# EDUCATION AND DEVELOPMENT OF LITERARY CREATIVITY: A STUDY BASED ON PROGRAMMES AND PRACTICES OF CONSTRUCTIVIST CURRICULUM AND ITS AGENTIVE ROLE IN KERALA

*Thesis*
*Submitted for the Degree of*

**DOCTOR OF PHILOSOPHY IN EDUCATION**

*By*
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**2019**

# Certificate

This is to certify that the thesis entitled **Education and Development of Literary Creativity: A Study Based on Programmes and Practices of Constructivist Curriculum and Its Agentive Role in Kerala** is an authentic record of research work carried out by **Mrs. Sofiya K. M.**, for the degree of Doctor of Philosophy in Education of University of Calicut, under my supervision and guidance and that no part thereof has been presented before for any degree, Diploma or Associateship in any other university.

Calicut University
06.08.2019

**Dr. A. Hameed**
(Supervising Teacher)

# Declaration

I, **Sofiya K. M. ,** do hereby declare that this thesis, entitled **Education and Development of Literary Creativity: A Study Based on Programmes and Practices of Constructivist Curriculum and Its Agentive Role in Kerala** is a genuine record of the research work done by me under the supervision of **Dr. A. Hameed**, Assistant Professor, Department of Education, University of Calicut, and that no part of the thesis has been presented earlier for the award of any other Degree, Diploma, Title or Recognition in any other University.

Calicut University                                                        **Sofiya K.M.**
06.08.2019

# Acknowledgement

*Research is not a one-way street; it is a long academic journey through different paths wherein a researcher seeks guidance and support from many people. Ironically, it is only at the end of this journey that a researcher begins to formally thank everyone on whom she has depended for many things. As the following pages justify, the researcher has now reached at the end point where the researcher wants to fondly remember and acknowledge that she couldn't have travelled thus far, if she had not been helped and accompanied by so many people on her way.*

*First of all, the researcher likes to thank her Supervisor, Dr. A. Hameed, who has not only been an academic support but a mentor in every sense, for accepting to guide her and for giving her the freedom to explore the ways to reach the destination. He was so patient to clear her doubts, and extend his support — a big "thank you" for inspiring her to fly with passion on the academic path.*

*The next person to whom she owes much in this journey is her partner, Dr. Vijith K., who has shared her joys, anxieties, and worries during this long journey. The continuous conversations and discussions the researcher has had with him throughout the entire thesis-writing process have been invaluable source of inspiration and insight. It can't go without thanking her son, Prayan Samoh, who has been a constant source of joy throughout. Also, the researcher cannot forget the help and love of Aryakutty, her cousin. It was of immense value to have her as she always stood with the researcher in all her ups and downs.*

*The researcher remembers, with immense joy, the help rendered, whenever needed, by the Heads of the department; Prof. (Dr.) K. Abdul Gafoor, Prof. (Dr.) P. Usha, Prof. (Dr.) P K. Aruna, and Prof. (Dr.) K. P. Meera during the course of research. The researcher acknowledges her sincere gratitude to*

*She also fondly remembers and thanks her colleagues at DIET Kozhikode, especially Principal Mr. K. V. Padmanabhan, Dr. K. S. Vasudevan, and Mr. Prabeesh for their help.*

*This formal acknowledgement cannot be concluded without the due mentioning of her friends who have kept her emotionally stable during the long run. She immensely expresses her gratitude to Mrs. Anju Aravind, Dr. P. V. Haseena, Sreelu, Dr. Lirar Pulikkalakath and Mr. Themeem for their enduring love and care.*

*Last but not least, the researcher likes to express her gratitude to her family for their love and support. The researcher owes much to her parents, brother and sister-in law, and sister and brother-in-law and her in-laws for their kind support. She also fondly remembers the love she received from her Guide's family, especially his mother who showered immense affection during the last period of the work.*

*She also thanks Bina Photostat for their sincere service.*

*The researcher also expresses her gratitude to the UGC for the financial support.*

**Sofiya K.M.**

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# List of Abbreviations

| | | |
|---|---|---|
| AEO | : | Assistant Educational Officer |
| BPO | : | Block Programme Officer |
| BRC | : | Block Resource Centre |
| CPTA | : | Class Parent Teacher Association |
| CRC | : | Cluster Resource Centre |
| DIET | : | District Institute of Education and Training |
| DPEP | : | District Primary Education Program |
| DPO | : | District Programme Officer |
| DRG | : | District Resource Group |
| HM | : | Head Master/ Mistress |
| ISM | : | Internal Support Mission |
| KSSP | : | Kerala Sasthra Sahitya Parishath |
| LP | : | Lower Primary |
| UP | : | Upper Primary |
| MPTA | : | Mother Parent Teacher Association |
| NCERT | : | National Council of Educational Research and Training |
| NPE | : | National Policy on Education |
| OSMS | : | On-Site Monitoring and Support |
| OSS | : | On-Site Support |
| PEC | : | Panchayat Education Committee |
| PEDSK | : | Primary Education Development Society of Kerala |
| PENCIL | : | Process Ensuring Natural Classroom Interaction and Learning |

| | | |
|---|---|---|
| RP | : | Resource Person |
| SCERT | : | State Council of Education Research and Training |
| SIE | : | State Institute of Education |
| SIEMAT | : | State Institute of Educational Management and Training |
| SIET | : | State Institute of Educational Technology |
| SLATE | : | Strengthening Learner Achievement and Teacher Efficiency |
| SRG | : | School Resource Group |
| SRG | : | State Resource Group |
| SSA | : | Sarva Sikshak Abhiyan |
| URC | : | Urban Resource Centre |
| VEC | : | Village Education Committee |
| VKSV | : | Vidyarangam Kala Sahitya Vedi |

**E**ducation serves many purposes for an individual as well as for a society. It helps to enrich human resources in the society with knowledge, skills, and abilities. While there exist several debates on the basic objective of education, it has indisputably been accepted that the development of skills (Dewey, 1997) is one of its crucial objective. Skills can be broadly categorised under cognitive skill, life skill, communication skill, or artistic skill, which are developed only through exposure, practice, and encouragement. An effective system of public education can provide a scope for the enhancement of these skills. The history of education is replete with such examples. For instance, to satisfy the need, Mathematics and Science were taught elaborately in schools during the time of industrial revolution, as the society demanded more engineers and doctors. Similarly, English education was promoted greatly in Kerala considering the demand of educated citizens from the Government of Travancore to help them in their transactions with British government. In fact, it can be observed that the kind of learning imparted through education is determined by the requirements of the ruling class or the government. Therefore, education functions as an agent of change that modifies the curriculum in accordance with the need of the society. Consequently, providing access to education for all is one of the most significant requirements for developing skills and abilities among people of a society.

Kerala is a good example of well-functioning public education system, and it has been achieved through the long historical processes

starting from the colonial period. In societies where education is accessible to majority of the population, education plays an effective role as an agent of change. In the case of Kerala, it is true as the state has an effective public education system that involves most of the state inhabitants. Education is conceptualized in such societies as an institutionalised agency of developing and transmitting knowledge, values, skills, and abilities of individuals. The accessibility of education to the majority is the key feature of the education system in Kerala. Kerala ranks high amongst the other states and union territories in India with a literacy rate of 93.91 per cent (Census of India, 2011).

Among the three progressive states in India, i.e., Kerala, Mizoram, and Himachal Pradesh, Kerala has bagged a prominent position as a state that shows high literacy rates, high participation rates, and low drop-out rates (Chugh, 2009, p. 217). The performance of both boys and girls belonging to the rural and urban areas as well as from the different categories of the social groups (SC, ST, OBC and others) is better than the national average in both language and Mathematics (except ST in Mathematics) (National Achievement Survey, 2014, p.35). The reason behind this development is the spread of public education in the state, which is the result of the efforts of both the government and aided sectors. Therefore, the public education system in the state has high significance because it acts as an agency that publicise knowledge and skills among children.

Given this context, the present study is an attempt to explore the programmes and practices introduced by the constructivist curriculum in the primary schools in Kerala in 1997 and its implication in the development of Literary Creativity among students. It is well known that there were two camps with supporting or opposing opinions on the implications brought by the constructivist curriculum in the primary education of Kerala; these opinions have been expressed through various writings mainly in the popular publications. Though the number of such writings on the constructivist curriculum are plenty, studies in this area have been very less, which justifies the attempt to conduct this research.

### The History of Public Education System in Kerala

The history of the development of public education in Kerala covers the pre-colonial period that ended in 1793, the pre-independence period (1793-1947) as well as the post-independence period. There was no public education per se before the British rule. Education was caste-determined and private. James (2004) in his study about the educational initiatives in Kerala during the British period noted that the educational system was confined to royal courts, temples and families of aristocrats, artisans and peasants. He also observed that even during the pre-British period, the educational facilities were quite prevalent in every region of the area, but those facilities and educational opportunities were not equally accessible to the lower end of the strata, which is determined by caste and religion. The educational institutions were owned only by people of the upper

castes and they restricted the admission only for the children belonging to their castes. Therefore, the indigenous system of education that was in vogue during those periods was not public in nature.

Tharakan (1984) studied the development of education in Kerala. It was during the British rule that a change toward open access to education for all the castes started in the country. The encouragement given to public education in Travancore is evident from the history of the activities of Christian missionaries in the region. They identified education as an important activity even in the early nineteenth century. Upon realising the elite nature of education in the region, they focussed their attention on the education of the lower castes. The Charter Act of 1813 encouraged the entry of organizations and elites for establishing the formal system of education in the region. Subsequently, the missionaries and social reformers tried to open up schools for all, and their efforts to provide mass education influenced the Travancore state to provide funds for schooling of children belonging to any castes. It was further encouraged by the social reform movements of Sree Narayana Guru and Ayyankali as well as by other peasant revolts of 1920s in the region. The nationalist movements also influenced the development of the public system of education.

Prior to the formation of Kerala as a state which began in 1956, there were two princely states, namely Travancore and Cochin. Furthermore, the northern part of the region was under the direct rule

of British as a part of the Madras Presidency called Malabar. After India got independence in 1947, Travancore and Cochin were united into a single state. During the formation of the states on linguistic basis in 1956, Malabar was added, but some Taluks from the southern part of Travancore-Cochin were taken away to form the present state of Kerala.

Various governments that ruled Kerala in the post-independence period implemented strong measures to make education public, as one of the principal agendas of the state was the emphasis on education. Consequently, mass education got a momentum upon abolishing the fee for education from the primary to high school level as well as giving scholarships, implementing noon-meal programme, and providing unrestricted access to primary education with state support.

The Kerala Education Bill of 1957 and the formation of Kerala Education Rules (KER) in 1959 based on the bill made tremendous efforts for improving the education system of the state. Moreover, funds were given for establishing new schools and upgrading the existing schools in the Malabar area, which helped in addressing the educational need of the region. The state also took strong measures to reduce educational backwardness of lower caste people and females as well as made efforts to minimize regional disparities. The promotion programme and travel concessions also helped in reducing the drop-out rates and increasing the enrolment rate in schools.

Tharakan (1984) studied the activities of Christian missionaries like London Missionary Society (L.M.S), Church Missionary Society (C.M.S), and the Basal Evangelical Mission (BEM) for the educational upliftment of lower caste people in the south, central, and northern areas as well as in Malabar. They not only started schools for everyone but also fought for women education. The community reform movements like the Sree Narayana Dharma ParipalanaYogam (SNDP), Sadhu Jana Paripalana Sabha (SJPS), Nair Service Society (NSS), and Muslim Education Society (MES) headed by Narayana Guru, Ayyan Kali, Mannathu Pathmanabhan, and Dr. P. K. Abdul Gafoor, respectively, worked for the educational upliftment of Ezhavas, Pulayas, Nairs and Muslims (Salim & Nair, 2002). Because of the cumulative efforts of all these people, education became public during the post-independence period.

Though education became accessible to all, the trending system of education remained intact. Furthermore, there were no serious academic discussions about teaching and teacher behaviour, though many policies pertaining to higher education and the administration of school education were implemented. In fact, Kerala neither had a centralised curriculum nor a centralised form for teaching languages until 1997 (Parameswaran, 2008, p.4). Therefore, the same system was followed from 1959. In 1962, the then formed state made serious discussions on school education and developed a centrally designed curriculum for Kerala, which was revised in 1981. Moreover, the National Policy on Education (NPE, 1986) recommended restructuring of the curriculum in 1990. All these

efforts along with the recommendation of Yashpal Committee Report in 1993 encouraged a new thought related to curriculum reform at the national level. Therefore, some efforts were made to bring change in the textbooks and evaluation methods whose percolations were also visible in the academic scenario of Kerala.

