak maximum meaningful material in minimum possible words. This attempt is by all means a creative attempt.

Creativity is perhaps most often the concern and ability to bring out something new or innovative into the existence. Creativity is psychological process by which novel and valuable products are created.

The creative process is the result of largest literature i.e. creative writing highly creative process.

Hence Researcher feels that problem undertaken is useful and a contribution in the field of education as no studies have been done in Urdu on the creativity of language expression.

The Researcher also feels that there is no provision for young and enthusiastic writers to express themselves; these studies will provide guidelines for future for a literary environment.

The Researcher also feels that there are very few opportunities provided to young and creative minds to develop their creative potential as various factors act as hindrances in their performance such as time, environment, school environment and social status etc.

The Researcher aims at finding out the various factors that may be helpful in enhancing the creative potential of young talented pupils.

1.2. Different from existing work

The research on Study in Creative Writing in Urdu has not been conducted till date that is why the Researcher took up this topic.

1.3. Statement of the Problem

"A Study Of Creativity In The Writings Of The Students In Urdu At School Level Of The Schools Of Mumbai, Navi Mumbai And Thane District With Special Reference To Boys And Girls"

Statement of the problem includes creativity, writing and creative writing of boys and girls studying in Urdu medium schools of Mumbai, Navi Mumbai and Thane. Herein Creativity represents a higher level of man's intellectual abilities. Creative ability means being familiar not only with new problems, with selecting ways of resolving them, with the transition from one situation to another, with the mobilization of previous experience, but principally with the invention of new, original and unusual solutions, and, what is more, with the identification of new problems. Creativeness is noted for original products.

Writing is a system of human communication by means of visual symbols or signs. Writing, however, continued to convey only the meaning, not the sound, of words. Writing is the formation of a coherent message, such as a letter, directions, a poem, or more complex form of writing such as an essay or term paper. Whatever the form of writing, the act of composing or putting together elements used in writing is made operative. Writing should be thought of in term of not only what one writes or produces, but also how one writes.

Creative Writing is on expressing one's feelings or one's emotions in a unique way. hi creative expression, minimum possible words are used in such a way mat maximum possible ideas are expressed in a meaningful fascinating way.

In creative writing, words employed and ideas expressed are unique in their own way and the students can opt for any stream of writing, that is, poetry, lyric, story, drama, essay or letter-writing as their medium of expression. Creative writing involves the production of original literary work, such as novels, plays, and poems.

1.4. Assumptions

It is assumed that:

1. Creativity in Urdu medium schools in present system of education is lagging behind.

2. Urdu medium students' arc lagging behind in creative writing.

3. Urdu medium students are less attractive to creative activities.

1.5. Delimitation

- The study will be confined to boys and girls studying in class IX only.
- The study is delimited to one language i.e. Urdu as the subject.
- The study is also limited to schools (Secondary) of Mumbai Navi Mumbai and Thane only.

1.6. Operational definition of the term used

1.6.1. Creativity:

For the present study, creativity refers creative potential (different areas such as Plot Building, Dialogue writing, Poetic Diction, Descriptive Style and Vocabulary) of the subject.

1.6.2. Writing:

For the present study writing refers creativity in writing of the subject.

1.6.3. Urdu:

For the present study, Urdu refers to language taken as the subject by students.

1.6.4. Students:

Students of Urdu language of class IX studying in different Urdu and English medium schools situated in Mumbai, Navi Mumbai and Thane.

1.6.5. Creativity in the Writing:

For the present study creativity in writing refers to the scores obtain by the students in Language creativity test by Malhotra and Suchita.

1.7. Objectives of the study

The following are the main objectives of the present study:

To study the different creative potential in writings of students at school level.
To compare the creative potential in writing of boys and girls at school level.
To study the relationship between creative writing & performance of the students in the examination in Urdu subject.
To prepare Creativity Improvement Programme (CIP).
To suggest and recommend changes in syllabus, textbooks, methods of teaching, aims and evaluation with regard to creativity.

1.8. Variables

1.8.1. Independent Variables

School: Different private and government schools.

Sex: Boys and Girls are two variables of the study.