**District Primary Education Programme (DPEP)**

The National Policy on Education (NPE, 1986) recommended qualitative changes in the education system in India. The measures proposed for the improvement in the elementary education was reform in the content and process of education and recommended child-centred education. It initiated discussion on a nation-wide programme for school improvement. As a result District Primary Education Programme (DPEP) was launched in the country. It is a centrally sponsored scheme of the Government of India to rejuvenate primary education and to fulfil the objective of universalising primary education. Textbooks were revised for ensuring the minimum level of learning laid down for each stage recommended by the NPE (1986). It gave birth to the introduction of Minimum Level of Learning (MLL, 1994). The scheme was first launched in 42 districts of India in 1994 and was successively implemented in other parts of the country. In the first phase, the 42 districts were in the states of Madhya Pradesh, Assam, Haryana, Maharashtra, Karnataka, Tamil Nadu, and Kerala. In Kerala, the scheme was implemented in three districts, i.e., Malappuram, Kasargod, and Waynad in 1994-95.

A base line study was conducted in the light of the introduction of MLL (1995) and found that the new method could not bring the benefits of child centred approach in learning and its practice. It spurred many discussions on school education, centred on the different ways through which the quality of school education can be enhanced, and the implementable approaches involved change in textbooks, methods of teaching, and teacher-pupil interactions. These debates ushered in a paradigmatic shift towards a constructivist way of teaching and learning under the rubric DPEP. A curriculum was developed in 1997 (Primary education curriculum, 1997) based on child centred and activity based approach. It recommended changes in textbooks and *Poothiri* and *Kingini* were developed for standards I to IV.  In the second stage of its implementation the programme was extended to Idukki, Palakkad, and Thiruvananthapuram districts. But the same textbooks were implemented in the entire state.

The period also witnessed decentralisation of the administrative sector, which gave power to the local bodies in decision making. Therefore, DPEP and the People's Campaign for Democratic Decentralization became the key decision makers of the major policy interventions in education from the mid-1990s. The key features of these changes included child-centred and activity-oriented teaching, teacher training and empowerment, new evaluation methods, and revision of curriculum (DPEP, 2000, p. 2). Moreover, some projects even incorporated improvement of library facilities, development of children's handwritten materials into magazines, and enhanced participation in children's Sabhas. Primary Education

Development Society of Kerala (PEDSK), State Programme Office, District Programme Office, Block Resource Centres (BRCs) and Urban Resource Centres (URCs), and Cluster Resource Centres (CRCs) were set up in the state to execute the programmes of DPEP. To ensure quality education, teachers were provided regular in-service training and academic support. Around 90 days training were given to teachers in the selected district. Resource Persons (RPs) were appointed at the state (State Resource Group- SRG), district (District Resource Group- DRG), and block (BRC trainers) levels to develop resources and provide training. For promoting community participation in education, Village Education Committee (VEC) and Panchayat Education Committee (PEC) were formed in every panchayat. Though the scheme was highly criticised for its emphasis on playing and dancing, the changes incorporated for educational improvement was significant enough to attract educationists.

The main areas of its focus were (DPEP, 2000):

- Intensive in-service teacher training.
- Strengthening the District Institute of Education and Training (DIET) and State Council of Educational Research and Training (SCERT).
- Setting up of resource centres at the cluster, block, district, and state levels.
- Development of curriculum and revision of textbooks.
- Development of handbooks, additional supportive materials, and training modules.

- Formation of various school supportive groups like Parent Teacher Association (PTA), Mother Parent Teacher Association (MPTA), School Support Group (SSG), Village Education Council (VEC) etc.

- Orientation programmes for educational functionaries and workshop for trainers.

- Exposure trips to educational functionaries.

- Mobilisation of awareness programmes through newspapers, debates, public meetings, newsletters, pamphlets, etc.

- Initiation of research and evaluation programmes.

The criticism posed against DPEP brought an end to it by giving the way for SSA.

**Sarva Siksha Abhiyan (SSA)**

The results of the DPEP implemented districts played a significant role in ascertaining the belief in child centred and activity oriented teaching. The strong theoretical base of this system of education paved the way for its national implementation under the head of SSA in the year 2000-01with some minor revisions. SSA (2000) entrusted BRC/URC and CRC for implementing the following duties:

- Developing the centre as a rich academic resource with ample reference materials for teachers.

- Developing strong human resource pools (by inviting resource persons) from nearby educational institutions, NGOs, and Colleges/ Universities, and providing employment to these

resourceful individuals by forming Resource Groups in different subject areas for the lower and upper primary levels.

- Regularising school visits to address the emerging pedagogic questions and issues related to school development.

- Organizing teachers' training and monthly meetings to discuss academic issues and design strategies for better school performance.

- Setting up of performance indicators to track and enhance school performance.

- Consulting with the community members and Panchayati Raj Institutions to strive for school improvement.

- Designing a Quality Improvement Plan for the block/cluster as per the SSA goals and striving to achieve that in a time bound manner.

- Monitoring the progress of quality using Quality Monitoring Tools in collaboration with DIET.

The status of primary education in Kerala at present is the state has one primary school per 1 square kilometre and one secondary school per every 4 square kilometres. The formal education of a child starts with primary education, which lays the foundation of the basic knowledge. Primary education is a part of school education that follows 10 + 2 scheme, and it comprises lower primary (1-4) and upper primary (5-7). It is free for all the children from 6 to 14 years of age. Language education starts with the learning of mother tongue in the first standard itself, followed by Arabic as optional. The medium of instruction is in Malayalam, the mothertongue, in the government

and aided primary schools in Kerala. English is the second language, which is taught from the first standard, and Hindi is a compulsory subject from the fifth standard. SCERT of Kerala prepares books following the frameworks of the National and state level curriculum. Further, the state follows the continuous and comprehensive Evaluation system.

The mother system is followed from the first standard to fourth standard, i.e., the same teacher will teach the children throughout the year in the same class. Different subjects will be taught by different teachers from fifth standard onwards. The facilities provided for primary schooling in Kerala are good infra-structure (building, separate toilets for boys and girls, playground, drinking water, black boards, desks and benches), better academic amenities (teachers, smart classrooms, libraries etc.), provision for mid- day meals, free textbooks, uniforms, transport facilities, and scholarships. The state also provides in-service training for teachers; hence, there are no untrained teachers in the educational sector of the state. These show the importance and unconditional support of the state for universal elementary education.

The history of education in Kerala from the formation of the state to the present shows that the introduction of constructivist curriculum in 1997 denoted a break from the hitherto existing system of education. The behaviourist principles ruled the education system prior to this period. Therefore, for the convenience of the study, the history of education in the state is divided into two periods, i.e., the

pre-constructivist and constructivist. The study aims to explore the programmes of both the periods for the development of Literary Creativity among the primary school students.

**Development of the Malayalam Language Teaching in Kerala**

There have been clearly defined objectives and separate textbooks for children to learn the Malayalam language. The learning of Malayalam language in the state is profoundly dependent on the formation of the state, as it takes a concrete shape with the framing of the syllabus in 1962 (Parameswaran, 2008, p.4). The textbooks before the formation of the state have given importance on gaining command over word meanings of the Malayalam language. Moreover, earlier attention has been given to the correct pronunciation of words and comprehension of the given text be it verse, poem, or story. Children are taught all the letters in the first standard itself (Parameswaran, 2008). He also noted that the curriculum for Malayalam language education from 1962 till the introduction of DPEP in general has conceived teachers as mechanical being, who orally deliver the information given in the textbook to children for mugging up through repetition. Therefore, the curriculum for language education has earlier focused on the mechanical way of teaching followed by reading and writing practice; no recommendation is given to develop the creative writing ability of children. But a change has been noted in the objectives of language learning in Malayalam with the introduction of DPEP. The development of Literary Creativity has become one of the main objectives of language learning.

The creative ability of human beings differentiates them from other animals, which means that human beings are naturally creative. Creative ability has been highly valued in education since its inception. It is a fact that any natural ability can be developed and nourished with practice. However, though creative ability has been identified as an important skill, no serious efforts have been made to develop it.

The principles of teaching creative writing listed by Saskatchewan Education (1998) makes it clear that any attempt to teach writing should be focussed on experiences and the construction of ideas and meanings without giving much importance to rules and formulas. Further, reading is important to enhance creativity and freedom must be given to the children for choosing their own writing models. Moreover, teachers must be sensitive to the variety of language use that exists within different social and ethnic cultures. Writing activities should be based on topics of students' interest. Constructivist theories on learning have highlighted on the significant changes needed in language learning; particularly on the process of teaching to write a language. The theories have stressed that language cannot be learned mechanically rather the child constructs his or her language by meaningfully interacting with the context, peers, ideas, and teachers, thus considering writing as a creative process.

**Inclusion of Creativity within Educational Policy Documents**

It is worthy to know how the concept of creativity has occupied a place in educational policy documents to understand its

progress of inclusion in the curriculum over the years. The need for creative education has gained importance since 1950's with the work of Guilford (1950). The education reports like Secondary Education Commission (1952) and Kothari Commission (1964-1966) in India have highlighted the "immediate need of raising the thinking, inventive and creative individuals in our schools and colleges as early as 1952 and 1964 respectively" (Prabhavathamma, 1987, p.9). According to Dubey (1975) the cultural policy for India can be defined as, "A vital culture is a creative culture. One of the major objectives of the new cultural policy would be to promote creativity in the fields of literature, music and visual and graphic arts as well as science and technology" (quoted in Raina, 1991, p. 468).

Many scholars have noted that tremendous efforts are made in the form of policy documents and projects since 1990s in the west to incorporate creativity in school curriculum and to foster creativity through education among children (Craft, 2003; Gibson, 2005; Ng & Smith, 2004; Park, Lee, Oliver & Crammond, 2006; Hong & Kang, 2009). According to Frydenberg and Andone (2011), the time also witnessed changes in the aim of learning from the traditional 3 R's (Reading, wRiting, and aRithmetic) of the 20th century to the 4C's (Critical thinking and problem solving, Communication, Collaboration, and Creativity and innovation skills). The taxonomy of educational objectives was set first by Bloom et al. (1956) and revised by Anderson and Krathwohl (2001), who placed the creative ability at a higher level of thinking capacity.

Though theories and researches on creativity began flourishing in the west, its resonance can be seen in countries like Japan, Singapore, Taiwan, Hong Kong, and South Korea while they emphasised on the inclusion of creativity fostering curriculum in school education (Choe, 2006; Niu, 2006; Ng & Smith, 2004; Tan & Law, 2004; Hong & Kang, 2009). Beghetto (2010) said that creativity has become an objective of the national education policy of many countries by pointing at the European Union's European Year of Creativity and Innovation 2009 (EUROPA, 2010), followed by Malaysia's Prime Minister's declaration that 2010 will be the 'Year of Creativity and Innovation' and by seeing the investment of Korea for the development of Korean Arts, Culture and Education Service (KACES) (p.5). Similarly, Wu, Li, and Lin (2007) reviewed the doctoral theses and masters dissertations in Taiwan from 1997 to 2010 and found that academic interest in creativity has been increasing over years.

Wua and Albaneseb (2013) observed that the growing trend of educational policy recognises the potential for everyone to be creative, as creativity can be taught. Hong and Kang (2009) noted that teachers in South Korea and U.S. though differ in their conceptions of creativity; they are of the opinion that creativity can be taught and fostered under planned learning conditions. It is based on the assumption that all children possess the capacity to be creative and creative ability is a learned behaviour. Romero, Hyvonen, and Barbera (2012) noted that "As a human capability, creativity is considered to be a competence that can be learned and developed in a dynamic way

across the life span, not only as an individual process but also as a collaboratively constructed one" (p.422).

The aims and roles of education change with the demands of the society. Curriculum is a sum total of experiences provided for the optimum growth and development of the potential endowed in a child; hence, it needs to be changed by focusing on the recent theories and practices for research based on the changing nature of society. The curriculum followed in India till 1994 was largely an extension of the syllabus adhered to in the colonial period. The recommendation made in Asian countries on the development of creativity in school education is also followed in India. Therefore, the National Curriculum Framework (NCF-2005) recommends that "Education must provide the means and opportunities to enhance the child's creative expression and the capacity for aesthetic appreciation" (p.11).

One of the important mediums through which creativity manifests is language. Recently, education has started to relate with language and development of creativity, specifically Literary Creativity has become an educational objective. The introduction of constructivist learning theory plays the principal role in this process. Along with the introduction of constructivist learning theory in education, the aim of language learning has changed from answering questions to creating evocative language. It states that children do not learn language mechanically; rather they construct language according to the contexts. Therefore, classrooms are social settings

where children voluntarily participate in activities as everyday classroom practice.

## Need and Significance of the Study

The introduction of constructivist curriculum in 1997 was a remarkable step in the history of education of Kerala. Research on the constructivist curriculum is rare in Kerala. There is a dearth of knowledge about the constructivist curriculum and its contribution. Many articles with popular and semi-academic nature have evaluated the constructivist curriculum on different lines in the context of Kerala. But a systematic attempt to evaluate the constructivist curriculum and its implementation has not been attempted; hence, it is the primary rationale of the study. There is a need to understand the changes introduced in the primary education in Kerala. What are the new ideas that constructivist curriculum introduced in the primary education in general and particularly in the case of language teaching? Did it make any significant change? Were these changes enduring or short lived? These vital questions need to be answered. Therefore, the study tries to explore how the practices of constructivist pedagogy contribute to the development of Literary Creativity among students in Malayalam language and how this literary community engages in the process of creative writings and appropriating it over the last 20 years in Kerala.

With more accessibility of education, it has started to play an important role in the people's psychological development. A study on a major educational reform conducted in Kerala, where high

enrolment ratio and accessibility is achieved, can demonstrate the influence education has made on people. For understanding the implicit link between education and the development of Literary Creativity among children, Shaheen (2010) mentioned that it is important to explore and analyse the curricular reforms and instructional practices taking place in the classrooms.

For long, creativity as a mental ability has been considered as a static entity inherited by generations; hence, there is negligence of research in this area. Moreover, creativity has been regarded as the result of mysterious processes and the creative people are considered as extra ordinary. Instead of the individualistic notion of creativity that has confined the researchers in some personality traits, creativity as a culturally defined psychological construct has emerged only in the 1980s. The newly developed social perspective demands interdisciplinary, culturally, and historically sensitive approaches towards studies on creativity. Though many scholars (Bruner, 1974; Vygotsky, 1978; 2004) have noted the importance of socio-cultural factors in the development of psychological processes, this perspective is yet to cross its infancy stage to get more acceptances among the academic community. The study basically tries to understand the role of school system in the development of Literary Creativity and also inspects the role of social agencies in the development of Literary Creativity. Moreover, this study considers the above mentioned perspective that needs further exploration, which is another rationale behind conducting this study. Many researches on creativity with relation to psychological variables have been conducted, but this

study is different because it examines the development of creativity in children by positioning them in the larger context of socio-cultural practices and school system.

Most of the studies on the development of creativity have focused on some models or training programmes and the results obtained are also temporary. Moreover, very few studies have explored the root or pathways of creativity and the process of creativity. In this study, we have tried to map this root by taking into consideration the socio-cultural factors required for the development of creativity. Focusing on the need to identify and provide the factors that develop creativity of children in school setting, we have conducted an in-depth study to identify the educational factors associated with the enhancement of creativity. The constructivist curriculum has been prevalent for over twenty years since its inception; hence, it would be better to evaluate the new trend set by it in the educational and societal spheres in Kerala. Moreover, researches in the development of higher order thinking skill are becoming significant in the new education scenario.

It is an important area of research as it can contribute towards understanding the nature of creativity, the aspects constituting the creative behaviour in children, the factors influencing the creative process, and the programmes and practices fostering creativity in children, thereby enhancing the quality of education. The study can probably help to understand and enhance the creative potential in every child, which will also help to refine the on-going practices with

the insights gained from the study. By employing qualitative design, the main purpose of this study is to explore the working of this new agency in the state of Kerala and to find the contribution of the constructivist pedagogy to the development of Literary Creativity of students.

Literary Creativity is a less studied area in the domain of creativity. All these studies have been conducted on children of or above the middle school level. Talesara (1992) observed that there is a misconception that childhood is the appropriate age for language learning, whereas literary appreciation and production will start only at higher level, i.e., at the age of adolescence. Studies have proved that childhood is the best time for developing all kinds of interest in children. Therefore, students should be given the opportunity for literary appreciation and production in the primary level itself. Hence, the study is focused on the development of creativity as part of the educational and socio-cultural processes in the primary school children.

A major chunk of educational research in this context is carried on class room setting. This study is an attempt to see and explore the educational process as a societal practice.

The premises on which the researcher underpins her study on Literary Creativity are:

- Human beings are naturally creative and creativity can be developed.

- Creative talent is evident differently in various fields among different people and the levels of innate creativity vary with individuals

- Mental abilities are the product of socio-cultural influences.

- Creativity is observable and learnable.

- The unit of analysis of creativity development is not the individual, but the complex interactions between and among individuals, family, school, and society.

## Statement of the Problem

The present study is an attempt to explore the developmental pathways of Literary Creativity and the social agencies of development in the pre-constructivist and constructivist curriculum period. The study explores the traditional agencies associated with the development of Literary Creativity, the transformations of those agencies, and the role of education in its development through the programmes and practices of the constructivist curriculum. The constructivist curriculum has been followed in the state for more than twenty years; hence, the study aims to document the changes that have taken place in its programmes and practices over the years. Therefore, the problem of the study is stated as **Education and Development of Literary Creativity: A Study Based on Programmes and Practices of Constructivist Curriculum and its Agentive Role in Kerala.**

## Theoretical Framework Used in the Study

The context of the present study is the introduction of constructivist curriculum in the primary education in Kerala and its role as the agency of development of creativity among children. The central concept of this study is the development of creativity, which is examined as the product of educational process with involvement of many people and the learning process is stretched over many years comprising of varied systemic changes. The study also looks at the social agencies involved in the development of creativity prior to the introduction of the constructivist curriculum. The development of creativity has been studied from various theoretical perspectives of psychology, and most of them give importance to the individuals. The cultural-historical psychology, a relatively new perspective in psychology, envisages various psychological processes as the product of socio-cultural and historical processes. The different ideal and material artefacts, social institutions, and human relationships are conceptualized as co-evolving with the development of psychological processes. The cultural-historical tradition has emerged mainly with the works of Vygotsky (1978 & 1981), Leontiev (1981 & 2009), and Engestrom (1987 & 1996).

Vygotsky (1981) emphasized the social origin of mind and stated that "any function in children's cultural development appears twice or on two planes. First it appears on the social plane and then on the psychological plane.  Then it appears between people as inter-psychological category and then within the individual child as an intra-psychological category. Social relations or relations among the people genetically underlie all higher functions and their

relationships" (p.163). In association with this concept, learning occupies an essential position in Vygosky's ideas. Vygotsky (1978) stated that "learning awakens a variety of internal developmental processes that are able to operate only when the child is interacting with the people in his environment and with his peers…Learning is not development; however properly organised learning results in mental development and sets in motion a variety of developmental processes that would be impossible apart from learning. Thus, learning is a necessary and universal aspect of developing culturally organised, specifically human psychological functions" (p.90). These are the central themes of cultural-historical approach that have been later developed by various scholars.

Vygotsky's theory has been further developed by Leontiev (1981 & 2009) and Engestrom (1987 & 1996), which subsequently came to be known as the Cultural- Historical Activity Theory (CHAT). Leontiev and later Engestrom developed Vygotsky's theories into a form of activity theory. The concept of activity system is a major improvement over the basic model of mediation, and it is regarded as a first-generation activity theory proposed by Vygotsky (Daniels, 2001). The learning process in such interconnected activity systems is defined by metaphor expansion. For instance, Engestrom and Sannino (2010) claimed that "we traditionally expect that learning is manifested as changes in the subject, i.e., in the behaviour and cognition of the learners. Expansive learning is manifested primarily as changes in the object of the collective activity. In successful expansive learning this eventually leads to a qualitative

transformation of all components of the activity system" (p.8). In this study, the researcher has employed these theoretical tools and a detailed discussion of the theoretical framework is given in the chapter on literature review.

## Definition of Key Terms

Researches bring knowledge and this knowledge derives its meaning from the existing contexts. Therefore, it is the duty of the researcher to define the key terms used in the title for better contextual understanding of the study. The key words of this study are explained below.

### Education

According to Dewey (2013), education is a practice of developing skills and potentialities of children in accordance with their innate powers and opportunities. He even stressed the role of social agencies in the development of the mind.

Education is defined in this study as a practice oriented process through which primary school children undergo discourse oriented learning activities that help to enable them in acquiring skills and abilities.

### Development

Vygotsky stated that "child development is a complex dialectical process characterised by periodicity, unevenness in the development of different functions, metamorphosis or qualitative

transformations of one form into another, intertwining of external and internal factors, and adaptive processes which overcome impediments that the child encounters" (Vygotsky,1978. p 73).

This study defines development as the qualitative transformation that happens in the psychological processes associated with creativity as a result of participation in the socio-cultural processes.

**Literary Creativity**

Creativity has been traditionally acknowledged as the ability to produce work that is both novel (i.e., original, unexpected) and appropriate (i.e., useful and adaptive concerning task constraints) (Sternberg & Lubert, 1999, p.3). Literary Creativity is one of the key aspects of the vast area of creativity. Barbara and Kerr (2009) defined literary creativity as the application of creative thought or action to the domain of written expression.

Literary creativity is defined in this study as an ability to express one's thoughts and emotions in the form of poems, stories, memoirs, dialogues, headings, autobiographies, biographies, letters, descriptions, etc., which get published in class magazines, school magazines, individual portfolios, and books that are valued by their teachers, peers as well as by themselves and other stake holders in the field of education.

**Programmes**

According to Cambridge Advanced Learner's Dictionary (1995), the meaning of programmes is an officially organised system of services, activities, or opportunities that help people to achieve something.

In this study, it refers to a set of goal oriented activities associated with the constructivist curriculum conducted under the head of DPEP and SSA with the objective of developing literary creativity among the primary school children as part of the Malayalam language education. The programmes include trainings, workshops, camps, and academic and resource supports received and given as part of the implemented constructivist curriculum by DIET faculty members, Resource Persons in State Resource Group (SRG) and District Resource Group (DRG), members in curriculum and textbook committees, Block Programme Officer (BPO) and BRC trainers, and teachers.

**Practices**

Practice means the application of an idea or method. According to the Cambridge Advanced Learner's Dictionary (1995), practices mean the act of doing something regularly or repeatedly to improve the skill at doing it.

Here the word 'practices' refers to all the activities that a teacher does regularly for attaining the objective of Malayalam language learning both inside as well as outside the classroom

through learning processes and activities, trainings, workshops, camps and academic and resource supports received in the constructivist curriculum period to develop literary creativity among the primary school children.

## Constructivist Curriculum

Constructivism is a learning theory that believes in the active participation of learners in the construction of knowledge. The constructivist curriculum is based on the principles of constructivism and anchored on the idea that "learning is something which can be delivered by means of a teacher transmitting facts or knowledge to a class of passive recipient learners; but rather that knowledge, meaning, and understanding are actively constructed by learners by a process of development which builds on what they already know, causing them to change and adapt and invent ideas" (Wallace, 2009, p.61).

In this study, constructivist curriculum refers to the experiences that a child gets inside and outside of the classroom as part of Malayalam language learning recommended by the curriculum revision happened in Kerala in 1997 followed by Kerala Curriculum Framework (KCF, 2007) that is based on the principles that learning is a process wherein learners actively participate in activities that require meditational tools and learning happens in a meaningful social and cultural context that leads to development. Moreover, learners require effective scaffolding from the experienced

people, and learning is a collaborative process that is implemented with the assistance of DPEP and SSA in the state.

**Agentive Role**

Agency brings change through actions (Reunamo, 2007). Maes (1991) defined agents as an autonomous act that is performed to realize a set of objectives. Agentive role means a thing that has the capacity to bring changes on something through actions, which shape their environments and affect their surroundings. It may be individuals or institutions.