Language (Urdu) is taken into consideration.

1.8.2. Dependent Variables

Performance in the subject

Faculties of creativity-Fluency, Flexibility, Originality', and Elaboration.

Improvement programme in term of creativity.

1.9. Hypotheses

Underlying the plan of the present study the following hypotheses are formulated:

There is no significant relationship between Creative writing and language of study.
There is no significant difference between Creative writing and Language of Study.
There is no significant relationship between different Creative potential.
There is no significant relationship between Creative Writings of boys and girls at school level,
There is no significant difference between Creative Writings of boys and girls at school level,
There is no significant relationship between performance in the subject and Creative Writing.

2.   Introduction

Creativity is the act of turning new and imaginative ideas into reality. Creativity is characterized by the ability to perceive the world in new ways, to find hidden patterns, to make connections between seemingly unrelated phenomena, and to generate solutions. Creativity involves two processes: thinking, then producing. If you have ideas, but don't act on them, you are imaginative but not creative.

Creativity is a phenomenon whereby something new and somehow valuable is formed. The created item may be intangible (such as an idea, a scientific theory, a musical composition or a joke) or a physical object (such as an invention, a literary work or a painting). Benjamin B. Lahey (2002) describes, "Creativity as the ability to make human products and ideas (such as symphonies or solutions to social problems) that are both novel and valued by others."(P. 209)

Creativity cannot and should not exit in a vacuum, it is important not only to be creative, it is equally important to understand that creative expressions reach out to others in society and the needs are paramount importance to the success of creative ideal. Creativity arises as a need; it also serves another purpose-the purpose of the creator. After all, creativity is not merely the result of the needs of a people, it is

born as much from the need of the creating individual. Creativity, as quoted by Baron and Misra, (2014, P. 379) "the ability to produce work that is both novel (original, unexpected) and appropriate (it works-it is useful or meets task constraints)" (Lubart, 1994,)

A writer may write because he finds fulfillment in his work, or he may write because he has something to say, or because he is motivated by the desire to change the world, or even because he has only financial considerations. But purpose there always is, in any work that is created. That is why creativity for creativity's sake simply does not exist.

It is equally important to know that creativity influences values, forms trends and, often, causes untold damage to impressionable young minds. To those who believe that creativity exists only for self-expressions, and they would, emphatically believe that creativity has nothing to do with values. Creativity is not the mean by which values need to be taught to a society. Yet creativity needs a system of values within which to function. That is why creativity can neither exit in a vacuum, nor merely in the minds of the artist. It is bound not only by the rules of thinking; it is equally conditioned by the processes and demands of society.

It is necessary to expose children constantly to all that is creative, from painting, music and literature, to natural wonders, often, created quite accidentally by natural. Once we ourselves are sensitive to beauty and express wonder at its existence, our children will soon enough follow suit. That is why, we should be appreciative of creativity and assist children to be appreciative as well. The more we see creativity around us, the more easily do we become creative? Our children look at the world through their own unique lenses of individuality. Allow them to see pink grass or square trees, if they feel inclined.

Humor is one of the most creative ways of looking at the world. From silly jokes to ridiculous riddles, share child's sense of humour. It is intensive to be creative. Simultaneously, don't let children to be amazed from a little frog to the magnificent butterfly, life is filled with the most amazing stuff.

We all are creative. Whether it is creativity in thoughts or words or m things that we make. There is neither superiority nor inferiority in creativity. So there is need to remove minds blocks that children have, that only some people can be creative- If they trust their instincts they too can be creative. That is why we should give children things to make and do, whether they are activities with objects, or puzzles with words. It gave them an opportunity to call themselves creative.

In order to encourage creativity in children, help should be provided to become innovators. There is need to trigger their imagination with ideas- Children will soon be creating not only their own characters but their own worlds as well. Creativity like all things requires practice to be perfect. So, It is important to give children the opportunity to practice being creative, at all times, everywhere. Every person they meet, every experience they go through, every encounter they have, can be converted into a creative moment. Creativity is just simply something we all have-we only need to be aware of, and announce its existence. Creativity is not merely a mind skill, it isn't merely mental gymnastics, it is, in reality, a practical approach to problems, to decision making as well as to new perspectives. As perceived by Robert S. Feldman (2011), "Creativity is the ability to generate original ideas or solve problems in novel ways." (P. 261) There are many who have consciously or unconsciously use creative techniques in order to achieve their ends.