Here the term 'agency' refers to the role of education that depending on its programmes and practices of constructivist curriculum bring changes in the literary creativity among the primary school children.

## Research Questions

The study was lead by the following questions:

1.  What are the common experiences and the motivating factors that cultivate creative writing ability among people at school during the pre-constructivist curriculum period?

2.  What are the common experiences and the motivating factors that cultivate creative writing ability among people at home in the pre-constructivist curriculum period?

3.  What are the other agencies that cultivate creative writing ability among people in the pre-constructivist curriculum period?

4.  What are the bodies that formed at state district, block and panchayat levels and the duties assigned on them with the inception of constructivist curriculum?

5.  Which are the bodies that give trainings and academic and resource supports at state, district, block and panchayat levels related to Malayalam language learning in the primary schools?

6.  What are the trainings and academic and resource supports received by DIET faculty members, members in State Resource Group (SRG) and District Resource Group (DRG), District Programme Officer (DPO) and Block Programme Officer (BPO), and BRC trainers at the state and district levels related to Malayalam language learning in the primary schools?

7.  What are the trainings, workshops, and academic as well as resource supports given to teachers and students at the state, district, block, cluster, and panchayat levels related to Malayalam language learning with the objective of developing literary creativity in the primary schools?

8.  What are the trainings, workshops, and academic as well as resource supports received by teachers of Malayalam language education in the primary classes at the district, block, cluster, and panchayat levels?

9.  What are the trainings, workshops, and academic as well as resource supports received by the students of Malayalam language education in the primary classes at the district, block, cluster, and panchayat levels?

10. What are the programmes and practices conducted in the classroom for promoting literary creativity among the primary school children?

11. What are the programmes and practices conducted at school for promoting literary creativity among primary school children?

12. What are the programmes and practices conducted by external agencies for promoting literary creativity among the primary school children?

13. What are the common experiences and the motivating factors that cultivate creative writing ability among writers in the constructivist curriculum period?

## Objectives of the Study

The following were the major objectives of the study:

1. To study the developmental pathways and the role of school system and other agencies in the development of literary creativity among people during the pre-constructivist curriculum period.

2. To explore the programmes introduced in the constructivist curriculum period concerned with the Malayalam language education that aims the development of literary creativity among the primary school children.

3. To study the transformations in the developmental pathways and in the role of school system for developing literary

creativity among students during the constructivist curriculum period.

**Delimitations of the Study**

Research is a continuous slow paced process for profound understanding of a phenomenon. Therefore, limiting the boundaries of the study is very important, as it will help to keep the focus within the study boundary and complete the work within the scheduled time. The limiation of the study within the representative cases is very essential for conducting an in-depth case study to understand the phenomenon of the development of literary creativity in children. Moreover, the researcher recognises that the study of the development of literary creativity is a complex process, as it pervades different levels covering both the intrinsic and extrinsic aspects of the individual consciousness, which can never be overlooked. Considering the limitation of the time, the study is delimited to the social plane of the process of the development of literary creativity. The study tries to give the explanation of the developmental process of the literary creativity among the primary school children using the narrow focussed lens of the Cultural-Historical Activity Theory (CHAT). Therefore, the study is limited in the following ways:

- Considering the vastness of the study of creativity, the investigation is limited to the aspects of literary creativity only.
- The study is delimited to explore the role of constructivist curriculum in the development of literary creativity only,

whereas the development of other objectives of language learning is overlooked.

- For the true representation of public education system, the cases selected for the study are delimited to the government and aided primary schools only.

- The study is delimited to the creativity of students in the Malayalam medium schools in the Malappuram district only.

**Structure of the Report**

The thesis is divided in five chapters. The first chapter describes the changing role of education in different periods with reference to the recommendations of curriculum and the need and significance of the study in the present educational scenario of Kerala. The second chapter deals with the conceptual and theoretical frameworks dealt in the study and relate them with the frameworks of other studies conducted in this area to delineate the relevance of the frameworks considered. The third chapter gives a meticulous account of the way the study is being carried out. The fourth chapter discusses and delineates the results of the study with focus on the Cultural Historical Activity Theory framework. The fifth chapter presents the discussion and the essence of the earlier chapters; it also proposes the suggestions for further research, its contributions and educational implications based on the discussion.

T he present study is to map the root of the development of literary creativity among primary school children based on the programmes and practices of constructivist curriculum in Kerala. As the review of related literature helps the researcher to better understand the concept, current progress in the area, to place the study in the proper context and to plan and bring clarity to the research endeavour the researcher followed a thorough reading of related research articles, popular writing, books, dissertations, theses and other relevant documents in the areas of creativity and the theoretical framework used in the study. Therefore the study demands a thorough review of how the concept of creativity is defined and conceptualised in different theoretical traditions, traits associated with creativity, interpretations and manifestations of creativity, kinds of creativity, models of creative thinking process, constituents of the making of creativity, myths about creativity, assessment of creativity, literary creativity and education, barriers to the development of creativity, and the study of researches conducted in this area. Cultural Historical Activity Theory (CHAT) is the theoretical framework used in the study. CHAT offers an interdisciplinary framework to understand the complexity of creativity and its developmental processes, the theory is described in detail from the origin of CHAT and its later advancements made by the Socio-cultural theory of Vygotky, Cultural-historical approach of Engestrom, and Socio-historical approach of Leontiev; and the first, second, and third generations of activity theory. The chapter is

divided under the following headings: Theoretical Framework of the Study and Conceptual Framework of Creativity.

## Theoretical Framework of the Study

The study enquires the development of literary creativity among writers and how education functions as an agency in the development of creativity in primary school children. The review of the literature on the development of literary creativity points to the integral role of socio-cultural factors in its process. Such a phenomenon invariably demands an inter-disciplinary framework in studying the process of development in educational context. To quote the words of Gardner (1993, p. 36) about creativity research as it needs:

A multidisciplinary Framework. Clearly, the bulk of work in the area of creativity has been carried out by researchers trained in psychology and related individual-centered disciplines. Yet it has become increasingly clear that creativity is precisely the kind of phenomenon or concept that does not lend itself to investigation completely within a single discipline. As Peter Medawar, the Nobel Prize-winning immunologist once declared: The analysis of creativity in all of its forms is beyond the competence of any one accepted discipline. It requires a consortium of talents: Psychologists, biologists, philosophers, computer scientists, artists, and poets who all expect to have their say. That 'creativity is beyond analysis' is a romantic illusion we must now outgrow.

**Development of Literary Creativity and the Concept of Culture in Mind**

Bruner also believed that the emergence and functioning of psychological processes are within the social- symbolically mediated everyday encounters of people in the lived events of their everyday lives (Cole, 2000). Therefore he proposed that the study of higher mental phenomena requires a theoretical framework that he referred as Cultural Histroical Approach. He elicited the main tenets of this approach from the ideas of Lev Vygotsky, Alaxander Luria, and Alexei Leontiev that could erase the divide between Woundt's two psychologies.

As the CHAT offers an interdisciplinary framework for studying any psychological phenomena, the present study adopts its theoretical postulations for analysing the development of litereary creativity among children. Therefore the theoretical framework of the study deals with CHAT. The review describes in detail that how the concept of development in CHAT is different from other theoretical postulations and the development of its main postulations over the years. The literature under this framework is detailed in the contributions of Vygotsky and Engestrom, and the discussion of first, second and third generations of CHAT.

**Concept of Development.**

What differentiates human beings from animal is their ability to develop. Here the concept of development does not mean the physical development of a child whereas the development of higher

psychological functions in children. The traditional concept of development was that it is a function of ageing and maturation. Therefore development was viewed as displaying universal stages among all children. Thus the biologically determined development decided what to teach and when to teach. Psychologists like Piaget and Binet propagated this assumption and they found development as the pre-condition for learning (Cole, John-Steiner, Scribner, & Souberman, 1978). This theory is rejected by the ideas of James who believed that development is learning. Learning was conceived by this theory as habit formation and development is considered as the mastery of conditioned responses. Koffka rejected this assumption telling that both learning and development go hand in hand, each influences the other. Vygotsky (1978) believed that development is depended on both maturation and learning. He stressed in the historically shaped and culturally facilitated concept of development. The cultural historical definition given to ontogetic development is explained by Paricia Miller "as children engage in activities with others, internal activities, particularly dialogue become intramental. In this way individual mental functioning has socio-cultural origins.

**Cultural –Historical Activity Theory (CHAT)**

CHAT is an amalgamation of the theories of Vygotsky, Luria, Leontiev and Engestrom. The socio-cultural theory of Vygosky, Socio-Historical Approach of Leontiev and Cultural-Historical Approach of Engestrom has contributed to the development of CHAT. To be precise, it is a theoretical framework which helps to understand and analyse the relationship between human mind (what people think and

feel) and activity (what people do). Even though the term Cultural – Historical Activity Theory (CHAT) is coined by Michael Cole, its basic ideas are founded by Vygotsky, and later by his student Luria and popularised by Leontiev and Engestrom.

CHAT focuses on the interaction of human action and consciousness within its relevant environmental context. It is a systemic approach that tries to study the people embedded in their contexts. Conventional theories of learning conceive learning as a process contained in the mind of the learner whereas theories of situated activity claims that knowledge and learning are distributed throughout the relation among individuals, environment, task and tool. It believes that learning is a process of every day situated activity and learning leads to development. It provides a powerful socio-cultural and socio-historical lens through which most forms of activity can be analysed. When we analyse human activity we must examine not only the kinds of activities that people are engaged in, but also who is engaging in it, what their goals or intensions are, what is the object or product result from that, the norms and rules that circumscribe the activity and the larger community in which it occurs.

**Socio-cultural Theory of Vygotsky.**

Vygotsky was interested in studying the developmental processes in children. He studied the existing theories of development and rejected the theoretical postulations that development is independent of learning and both learning and development happen in the same plane, and mutually contributing. He emphasised the role

of learning in development, and therefore the root of the psychological study of development must be focussed on analysing the internal processes awakened by school learning.

Vygotsky maintains that development cannot be separated from its social context, learning leads to development, and learning is mediated though interactions with cultural tools and symbol systems (Vygotsky 1978). Vygotsky (1978, p.90) says that "learning awakens a variety of internal developmental processes that are able to operate only when the child is interacting with the people in his environment and with his peers…Learning is not development; however properly organised learning results in mental development and sets in motion a variety of developmental process that would be impossible apart from learning". Thus, learning is a necessary and universal aspect of developing culturally organised, specifically human psychological functions.

Conceptualisation of the mind as a product of cultural-historical processes is the most important contribution of cultural-historical approaches mainly developed with the works of Vygotsky (1978 & 1981). He maintains that learning has a key role to play in analytical programmes of cultural-historical approaches to trace the development of cognition. According to him every inventor, even a genius is a product of his time and environment. He further added that the communication of mind and culture is possible only through signs, psychological tools and artefacts. This shift from individual factors to social factors in studying the processes of creativity finds

school as the key venue for creative development because it is where children could learn to better use and controls their imaginations and secondly it was the primary place for acquiring scientific concepts and culturally organized information (as cited in Moran & John- steiner, 2003). ''The best stimulus of creativity in children is to organize their life and environment so that it leads to the need and ability to create'' (Vygotsky, 2004, p. 66).

**Engestrom's Cultural-Historical Approach.**

Engestrom (1999, p.8) observes that "Activity theory has much to contribute to the on-going multidisciplinary wave of interest in cultural practices and practice-bound cognition. Activity theory should not be regarded as a narrowly psychological theory but rather as a broad approach to develop novel conceptual tools for talking many of the theoretical and methodological questions that cut across the social sciences today". According to him CHAT offers a philosophical and cross-disciplinary perspective for analysing diverse human practices as developmental processes in which both individual and social levels are interlinked. He adds that activity system changes and develops by resolving historically evolving internal contradictions. He is of the opinion that unit of analysis for the study of human nature is the entire activity system, that includes individuals, contexts, artefacts, mediated action as a whole.

Activity theory is graphically represented by a triangle model (Engestrom, 1987) wherein the subject is the individual/group of individuals involved in the activity. The tool includes other social

elements and artefacts that can act as resources for the subject in the activity. The object is the goal or motive of the activity, while the rules are any formal/informal regulations that can affect activity in varying degrees; and the community is the social group that the subject belongs to while engaged in the activity. The division of labour refers to how the tasks are shared among the community members. The outcome of an activity system is the end-result. It helps to locate historical relationships among multiple activities and their performers by identifying how the results from a past activity affect new activities.

Learning process in activity systems is defined by metaphor expansion. Sharing more insights on this, Engestrom (1987) stated that "an expansive transformation is accomplished when the object and motive of the activity are reconceptualised to embrace a radically wider horizon of possibilities than in the previous mode of the activity" (p. 174). According to activity theory perspective, "development is studied by tracing disruptions, troubles, and innovations at the level of concrete modes of the activity, both historical and current" (Engestrom, 1996, p.72).

### First Generation of Activity Theory.

First generation of activity theory emerged in 1920s and 30s. It is built on Vygotsky's notion of cultural mediation. It emerged as a response to behaviorism's explanation of consciousness or human mind by reducing it to a series of atomic components or structures associated primarily with brain as Stimulus-Response processes. Vygotsky argued that the relationship between human subject and

object is never direct, but they must be sought in society and culture as they evolve historically rather than in the human brain. According to him there exists a dialectical relationship among these, whereby each affects the other and the activity as a whole.

**Second Generation of Activity Theory.**

The second generation moves, beyond Vygotsky's individually-focused to Leontiev's collective model. The main change is the introduction of collective motivated activity. By pointing out that first generation of activity system is not able to explain the precise nature of human behaviour, the second generation is developed. It insists that activity exists only in relation to rules, division of labour, and community. He expands the unit of analysis for studying human behaviour from that of individual activity to a collective activity system. He believes that human thought and cognition cannot be separated out from social life.

**Third Generation of Activity Theory.**

Third generation of activity theory is developed with the works of Engestrom (1987) is portrayed in Figure 1.
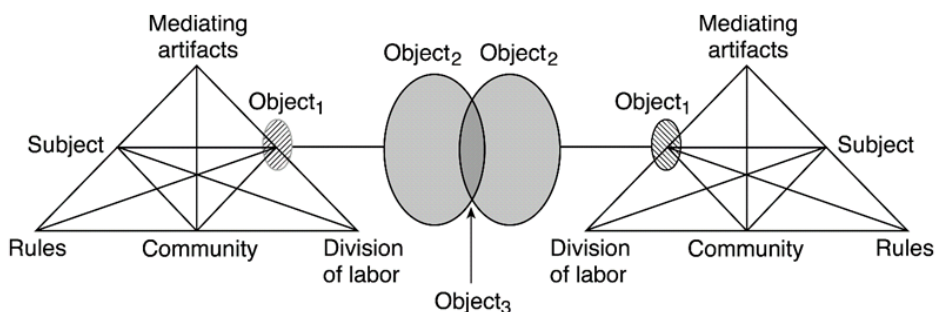


*Figure 1.* Third Generation Activity Theory

The key ideas are listed as:

- The activity system as primary unit of analysis: the basic third generation model includes minimally two interacting activity systems.
- Multi-voicedness: an activity system is always a community of multiple points of views, traditions and interests.
- Historicity: activity systems take shape and get transformed over long stretches of time. Potentials and problems can only be understood against the background of their own histories.
- The central role of contradictions as sources of change and development.
- Activity Systems' possibility for expansive transformation (cycles of qualitative transformation): when object and motive are reconceptualised a radically wider horizon opens up.

Anchoring on the theoretical frame work of Cultural-Historical Activity Theory, the present study will look at the new programmes and practices introduced by the constructive curriculum and the resultant teaching-learning activity and the development of literary creativity in children.

**Cole's contribution to CHAT.**

Cole observed the continuity to Second psychology and the solution to crisis in psychology about universal and locally contigent theories of mind in the Cultural Historical Activity Theory headed by Vygotsky, Luria, and Leontiev. Cole (2000) because of his background

in the anthropological psychology that treat artfact as the study of material culture, instead of the Russian CHAT that gave importance to tool, treated tool as a subcategory of the more general conception of an artefact. According to him "an artefact is an aspect of the material world that has been modified over the history of its incorporation into goal-directed human action (Cole, 2000, p. 117). Cole like Vygotsky realised the importance of schooling in the development of child. According to him engagement in activities creates an awareness of the system of shared understandings, ie, culture.

### Studies Conducted in CHAT Framework.

Activity theory has been used in researches in education. Blig and Flood (2017) review various studies conducted in higher education using activity theory. It shows that theory is mainly used for empirical applications and for abstraction, explanation and contextualization. It is used especially for apprehending complex situational dynamics and they propose to use activity theory to design a research rather than simply make use in the data analysis. Dracup, Austin, and King (2018) apply Cultural Historical Activity Theory to understand inclusive curriculum practices in higher education. They revisited the Inclusive Curriculum Capacity Building project in an Australian university one year after the implementation. They wanted to know what leads to achieve long lasting changes that can be lead to expansive changes. They identified contradictions and continuities that may lead to an expansive learning with the help of activity theory.

Adrichvili (2003) reports that today's work atmosphere is characterized by contingent strategies and distributed nature of expertise. The author argues that this condition necessitates the development of new type of learning strategies that is fully compatible with work and that upholds distributed nature of learning, knowledge and expertise. The author proposes a conceptual model by using activity theory in a variety of human resource development situations and developing social situated learning experience. The reviews show that activity theory has generally been used as a conceptual framework to analyse the interventions in educational settings. The potential of activity theory to analyse complex situations is revealed through the review and hence justify the selection of activity theory as the conceptual framework of the present study.

## Conceptual Framework of the Study

The conceptual framework of creativity offers a window through which literary creativity can be studied. The study of literary creativity invariably draws heavily from psychological theories on creativity in general. Therefore the study discusses the advancements in the epistemology of creativity by different theoretical traditions, the debates in the area of creativity, the ways in which it is developed and nourished in the educational context and how these are related to the development of literary creativity in particular. This section also discusses the review of researches in the area of creativity. The literature under this heading is divided into subthemes for organising the concept.

**The Concept of Creativity and its Definitions over the Years**

The question that confused researchers and scholars from psychology to art to medicine on the study of creativity is 'What is creativity?' (Sim & Duffy, 2004). The question has the age of human history and has been discussed very elaborately during even Plato's period. This much puzzling question is answered differently in different ages. Despite its ubiquitous use in the literature, creativity is a difficult term to define (Bohm, 1998; Craft, 2003). The root of the word means 'to bring into being', encompassing agronomic terms such as germinate, grow, nurture and produce; dynamic terms such as construct, experiment and devise; and spiritual terms such as inspiration, spontaneity and revelation" (Hayes, 2004, p. 281). Boden (2010, p.29) defines it as:

> Creativity is the ability to come up with ideas or artefacts that are new, surprising, and valuable. "Ideas", here, includes concepts, poems, musical compositions, scientific theories, cooking recipes, choreography, jokes,…and so on, and on. "Artifacts" include paintings, sculpture, steam engines, vacuum cleaners, pottery, origami, penny whistles…and you can name anymore.

The definition makes it clear that creativity could not be confined to something or someone particular instead it pervades through every aspect of life and in every people. It is defined by many theoretical traditions such as psycho-analytic, personality trait,

phenomenological, behaviourist, gestalt, cognitive and socio-cultural traditions differently. They are:

**Behaviourist Psychology.**

Sternberg (2006) holds a behavioural perspective who views that like any habit that can be developed and nurtured by giving opportunities, encouragement, and rewards, creativity is also a habit that can either be encouraged or discouraged. In similar line Glover (1980) also opines that like any behaviour, creativity is also a behaviour that is subject to the same behavioural principles. In the words of Schank (1986, p.177) "creativity is not mystical. It lies within the province of search and adaptation and is heavily dependent on reminding. It should be possible to design mechanisms whose output is creative. Creative machines are possible, on principle". This clearly states the extent of creativity from an intrinsic quality to a combination of both intrinsic and extrinsic influences.

**Psycho-analytical Theory.**

It views that creativity occurs when the ego loosens its rational thinking and allows himself or herself into fantasies and daydreams. Therefore it is the result of preconscious and unconscious activities of the individual. Freud (1958) saw the root of the creativity in unfulfilled desires that find an outlet through sublimation. But not all sublimations are creative provided socially acceptable acts will become creative.

**Gestalt Psychology**.

Gestalt psychologists like Wertheimer and Kohler applied the concept of perception to problem solving and creative thinking. They tried to describe creativity in terms approaching and solving problems through insight, novel goals and solutions (Kerr, 2009).

**Cognitive Psychology.**

Cognitive psychologists believed that creativity is a cognitive mental ability and used the term divergent thinking to describe it (Guilford, 1950). In the Structure of Intellect Model (SI model) developed by Guilford (1950) divergent thinking ability is one of the factors that leads to problem solving. Cognitive theorists believed that like intelligence creative ability is also possessed by all individuals but they differ in their abilities as high creative and less creative and can be measured.

**Humanistic Psychology**.

Humanistic psychologists view creativity as a universal human nature that helps them to reach a fulfilled/ self-actualised person. According to Maslow (1950) the most fundamental characteristic of all human beings is their ability to create.

**Traits Associated with Creativity.**

The complexity of defining creativity has invited many traits to describe it. The traits identified associated with creativity are:

**Creativity as Divergent Thinking Ability.**

Creativity was once conceived as divergent thinking ability. Scholars like Guilford (1950), Wallach and Kogan (1965), Torrance (1977), Plucker, Beghetto and Dow (2004), and Baer and Kaufman (2006) followed this belief and placed more importance to thinking than feeling. They viewed the ability for divergent thinking as central to creativity than affective domain. Guilford's Structure of Intellect Model defines it as an ability to manipulate ideas and find association among them in novel, original, and appropriate ways (1950). According to Kaufman and Baer (2004) the often quoted definition of creativity is that given by Sternberg, Baer and Pretz (2002, p. 1) as "the ability to produce work that is novel (i.e., original, unexpected), high in quality, and appropriate (i.e., useful, meets task constraints)". These definitions point to the three key divergent thinking skills of creativity. They are:

*Fluency*.

Fluency means the ability to generate significant and different ideas with minimum ease.

*Flexibility.*

Flexibility means the ability to accept and find ideas from different perspectives.

*Novelty*.

Novelty means the ability to produce original and appropriate ideas.

Therefore many programmes in those days for the development of creativity were focussed on training divergent thinking ability (Ripple, 1999). But this linear definition of creativity confined the meaning of creativity within the cognitive domain and rejected the role of emotion and other external factors that are pertinent to the development of creativity.

### Creativity as Feeling and Imagination.

Some scholars rejected the notion of creativity as a product of thought and embraced the role of emotion in the making of creativity. According to Davis (1998) the traits associated with creativity are imagination, ingenuity, innovation, intuition, invention, discovery, and originality. Clarkson (2005) associated creativity with introversion, self-esteem, tolerance for ambiguity, willingness to take risks, behavioural flexibility, emotional variability, ability to absorb imagery, and even the tendency to neurosis to psychosis. Hlasny (2008) found originality, curiosity, innovation, invention, imagination, openness, flexibility, and self-expression as traits of creativity. All these traits centres round the affective part of human being. They emphasize the role of imagination and emotion in creative acts.

### Creativity as Ordinary Thinking.

Some scholars do not find any difference between creative thinking and ordinary thinking. Hill, Mackintosh and Randal (1949, p.5) defined that "creativity is primarily a point of view, a way of feeling about things, situations, people, the world, one's school, one's

home, and a way of responding to these things in one's environment". According to Perkins (1988) and Weisberg (1993) given in Sim & Duffy (2004, p.271), "creativity is the outcome of ordinary thinking, only quantitatively different from everyday thinking, and does not necessarily require a qualitative leap or a creative spark". Adapting the definition put forward by Robinson (2001) creativity has been defined by Pelfrey (2011, p.2 ) "as a process integrated into the classroom that allows for student choice, exploration, self-discovery, and multiple perspectives as well as the opportunity for students to use their imagination along with their strengths to create something of original value".