Creative writing is any writing that goes outside the bounds of normal professional, journalistic, academic, or technical forms of literature, typically identified by an emphasis on narrative craft, character development, and the use of literary tropes or with various traditions of poetry and poetics.

Creative writing, a form of artistic expression, draws on the imagination to convey meaning through the use of imagery, narrative, and drama. This is in contrast to analytic or pragmatic forms of writing. This genre includes poetry, fiction (novels, short stories), scripts, screenplays, and creative non-fiction.

In her work, *Foundations of Creativity*, Mary Lee Marksberry references Paul Witty and Lou La Brant's *Teaching the People's Language* to define creative writing. Marksberry notes:

Witty and La Brant…(1963) say creative writing is a composition of any type of writing at any time primarily in the service of such needs as

1. the need for keeping records of significant experience,
2. the need for sharing experience with an interested group, and

3. the need for free individual expression which contributes to mental and physical health."
   (P. 39)

Creative writing can technically be considered any writing of original composition. In this sense, creative writing is a more contemporary and process-oriented name for what has been traditionally called literature.

It is also believed by some in the academic sphere that the term "creative writing" can include "creative reading" which is the reading of something not typically understood to be a creative piece as though it were creative.

3. Methodology

The study was a survey based sample study. The samples are private and government school children studying in 9th class of Mumbai, Navi Mumbai and Thane. Equal representation was given to boys and girls. The Study is based on a random sample.

The test (Pretest) has measured the creative ability in writing. Language Creativity Test was used to obtain the result. The test has been developed by Malhotra and Sachita (1989). This test is meant for assessing creative ability, which means, the ability to produce new solutions and meaning to problems. The available test is divided into five areas.

After reviewing the related literature, The Researcher decided to administer Language Creativity Test developed by Malhotra and Suchita. Researcher found that test is more suitable for the present study as it will measure creativity in writing. Other tests such as Passi and Mehdi Creativity tests are meant to measure general creativity.

3.1. Creativity Improvement Programme (CIP) was administered. Under which:

3.1.1. One topic was given to the students by the researcher to know the talents in writing. They were asked to write one essay on that topic. Some words were also be given to use in essays. It was a controlled composition.

3.1.2. They were asked to write one essay on a topic, which was based on their own choice. They were free to write the essay in their own language style.

3.1.3. Different exercises were given to students to improve creativity in writings.

3.1.4. Their essays were compared to test the different traits of creativity

3.1.5 A post test post test was also be given to see the improvement in the creativity level after administration of Creativity Improvement Programme (CIP).

3.1.6 Half yearly examinations marks in the Urdu language of class IX from school records were taken to compare their creative in writing. Questionnaires were prepared for teachers. Experts' opinion were taken on the topic.

4.Research Design

Since the present study was aimed at testing the differences between creative potential in writing of boys and girls, therefore these differences were tested after measuring their creative potential by testing null hypothesis with the help of 't' test.

The relationship of creative writing and performance of students in the examination was also tested with the help of null hypotheses.

4.1. Research Tools

Malhotra's and Suchita's Language Creativity Test

Creativity Improvement Programme (CIP).

Questionnaire for teachers.

4.2. Population

Nearly 40 schools were chosen for sample from three cities namely Mumbai, Navi Mumbai and Thane. Some schools were co-educational, some were schools for boys and some were schools for girls. Urdu and English medium schools were selected for the sample. In schools of Mumbai, the population figure was more than 200 in IX class and classes were divided in no. of sections ranging from to 5 or 6. In Navi Mumbai schools, population figure was fewer ranging from 25 to 40 and consisting of only a section. Schools in Thane city, the population was less than 100 and classes were divided into 2 or 3 sections.

4.3. Sample

• Four hundred (400) students from 20 Private and Government schools of Urdu medium of Mumbai, Navi Mumbai and Thane.