**Interpretations of Creativity**

The interpretations of creativity have been categorized into several classes by Taylor (1988). According to him the 50 definitions that he analysed fall under five classes. They are:

**Gestalt type** (focuses on the recombination of ideas or the restructuring of a Gestalt)

**End product oriented** (that is, creativity is viewed as a process ends with a new product)

**Expressiveness related** (that is a person is called creative whenever one expresses oneself in a unique or individualistic way)

**Psychoanalytic** (creativity is a result of various unconscious psychological processes)

**Process oriented** (importance is given to the type of thinking process that characterize creativity).

Kleiman (2008, p.211) conducted a qualitative study to comprehend how creativity has been conceptualised by 12 academics from different disciplines. He compiled and categorised the different variations in the conception of the experience of creativity in teaching and learning into five themes. They are:

- A constraint- focused experience
- A process focused experience
- A product-focused experience
- A transformation-focused experience and
- A fulfilment focussed experience.

Sim and Duffy (2004) noted that there are more than 200 definitions of creativity in literature alone.  All these diverse and related definitions of creativity point to the fact that it is a complex human phenomenon. It is very complex in the sense that it is not purely philosophical, psychological, biological, social, developmental or educational. As a result the scholars in any of these fields could not reach in a consensus in defining creativity.

**Kinds of Creativity**

There have been efforts to categorise creativity. Gow (2000) pointed out the importance of understanding these categories to define creativity. According to Craft (2005) creativity in educational context is divided into two types. They are Big 'C' creativity and little 'C' creativity. This division is depending on the degree of novelty of the creative work. Other classifications of creativity are P-creativity and H-

creativity, Born creativity and Learned creativity, and Combinational, Exploratory, and Transformational creativity. They are explained below in detail.

**Big 'C' (High Creativity) and Little 'C' (Ordinary Creativity) of Creativity.**

The big 'C' or high creativity is a kind of socially acclaimed creativity that is valued by all. There will not be many people with this type of creativity. According to Read (2015) "In the primary ELT classroom, big 'C' creativity refers to learning outcomes, which are new and original for a child in terms of their current age, stage of development and level of English, and are valued as such by the teacher (p.30). In the words of McWilliam and Dawson (2008) "first generation or big 'C' creativity locates the creative enterprise as a complex set of behaviours and ideas exhibited by an individual, while second generation or small 'c' creativity locates the creative enterprise in the processes and products of collaborative and purposeful activity" (p.632). Little 'c' or ordinary creativity is also known as democratic creativity. The term is used first in the National Advisory Committee on Creative and Cultural Education report (NACCCE, 1999) to refer the creativity of ordinary people, considering all people possess creative ability. The report defines creativity as an "imaginative activity fashioned so as to yield an outcome that is of value as well as original" (p.30).

McWilliam and Dawson (2008) observed a change recently in the relative importance of second generation (big 'C') creativity over

first generation creativity marking the scholarly attention to the thinking and activities of a larger proportion of the population  away from a few  towering creators in the field of education and psychology. This democratic turn in creativity has increased the relevance of it in educational research pointing that creativity is a skill that can be developed as a result of specific implemented pedagogical practices (McWilliam & Dawson (2008, p.634).

### P- Creativity and H-Creativity.

Gow (2000) makes a distinction between P-creativity (Psychological) and H-creativity (Historical). In the words of Hong and Kang (2009) P-creativity refers to the ideas that are creative to an individual irrespective of whether the ideas are known to others. Boden (2010) defines it as "p-creativity involves coming up with a surprising valuable idea that's new to the person who comes up with it. It doesn't matter how many people have had that idea before". Whereas H-creativity applies to the idea that is fundamentally novel with respect to human history (Boden, 2010, P.30).

### Born Creativity (type A) and Learned Creativity (type B).

Another classification to add these is born creativity (type A) and learned creativity (type B). According to Gow (2000, p.824) Type A creativity is observed most often in those referred to as gifted and is hardly ever learned in the classroom, while type B creativity is developed through education. The born creativity confines the factors

of development of creativity in some genetic psychological domain whereas learned creativity takes its energy from socio-cultural agents.

**Combinational Creativity, Exploratory Creativity, and Transformational Creativity.**

Boden (2010) studied creativity in detail and described different kinds of creativity. According to him there are three types of creativity. They are combinational creativity, exploratory creativity, and transformational creativity. By combinational creativity, he means, the ability to make unfamiliar connections between familiar ideas. Exploratory creativity involves a structured style of thought taken from their own culture or peer group or borrowed from other cultures. Boden (2010) makes it clear by taking an example of country side: "In exploratory creativity, the "countryside" is a style of thinking. Instead of exploring a structured geographical space, you explore a structured conceptual space, mapped by a particular style of painting, perhaps, or a specific area of theoretical chemistry" (p.33). Even if exploratory creativity may help him to find his bread and butter, he/she will not occupy a unique status in history books. On the other hand transformational creativity can earn him a proper place in history. Boden (2010) says "For most examples of creativity recorded in the history books are transformational ones".

**Mini-C, Little-C, Pro-C and Big-C of Creativity.**

Kaufman and Beghetto (2009) introduced the four C model of Creativity, includes mini-C, little-C, pro-C and big-C of Creativity

which helps to describe four different levels of creativity in researches and in educational context. They defined mini-C or interpretive creativity as novel and personalised interpretations of experiences, actions, and events and pertain to subjective self-discoveries inherent in the learning process. Little-C is used to refer the actions of everyday in which the non-expert may participate in everyday. Beghetto, Kaufman, Hegarty, Hammond, and Wilcox-Herzog (2012, p. 258) make the distinction; "although both little-c and mini-c creativity represent smaller-c levels of creativity, an important difference is that little-c creativity pertains to externally recognized creative expression, whereas mini-c creativity focuses on the subjective experience of creative ideation". While mini-C and little-C creativity represent smaller levels of creativity visible in everybody, Pro-C and big-C creativity refer to higher levels of creativity that is rarely visible. Kaufman and Beghetto (2009) used pro-C creativity to refer professional level creators who made great accomplishments in a domain but did not receive immortal value for it. Big C represents creators who made great accomplishments and still remains as the towering personality in the field.

## Manifestations of Creativity in the Classroom

Who is a creative child and what can be considered as signs of creativity in the classroom are the questions that often baffle the teachers. It is the duty of the teachers to identify and promote creativity in the students. Therefore teachers should be well aware of

the signs of creativity in the classroom. Horner and Ryf (2007) noted some indicators of creative thinking in the classroom. They are:

- Generate imaginative ideas in response to stimuli
- Discover and make connections through play and experimentation
- Explore and experiment with resources and materials
- Ask 'why', 'how', 'what if', or unusual questions
- Try alternatives or different approaches
- Look at and think about things differently and from other points of view
- Respond to ideas, tasks, and problems in surprising ways
- Apply imaginative thinking to achieve an objective
- Make connections and see relationships
- Reflect critically on ideas, actions and outcomes (p.2).

**Models of Creative Thinking Process**

The study of psychological processes causing creativity was the subject of Psychology and cognitive science. There were many attempts to document the process of creative thinking.

**Wallas Model of Creative Cycle.**

Among the many models of creative thinking process, the most well -known is Wallas model of creative cycle (1926) introduced by Graham Wallas in 1926. In his model, creativity was explained on the basis of the process that involves five stages:

*Preparation*.

Prepares the person to focus on the problem in its totality.

*Incubation.*

Here the person internalises and ponders over it without any externalisation.

*Intimation.*

Here the problem becomes a part of the person to find a solution.

*Illumination.*

The problem seeks its externalisation in the form of an idea from subconscious level to conscious level.

*Verification.*

Here the idea is consciously verified, elaborated and applied.

**Amabile's Model of Creative Thinking**

Howard, Culley and Dekoninck (2008) treated Wallas's model as containing four stages considering intimation as a sub-stage. Following that Amabile (1996) developed a model of five stages:

***Problem identification or task presentation***.

The creative process begins with identification of a problem or by presenting a task by other.

***Preparation.***

In the second stage, the person actively tries to bring all the relevant information regarding the problem into memory.

*Response generation.*

In the third stage, the person uses all the relevant information that is in the memory and in the environment for the generation of a solution to the problem.

*Response validation.*

In this stage the generated idea is presented before others for its validation and assessment; and

*Outcome.*

It is in the fifth stage the person brings the real solution to the problem selected or re-visits the same stages to find the inadequacies of the presented problem.

**Snowflake Model of Creativity.**

Perkins (1988) developed a six-trait Snowflake Model of Creativity. According to him generation of creativity involves the following steps. They are:

*A strong commitment to personal aesthetic.*

It means creators must have tolerance for ambiguity, complexity, chaos.

*The ability to excel in finding problems.*

Creators will have the ability to find problems to seek its solution.

*Mental mobility*.

Creative people will be flexible enough to tolerate multiple perspectives.

***Willingness to take risks and the ability to accept failure.***

It is the ability of the creative people to yield success from their failures.

***Scrutinize and judge their ideas or projects.***

Creative people do not hesitate to verify their ideas from others.

***Inner motivation.***

Creative people seek inner motivation through their work.

**Osborne-Parnes Creative Problem Solving Model.**

A six stage model is further developed by Osborne, the Osborne-Parnes Creative Problem Solving Model. The steps of this model are:

- Mess finding
- Data finding
- Problem finding
- Idea finding
- Solution finding, and
- Acceptance finding (Baer, 2003)

Another approach to study creativity was by following the cognitive processes involved in a creative act. According to that approach the four Ps of creativity, the press of environmental factors is identified as a decisive element of creative products.   In the words of Wua and  Albaneseb (2013, p.7) " To create favourable press, the group began to meet regularly at various locations, a hot spring one week or a coffee shop overlooking a lake another (Wu & Fan, 2011)". But none of these models gives a holistic view of the process of creativity by placing it in real life contexts.

**Constituents of the Making of Creativity**

Creativity is a result of many processes that happens in and out of a person. While external agents can play an influential role along with internal factors, a study of these factors is very important in research. The constituents of the making of creativity are:

**Family and Home Environment.**

Torrance (1963) identified the potential of home and school environment in the development of creativity in the early years itself. Kemple and Nissenberg (2000) by reviewing the studies of Dacey (1989) and Wright and Wright (1986) points to the crucial role played by family on the development of creative behaviour in children. Mustafa and Aziz (2011) by quoting the study of creative thinking ability of children in urban and rural settings (Stephens, Karnes & Whorton, 2001) try to establish the difference in the creative thinking ability of primary school children in different social settings. These

studies suggested the significant role of developmental experiences in creativity development by listing that many of the creative persons are from unconventional family backgrounds and enriched environment (Simonton, 1987). Even if advances in psychology have proved that human abilities like creativity can be developed and nurtured by education very few studies have been listed out in this area. Freedom to express oneself is identified as an essential criterion in family that decides the development of creativity of girls by Raina (1969). Talesara (1992) also noted the early influence of home environment and other home associated factors in the development of creativity.

**Classroom Environment.**

Studies show that creativity nourishes in a congenial classroom environment and list the characteristics of such an environment. They are environments that encourage independence, risk-taking, and intrinsic motivation (Anderson, et al., 1970 & Shaughnessy, 1991). According to Torrance and Myers (1970) a 'responsive classroom environment' can optimise the development of creativity by reducing the anxiety of expressing and sharing their creative ideas. They defined the responsive classroom environment as a classroom in which teachers play the significant role by respecting unusual questions and ideas, valuing their ideas, allowing children to participate in practice without the fear of judgement and with proper guidance. Among the human abilities it is distinct with various forms of expression with a number of significant influences. Anderson, et al., (1970) and Feldhusen and Treffinger (1980) noted that creative

classroom environment is the ideal place to enhance creativity in children. They believed that children show creativity in a democratic atmosphere where children feel relaxed and their creations are valued irrespective of their merits. Feldhusen and Treffinger (1980, p.32) suggest the conditions that could promote creativity in a classroom as follows:

- Support and reinforce unusual ideas and responses of students.

- Use failure as positive to help students realize errors and meet acceptable standards in a supportive atmosphere.

- Adapt to student interests and ideas in the classroom whenever possible.

- 4. Allow time for students to think about and develop their creative ideas. Not all creativity occurs immediately and spontaneously.

- Create a climate of mutual respect and acceptance between students and between students and teachers, so that students can share, develop, and learn together and from one another as well as independently.

- Be aware of the many facets of creativity besides arts and crafts: verbal responses, written responses both in prose and poetic style, fiction and nonfiction form. Creativity enters all curricular areas and disciplines.