• 200 boys and 200 girls from class IX for Pre-test.

• 200 boys and 200 girls for Creativity Improvement Programme and post-test

• 50 Urdu language teachers.

4.4. Sampling Method

After the selection of schools, the class sections, for sampling, for class IX were randomly chosen. 400 hundred students were chosen for the sample. Equal representation was given to boys and girls. All the students chosen for sample were administered the Language creativity Test (LCT).

Creativity Improvement Programme was applied on 400 students. A set of 16 exercises was administered on students. The total period of administration of CIP was 6 months. Further students were administered LCT. The total time allotted for LCT was 2 hrs and 47 minutes

4.5. Tools

A Standardized Test was used to judge the creativity in writing in the language of Urdu medium students. Malhotra's and Sachita's Language Creativity Test was used to measure the creativity in writing. The Researcher has measured creative writing by going through the writing material of students.

4.6. Description of the test

This test has 27 items in five areas. They are plot building, dialogue writing, poetic diction, descriptive and vocabulary styles. It measures total language creativity and its four components are fluency, flexibility, originality and elaboration. The total maximum time required for completion of the test is **147** minutes. All the items in the Language Creativity Test are verbal in nature and can be administered in a group or individually. The sub-tests in the language creativity test can be administered collectively. It is desirable that while using the language creativity test in the language stop-watch or common watch is used. It was standardized on 600 Boys and Girls from School and College for VIII to Graduate Student. The reliability of the test is 0.84 and content validity of the test is 0.79. A brief and specific outline of all the five sub-tests and their respective items is given below:

4.6.1. Plot Building -Items in this sub-test are based on Guilford's (1952) Multiple Story Plots. Herein a hypothetical situation is presented so as to encourage free play of imagination. Following types of items are included in it: (a) Story construction on a given proverb, (b) Story on a given Situation, (c) Story construction on a *given* title, (d) Story with two endings, (e) Story on imagination, (f) Modernizing the classical theme.

4.6.2. Dialogue Writing - This sub-test has items on writing dialogue. This sub-test is designed after Guilford's (1952) Multiple Emotional Expression and Multiple Social Problems wherein the subject writes many different things that a person might say when he is feeling a given emotion. There are three items in it, the details of which is as follows: (a) Suggesting the title to given dialogue, (b) Writing dialogues on a given topic, (c) Writing dialogues on the given situation.

4.6.3. Poetic Diction - This sub-test comprises of three items concerned with composing poems. The pattern of the sub-test is based on Guilford's (1952) Expressional Fluency and Word-Pair Revision. There are three items in it: (a) Writing a poem on given topic, (b) Writing Parody, (c) Writing a poem from given words.

4.6.4. Descriptive Style- This sub-test has items based on description developed on the pattern of Guilford's (1952) Controlled associations. The purpose of this sub-test is to evaluate the descriptive style of the student. It includes four items. (a) Based on observation, (b) Based on Emotional Experience, (c) Based on imagination, (d) Based on Comparison.

4.6.5. Vocabulary Test– This sub-test is based on Guilford's (1952) Expressional fluency, controlled association, Multiple grouping, Work-pair revision and work fluency tests. It has ten test items that are miscellaneous in nature but independent of each other. *(a) Writing equivalent words, (b) Numerical Combination Test, (c) Test on Comparison, (d) Writing matching Attributes,* (e) *Writing with pre-fix and suffix letters: t*his is a set of two items *(f) Descriptive Completion, (g) Implied uses, (h) Vocabulary items:* this is a set of two items.

4.7. Development of the tool (Creativity Improvement Programme)

The Researcher has developed Creativity Improvement Programme (CIP).

After reviewing the related literature the investigator constructed a rough draft of Creativity Improvement Programme (CIP) containing 30 exercises. It was then administered to 15 students for the purpose of a preliminary try out. Then the items not clearly understood by the subject due to ambiguity were deleted and only 16 exercises were left. Most of the exercises were based on cartoons as Researcher felt cartoons attract children's and Urdu medium students are less interested in creativity. So Researcher made use of cartoons to attract them.

The Researcher has taken the opinion of Experts in the field. Validity and Reliability of the test was set down through expert committee. The draft exercises were shown to an expert committee formed by the investigator. An expert committee was formed by investigators to observe, evaluate and examine the CIP. The committee was consisting of one Principal of College of Education and also a psychology person, one senior lecturer in college of education and a person of psychology and an expert in Urdu language and one principal of High School. Two other experts in the field were also consulted about the exercises. In this way, final form of CIP was obtained. The Experiment was conducted on 15 students to establish the difficulty level of the CIP.

A feedback sheet comprising 25 statements/questions was prepared by the Researcher to find out the views of teachers about creative writing and creative potential of their students. The Researcher has also taken the opinion of Experts in the field to set the validity and reliability of the questionnaire.

5. Statistical Technique

1. In order to test the hypothesis regarding the difference between Creative potential of boys and girls. Mean, Standard Deviation and 't' value were calculated.

2. In order to find out the relationship of creative writing with performance co-efficient of co-relation (r) was calculated.

3. Pre test and post test post test of student's creativity level in writing were compared to find out the difference in the creativity level in writing of students.

5.1. Data Collection

Language Creativity Test (LCT), a standardized test developed by Malhotra and Suchita, was used to collect data for the present study. All the 400 students from 20 schools were given the test. This test is divided into five subtests. In all, the responses to the five tests were of divergent nature. For each tool of measurement, a separate system of scoring had been devised-

After application of CIP, the same test LCT was used to collect data on 400 randomly selected students of 20 schools.

In the other stake holders, 50 language teachers were selected randomly and given a structured questionnaire to know the creative writing and creative potential of their students in Urdu.

5.2. Objectives Studied

The Researcher has personally visited the schools of Mumbai, Navi Mumbai and Thane conducted the language creativity test and help was taken from teachers of schools for Creativity Improvement Programme. Questionnaires were distributed to the Urdu language teachers to know their views on creativity of their students. Researcher again visited the schools to administer the post test . The Tests and exercises sheets of the creativity improvement programme were collected. Questionnaires were also collected from teachers. Later, the researcher tabulated and analysed the data received from tests, exercises and questionnaires.

5.2.1. Objective: 1.

To study the different creative potential in writings of students at school level.
In order to accomplish the first objective of the research, data was acquired through a creativity test and a questionnaire.

Table 1. There were 27 items in the test divided into five areas. The time required and spread of items in different sub-tests of Language Creativity Test in Urdu.

Sr. No.	Subjects	No. of Items	Sr. No. of Items	Maximum time required
1.	Plot Building	7	1-7	50 minutes
2.	Dialogue writing	3	8-10	15 minutes
3.	Poetic Diction	3	11-13	30 minutes
4.	Description Style	4	14-17	25 minutes
5.	Vocabulary Test	10	18-27	27 minutes
	Total	27	1-27	147 minutes (2hours & 27 minutes)

The test was administered on 400 students of class IX of Urdu and English medium students. Equal representation was given to both boys and girls. When difficulty level is considered,the only 37% Students attempted item no. 13. The 99% students attempted item no. 23. Only 16   % students attempted to complete test. In the group of 400, only 56 students completed the whole test. 48 students attempted only 5 items in pre test pre test . After giving exercises through creativity improvement programme tremendous changes occurred in creativity level of students. In the post test, 168 students completed the whole test. Surprisingly, 5 students did not attempt even single question but figure of items attempted increased from 5 to 15.

To judge the creative potential of students, a feedback sheet was given to Urdu language teachers. In the feedback sheet, they have given a picture of interest, talents, attitude and creative potential of their students. Some are the findings:
74% teachers think that creativity is inborn.
62% teachers think that creativity cannot be taught.
50% teachers said that opportunities are not provided to improve creativity in schools.

58% teachers think that students are confident about their abilities.

46% teachers think that students are able to find solutions to a task.

66% teachers said that students never write for school magazines.

70% teachers feel that students love to write in their mother tongue.

40% teachers feel students only read headlines related to creative writings.

60% teachers feel that students imagine themselves as writers.