- Encourage divergent learning activities. Be a resource provider and director.

- Listen and laugh with students. A warm, supportive atmosphere provides freedom and security in exploratory thinking.

- Allow students to have choices and be a part of the decision-making process. Let them have a part in the control of their education and learning experiences.

- Let everyone get involved, and demonstrate the value of involvement by supporting student ideas and solutions to problems and projects.

**Role of Learning and Schooling.**

Gupta (1982) has rightly pointed out the importance of school in the development of creativity by noting that schools are the convenient places where creativity can be actualized if it is discouraged by other factors in childhood. Renzulli's (1992) Developmental Theory of Creativity finds participation in ideal acts of learning that involves learner, teacher and the curriculum can promote creativity. McWilliam and Dawson (2008, p.636) observe that:

> With all the definitional work being done in recent times to unhook creativity from 'artiness', individual genius and idiosyncrasy, and to render it economically valuable, observable and learnable (Byron, 2007; Cunningham, 2006; Robinson, 2000; Simonton, 2000; Sternberg, 2006), creativity has certainly become less mystical, and once rendered less mystical it can be engaged intentionally and systematically as a product of learning.

Learning plays an important role in the making of a creative individual because creative ability seeks expression using tools. These tools are learned either from cultural artefacts or from agencies of learning. Agencies of learning can be family, school, or other centres of learning like religious institutions. Among these schools play an important role in the development of creativity as it is the only agency that has access to everybody alike.

Shaheen (2010) by reviewing the studies conducted in various countries by different scholars on creativity in education observes that one of the principles on which primary education in these countries is founded on developing children's creative development and therefore opportunities were given for children to learn and apply strategies to promote it. Among them some children do not need any external help or encouragement to express their creativity whereas some children do need external supplements both in the form of materials and parent or teacher to bring out their creative expression. Read (2015) observed that the development of creativity in a classroom depends on seven pillars which stand as a foundation for its nourishment. They are:

1. Building up positive self-esteem.
2. Set models.
3. Offer choice for children.
4. Use questions effectively.
5. Making connections.
6. Explore ideas and.

7.  Encourage critical reflection.

Wua and Albaneseb (2013, p.15) list the following implications on creativity development for teaching and learning. They are:

*   Creativity can be taught (Plucker et al., 2011)
*   Imagination should be developed (Chen, Chen, Lin, & Hsiao, 2012)
*   Teachers need a variety of new strategies (Plucker et al., 2011)
*   Traditional standardised testing should be de-emphasised (Zhun et al., 2008)
*   Creativity should be considered as evaluation criteria (Zhun et al., 2008)
*   Teaching and learning should go beyond the classroom (Wu, 2009; Albanese, 2012).
*   Education should be participant- or student- centred (Fisher, 2005); and
*   Technology, new and old, should play a transformative role (Leadbeater & Wong, 2010).

Addressing the importance of schools in the encouragement of creativity Walberg (1988) noted that schools can do this in a more efficient manner and can develop it not only in elites but in all students. In similar line, Craft (1999) argued that creativity needs to be fostered by the education system from the early years onward. Vygotsky (2004) suggested, "close attention to the creation and adoption of tools for creativity and contexts that support its enactment. This involves a social process of learning and

transformation. The goal of promoting creativity in schools will not be achieved if the construct of creativity remains that of an individualistic capability" (Cited in Daniels, 2008). Hence the development of literary creativity must be set in the context of school and culture.

According to Guilford (1950) (cited in Parnes, 1963) creative ability is also a behaviour as it represents many learned skills. Even if there exist limitations set on these skills by heredity they can be developed through learning within those limitations. There are scholars a plenty who support the argument that creativity can be taught and developed with schooling (Amabile, 1996; Baer & Kaufman, 2006; Cachia, Ferarri, Ala-Mukta & Punie (2010); McCammom, Saebo, & O'Farrel, 2011; Davis, 1991; Cropley, 1992) if the teacher provide necessary opportunities where students are allowed to freely express their ideas and what they feel.

**Teacher's Role.**

While presenting the developmental theory of creativity Renzulli (1992) was bothered about how teachers can develop a disposition for creativity. Teachers play an influential role in the classroom to develop creativity among children. In order to develop a creativity fostering environment, Woolfolk and McCune-Nicolich (1980) observed that teachers should accept and encourage creative thinking, tolerate differences, encourage students to trust their own judgments, emphasize that everyone is capable of creativity, and serve as a stimulus for creative thinking through brainstorming and

modelling. Similarly teacher behaviours that help to create a creativity fostering climate in the classroom are identified by Thacker (as quoted in Gough, 1991). According to him a teacher should be flexible enough to accept individual differences and expert in adopting different teaching styles, should provide basic rules in advance and engage children in well planned activities, should be democratic by giving a fear free environment by allowing children to be actively participate in activities, acknowledging every responses, and respecting the differences of students.

Fleith (2000) noted that if the teachers do not accept children's ideas, they do not expect little creativity from them. On teacher behaviour, Pelfrey (2011) has identified that if the teachers encourage collaboration, a risk-free environment, and use inquiry to facilitate learning, connect learning to students' lives, tie the arts into everyday learning for all students, and accept more than one right answer during instruction can foster creativity in children.

Even if the teachers differ on their conceptions of creativity Ann Ciez-Volz (2008) observed that "teachers with a constructivist orientation may be more likely to foster creative thinking among their developmental students than instructors with a behaviourist philosophy" (p.301). Popescu (2013) noted that teachers must have the knowledge of the nature of creativity. If they have that knowledge they can help their children in three ways. They are:

1.   The knowledge will help the teachers to adopt and apply creative teaching methods and to minimise the influence of factors that inhibit creativity in children.

2.   Help them to better understand the methods by which it can be nourished in children.

3.   Help them to be aware of the multiple external factors that is able to promote creativity in their children.

**Presence of Role Models.**

Amabile (1983) observes that children who have creative role models in their developmental period may accomplish outstanding performance at an early stage.  Sternberg and William (1997) also echoed the influence of role models on the development of creativity. Creative thinking is also remained a less explored area until recently. In similar line, Feldman (1999) noted that interaction with the work and efforts of creative people and the motivation for creative acts can act as a stimulant to creativity. Chen-yao (2008) also identified the availability of role models along with the availability of social and cultural resources, openness to different cultural stimuli, tolerance for unusual and idiosyncratic ideas, freedom from severe oppression, retention of moderate persecution, competition, less influence of gender stereotype, and role models as positive socio-cultural factors that helps in the development of creativity.

**Time or Period.**

Time is also considered as an external factor that influences creativity. The social and political situations of the time and place also affect the growth of literary products. The history of English literature is rich with examples to prove this.  Therefore the literature of the time shows use of identical features and themes in different genres of literature like poems, novels, dramas, short stories, essays and films and based on these features the literature of that period is classified into different ages as Romantic age, Victorian age, Modern age etc. To quote the lines of W. H. Auden in his poem 'In memory of W. B. Yeats', an elegy on Yeats on his death clearly shows how the place and time influence a person in writing poems. He wrote "Mad Ireland hurt you into poetry". Similarly some periods in history showed a sudden rise of literary products.  For example Queen Elizabeth's period has marked with an outburst of literary works in the history of English literature. All these point to the importance of some external factors in the development of creativity.

**Socio-cultural Environment.**

Theorists in creativity agree that any creative work or creative person is not the result of a sudden push but a product of socio-cultural processes. It has been noted that most of the studies in the area of creativity has followed an individualistic approach to the neglect of contributions from learning and socio-cultural practices. Recently, unlike the earlier tendency to tie creativity to some internal cognitive and affective factors, some scholars have come up with the

socio-cultural factors that make creativity in individuals. The same idea is reinforced by Anderson, Devito, Dyril, Kellog, Dorfor, and Weigand (1970). They observed that development of creativity depends upon the environment in which it is introduced and circumstances that condition it.

Ahmed (1980) noted that apart from the studies that test personality and other organismic independent variables in creative persons, some relation has been noticed with socio-cultural background of the individual. It has been proved that working of the mind is inextricably linked with the socio-cultural environment (Markus & Kitayama, 1991). Robinson (2001, p.12) makes it clear that "Creativity is not purely an individual performance. It arises out of our interactions with ideas and achievement of other people. It is a cultural process. Creativity prospers best under particular conditions, especially where there is a flow of ideas between people who have different sorts of expertise".

Some of the scholars who noticed the social aspect of creativity are Arieti (1976), Prentky (1989), Simonton (1990), Williams and Yang (1999), and Csikszentmihalyi (1999). Arieti (1976) argued that history is strong with examples to prove that creativity is a socio-cultural phenomenon because many of the creative genius were clustered into certain periods in history and used the term "creativogenic cultures" to refer the cultures that nourished creativity in its people. According to him creativity is the synthesis of factors in some family environment and social historical situations that occurs at a proper time and place.

Arieti (1976) added that "productive geniuses are clustered into golden ages of which Periclean Athens, the Renaissance, and the Federalist Fathers are but examples" (as quoted in Gowan & Olson, p.194).  Csikszentmihalyi (1999) maintained that the social and cultural aspect of creativity is as important as it is psychological. Azzam (2009) points to the error of valuing this ability as an individual phenomenon as even the solitary poets were influenced by the cultural factors that surrounding them. As a result the socio-cultural context that nourishes creativity is getting attention recently. To the social aspect of creativity, Csikszentmihalyi (1996, p.1) added that it is:

> An idea or product that arises from the synergy of many sources and not only from the mind of a single person. It is easier to enhance creativity by changing conditions in the environment than by trying to make people think more creatively…and is almost never the result of sudden insight…but comes after years of hard work.

An often quoted argument in this area is given by Csikszentmihalyi (1999) who contends that the unit of analysis to understand the development of creativity within an individual is the community that fosters creative thoughts and not the individual. According to Gowan and Olson(1979) since cultural influences do make the difference a study of those influences which nourishes the ability and create them permanently by design in the educational intervention would result in the increasing of that ability.

**Creative Writing Workshops.**

According to Carter (2010) writers can be created by conducting workshops or by providing classroom learning environment that include:

- Listening with genuine interest when children make contributions or read their work aloud.
- Creating a warm and positive environment in which children grow in confidence and ability.
- Writing alongside children on a regular basis, and sharing writing with the group
- Publishing work on a regular basis
- Making supportive and sensitive but critical comments on students' drafts
- Allowing pupils to work at their own pace and to spend time thinking about their writing
- Keeping an open mind on the length of a piece, as creativity should ideally not be quantified
- Asking only volunteers to read aloud a first draft; there can be set times when all pupils can prepare for a reading of their pieces
- Taking time to read children's drafts on an ongoing basis
- Being flexible as regards the content of workshop activities- at times allowing pupils to take their writing in directions of their own

- Recognising and accepting that some activities will inevitably work better with one group as opposed to another.

- Encouraging pupils to be supportive and attentive to each other.

- Organising the group into feedback partners or small groups on an ongoing basis.

- Above all, generating real enthusiasm for/ confidence with creative writing (p.4).

**Intervention Studies.**

Intervention studies on the development of creativity have been found an important area of research as there are many, especially in language education.  Smith (1996) suggested that creativity can be developed and nurtured by adopting different strategies by teachers in an early childhood classroom. Clarkson (2005) developed a course design based on Jungian principles for degree students in York University and found that it can serve as a model to educate creative imagination. Studies have shown that many intervention programmes like Brainstorming technique (Singh, 1985), Purdue Creative Thinking Programme (Patel, 1988), Bionics and Morphological Analysis (Yawalkar, 1985), observational learning (Groenendijk, Janssen, Rijlaarsdam, & Bergh, 2013), Creativity Training programme (Gupta,1985; Amin,1988; Singh,1985; Michael,1988), student-centred learning based on Rogerian counselling principles (Beaman, 1992) and models of teaching like advance organisers and synetics can promote creativity in children. School/classroom climate (Rajagopalan, 1988),

values of parents and teachers (Uzma, 1992) and teacher behaviour have found significant role in the development of creativity.