66% teachers feel that creativity is necessary for students.

70% teachers suggest creativity workshops should be conducted always.

5.2.2. Objective: 2

To compare the creative potential in writing of boys and girls at school level.

For the fulfillment of this objective, students were given equal representation in terms of sex. Out of 400 hundred 200 boys and 200 girls were selected as sample. For creativity improvement programme 100 boys and 100 girls were chosen randomly. On the basis of the test, it is found that girls are more sincere than boys to complete the task. Nearly 80% girls completed the whole test. Only 20% boys completed the whole test. It is found that girls' responses were very common whereas boys took it creatively.

5.2.3. Objective: 3

To study the relationship between creative writing & performance of the students in the examination in Urdu subject.

In order to achieve the third objective, students results (Marks in Urdu subject) were taken from the office record. Those who achieved higher marks in a subject, their performance in creativity test was poor. Even some students who secured 80% marks in a subject they have attempted only 5 or 6 items in the test. After giving exercises of creativity improvement programme, they have enhanced their creativity but still it was not matching with their results.

5.2.4. Objective: 4

To prepare Creativity Improvement Programme (CIP).

To fulfill this objective researcher prepared a creativity improvement programme. In this programme, there were total 16 exercises and these exercises were spread in different areas such as:

Originality, Fluency, Flexibility, Ideas generation, Story Building, Expressions, Mind mapping, Imagination, Innovation, Critical thinking, Multi Ideas Syndrome etc.

Students had shown greater enthusiasm while conducting this programme but parents and school did not ◉how any interest as they were worried about their syllabus. Creativity Improvement programme received tremendous response from students. After conducting the programme students have shown interest in creativity. In the post test their creativity was enhanced. Experts and colleagues' help was taking while preparing the programme.

5.3. Objectives Achieved

The four objectives were achieved through administrating the test, creativity improvement programme, the performance of students in Urdu and feedback from teachers. By going through the test attempted by students, performance of students in their subject examinations, the implementation of creativity improvement programme researcher found that:

5.3.1. Objective: 1.

a)Students have shown less creativity in poetic diction than vocabulary.

b)Plot building also got a good response.

c)Description style got an average response.

d)Dialogue writing has shown a moderate response.

5.3.2. Objective: 2

a)Girls have shown more sincerity by completing the test.

b)Boys have shown more creativity as they wrote differently.

5.3.3. Objective: 3

Higher achievers, usually, in a subject have shown less creativity.

5.3.4. Objective: 4.

Students' have shown improvement in creativity after conducting the creativity improvement Programme.

6.Conclusions

Even though their activities were guided, they were encouraged to discover new knowledge and formulate it by themselves. Study of this kind provided them not only with factual knowledge but also helped them to familiarize themselves and to take note of objects and phenomena, to approach problems without fear, in fact, to seek them out and to solve them. They were taught to feel joy in solving the tasks set for them and to be curious and open. Their interests were aroused. Besides intellectual development, social relations among the pupils were also fostered. Pupils got to know their abilities and compared them with their schoolmates; they gained self-confidence, had no fear and learned to learn from their mistakes.

But our children already have preconceived notions about everything. They think they have all the answers, they believe they know all the solutions. But in reality, most of their conclusions are either one that their peer group has given them, or that they are following blindly. This attitude should be changed and it can be changed through creativity. Creativity can be enhanced through education. Children will learn that there could be more answers to the problems, more than one way to looking at things. They would rediscover the connection between areas that had no apparent similarity; they would revive their faith in their own potential. They would begin to imagine all over again, they would learn to play and play to learn. They would understand that all of life is only an experience in growing and reaching out and finding fulfillment. In so doing, they would rediscover themselves as new creative children.

6.1. Suggestions for further studies

The following suggestions are recommended for further studies:

Investigation of creativity in writing may be undertaken in all languages, which taught in schools.
Different age groups may be studied at different level of classes.
A Similar study may be conducted in Maharashtra or on the Nationwide.
The creative potential in writing may be investigated in different levels of schooling.
A study may also be undertaken to compare Creative writing & Creative reading in Urdu & Hindi medium.

Acknowledgment

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