Creativity was viewed as something like a cognitive skill that different training programmes could develop. Puccio, Cabra, Fox, and Cahen (2010) have listed and reviewed the effectiveness of some methods like Osborn's creative problem solving (CPS), de Bono's lateral thinking (1977) and the six thinking hats (1999), Gordon's Synectics (1961), Altshuller's (2001) Theory Of Inventive Problem Solving (TRIZ), and Design thinking (Human centered and empathetic, Visual thinking and prototyping, and Story telling) can promote creative thinking in individuals. They argue that these methods are designed to make creative thinking "predictable, teachable, repeatable, and accessible for all, not just for the gifted few" (P. 153). Mentoring is also identified as an aid to creativity development (Torrance, 1984: Shaughnessy, 1989 and Feldman & Goldsmith, 1986).

**Curriculum.**

In providing a congenial environment for the better development of creativity in children along with teachers curriculum also plays a significant role. The developmental theory of Renzulli (1992, p. 176) identifies the importance of a curriculum that accept student's unique abilities, interests, and learning styles in the development of creativity in children. According to him the teacher, the learner and the curriculum are the principal factors that promote creativity in children. Fleith (2000) was right in his observation on

creating a creativity fostering atmosphere when he listed teaching strategies, teacher attitudes, and classroom climate. As curriculum comprises all these elements along with the method of teaching, materials to be used, and nature of textbooks; a well-designed curriculum can play a significant role in the development of creativity among children.

The word curriculum is an all-encompassing word in the field of education. Epistemology of the word comes from Latin root word means to run race course. It decides what to be taught and how it should be taught to children in a particular age. The definitions of curriculum show the development of the field. For some it is a plan. The definition that remained undisputed for centuries is curriculum comprises all the experiences that a learner undergoes under the supervision of the school (Kearney & Cook, 1960). There were some attempts to define it as operationally. Gagne (1967) defines it precisely as " a curriculum is a series of content units  arranged in such a way that the learning of each unit may be accomplished as a single act, provided that the capabilities described by specified prior units have already been mastered by the learner". Whereas some regards it as a "programme of activities designed to reach certain objectives" (Hirst, 1975, p. 2) and some others defined it as "what an institution whether it is a nation, state, organisation, or individual school designs by keeping certain objectives and by selecting and organising learning experiences to reach that predefined objectives, and by setting the methods to evaluate its effectiveness" (Sockett, 1976, P. 6).

There are different curricula based on different philosophical orientations like Idealism, Realism, Perennialism, Essentialism, Experimentalism, Existentialism, Constructivism, Reconstructivism etc. Even if there are differences in the philosophical foundations of curriculum, they aim at the development of the individual. Curriculum can be broadly divided into subject-centred and learner-centred that differs on the nature of its development.

The development of curriculum goes through five phases:

1. Selection and organisation of objectives
2. Selection and organisation of learning experiences to reach the objectives
3. Decide the content through which learning experiences are provided
4. Integration of learning experience and content
5. Evaluation of the learning experiences

A learner centred curriculum places children in the centre while goes through these stages and it can develop creativity in children by understanding and integrating the experiences of children.

### *Constructivist Curriculum.*

Every curriculum is founded on different learning theories. There have been different curricula based on different learning theories. Behaviourism, cognitivism and constructivism are the leading theories that have been applied in education. Constructivism

is the recent one among them. It originated as a response to positivist notion that knowledge is an objective entity outside the boundary of personal experience and social settings. According to Brooks and Brooks (1993) it is not a theory of teaching whereas a theory of knowledge that defines "knowledge as temporary, developmental, socially and culturally mediated, and, thus non-objective".

The philosophy of constructivism is evolved from the dissatisfaction with traditional western theories of knowledge (Yilmaz, 2008). Traditional theory like positivism holds the objectivist notion of truth and meaning as an objective reality that is determined by its intrinsic qualities. Whereas constructivism claims that there is no objective reality or knowledge that is static and discovered but everything is constructed by human mind. Constructivist ideas have lead to the origin of different kinds of constructivisms, which is mainly put into three main categories: social constructivism, psychological constructivism and radical constructivism. They unite in their assumption of knowledge as constructed by human mind but differ with the emphasis it puts on the elements. Social constructivism in the words of Heylighen (1993) is that it views consensus between different subjects as the ultimate criterion to judge knowledge (Murphy, 1997, p. 5).

Psychological constructivism views that construction of knowledge is taking place depending in part on the learners' background knowledge and that knowledge gets developed within a social group and it becomes a formal knowledge if the members of the

group reach in an agreement about the nature of the phenomenon. According to Glaserfield (1999) the radical constructivist proposes the role of teachers as what midwives do during birth of a baby teachers do in the birth of understanding". It views knowledge as actively constructed by the knower from the experience gained either through the senses or by way of communication.

Constructivist curriculum is based on the theory that views knowledge as temporary, non-objective, internally constructed, developmental, and socially and culturally mediated (Fosnot, 1996) comes under the category of learner centred curriculum. Even if it is developed out of the works of Piaget (1959) and Vygotsky (1978&1997), its roots can be found in the ideas of Dewey (1915) and Rousseau (1993). Central to constructivism is its conception of learning. Contrary to the behaviourist idea of learning as a stimulus-response phenomenon, constructivism views it as a process of making meaningful representation of the outside world. Therefore learner occupied the centre of the learning process different from the teacher dominated classrooms of the earlier perspective.

A classroom that follows constructivist theories of learning is presented in sharp contrast to the behaviourist model of learning. As a theory, constructivism proposes that learning is not a stimulus-response activity. Therefore such a classroom follows some principles in defining the nature of knowledge, how it is conceived and acquired, the role of the learner and the teacher, the nature of learning

environment, and the aims of education. The following principles of constructivism are elicited from the literature:

- Learning is meaning making process of the experiential world.
- Learning happens in the context of real life environment
- Learning is internally controlled and mediated by the learner.
- Learning is a collaborative activity.
- Knowledge is constructed in the social context
- Evaluation is a continuous process of self-evaluation
- Gives importance to conceptual interrelatedness and multiplicity of truths
- Sensitivity toward learners' previous knowledge
- Encourage ownership and voice in the learning process
- Teacher role is to help the learners to reach Zone of Proximal Development
- Emphasis on the development of higher order thinking skills
- Encourage collaborative and co-operative learning to expose to multiple perspectives
- Evaluation happens continuously as part of classroom activities.

The researcher tried to define creativity in different psychological perspectives and described its different types and the factors affecting the development of creativity so far.

### Assessment of Creativity

Assessment of creativity is a difficult task as it can never stand up as an objective entity. Different periods developed its own

components in assessing creative work. What is considered as a highly creative work at a point of time may not be regarded as a good work at present. Therefore the criteria of assessment of creativity vary with time. According to Torrance creativity can be assessed by considering the following criteria. They are:

**Fluency.**

Fluency means the ability to generate more ideas

**Flexibility**.

It is the ability to find different ideas

**Originality.**

The ability to find ideas that are unusual and rare

**Elaboration.**

It is the ability to develop and complete an idea meaningfully in an attracting manner.

Some other scholars (Besemer & Treffinger, 1981) also have tried to assess creativity. But all these criteria get its due by assessing only highly creative people. It is a fact that all people have creativity of some degree and that also dependent on their socio-cultural background. An idea or artefact that is creative for a group of people may not be creative for another group. All these point to the limitation of assessing creativity. Moreover it cannot be applied to assess the creativity of children. Likewise instead of assessing what is creative and what is not, the assessment should focus on the level of

creativity development by placing it on their earlier performance. Therefore the best evaluators of children's creativity will be themselves or peers or their teacher.

**Barriers to the Development of Creativity**

Development of creativity does not happen naturally. It needs careful planning and preparation. While trying to develop it among children both teachers and students may face impediments that can block its pathways. There will be blocks caused by internal and external factors. Internal blocks are caused by emotional or intellectual reasons. For example if a person is hesitant to speak about his feelings and thoughts to others or want deliberately to be silent because of a reason has internal block. Whereas some blocks are caused by family and social environment in which the person lives and by cultural reasons. Kemple and Nissenberg (2000) note by reviewing the studies of Isenberg and Jalongo (2001), Mayesky (1998) Tegano, Moran, and Sawyers (1991) that every young child possess the creative ability and add that the development of creativity can be hampered by attitudes and behaviours of teachers and parents that condense the value creativity. Therefore it is essential to have the knowledge of these barriers to both teachers and students to nurture creativity. Scholars like Hallman (1967), Rawlinson (1994), and Wycoff (1986) have identified hindrances to the development of creativity. They are:

**Pressure to Confirm**.

It is identified that insistence to follow rules may hamper the free flow of thought that feeds creativity.

**Authoritarian attitudes and environment.**

It is noted that a fear-free and democratic attitude and environment is essential for the creative thoughts to spring.

**Ridicule and similar attitudes**.

Fear of ridiculing and committing mistakes is also observed as hindrances.

**Traits which make for rigidity of personality**:

Too much of logical and rational thinking blocks the development of creative thoughts.

**Overemphasis on rewards, right answers, and success** are also identified as blocks.

**Intolerance of the play**.

Free to play with ideas is also a barrier to the development of new ideas.

**Ambiguity**.

It is identified that a certain amount of ambiguity can feed novel ideas and connections.

The next ensuing question is if teachers can enhance creativity through education what should be the nature of the classroom, teacher behaviour and thereby school climate. Shaughnessy (1989) has made an elaborate study on this subject and support the claim that schools kill creativity through over emphasis on exams and

through token programmes to satisfy the responsible stakeholders and suggested that the schools  that value creativity  only can enhance the same in its subjects. How creativity can be enhanced through manipulating the classroom climate is studied by Torrance (1977) and Woolfolk & McCune-Nicolich (1980).

**Debates in the Creativity Research**

There are a number of debates in the field of creativity research ranging from biological or psychological, personal or social, psychological or educational, domain specific or general, nature or nurture, quantitative or qualitative, process or product etc. All these debates point to various integral factors in the conceptualisation and development of creativity. One of the important debates in the conceptual field of creativity is that whether it is an individual or social phenomenon.

Amabile (1983) was very much critical of the empirical creativity research that was popular using tools for the identification and selection of creative persons and their personality traits. Such a methodology limited creativity research in internal causes of creativity within creative people and to some genetic factors and ignored the external causes of creativity. It also ignored the role of learning and socio-cultural practices. To extend the limits of creativity research, Amabile (1983) recommends that creativity must be viewed as a process that is susceptible to both internal and external environments. According to Esquivel (1995) (as quoted in Ann Ciez-Volz, 2008, p. 70) both nature and nurture influence an

individual's creativity: On the one hand, some genetic factors may account for an individual's propensity for creativity; on the other hand, the environment in which one lives and learns, combined with other socio-cultural factors, influences the achievement of her creative potential.

Contrary to the nature perspective (Baron-Cohen, 1998; Ericsson, 1998; Feldman & Katzir, 1998) that believes in abilities which are in-born, Howe, Davidson and Sloboda (1998, P. 399) argue that "differences in early experiences, preferences, opportunities, habits, training, and practice are the real determinants of excellence" in various abilities. Scholars like Schneider (1998), Bronfenbrenner and Ceci (1994) problematize the debate by telling that both are essential at different levels.

Amabile (1996) observes creativity as a combination of three kinds of resources. They are domain specific skills, domain specific knowledge and task motivation. Creativity specific skill means technical skills and special talents in the domain. Domain specific knowledge means knowledge of appropriate cognitive style, work style, and strategies for breeding novel ideas. About task motivation, she observes that it is only intrinsic motivation that can bring creative acts. Mayesky (1998, p. 4) defines it as a way of thinking or acting or making something that is original for the individual and valued by that person or others". Nickerson (1999) following and negating the combination theory of Amabile proposes that it is affective domain

that covers internal motivation, task commitment and attitude play the key role in creative acts than cognitive skills and knowledge.

Creativity as a function of personal factors is studied by Chauhan (1987). Many personal factors have been identified as related to creativity ranging from intelligence, divergent thinking, introversion, tolerance for ambiguity, willingness to take risks, emotional unstability, ability to day dream, behavioural flexibility, and neurosis to psychosis. The themes emerging from the literature such as family environment, socio-cultural status of the family, presence of role models, cultural activities in the society, classroom environment, teacher behaviour, learning activities, method of evaluation are found positively result in the development.

**Milestones in the Development of Creativity**

The study of literature related to creativity helps the researcher to trace the milestones in its development. They are:

- Shift from psychical process to a conscious process
- Shift from the concept that creativity is mysterious to something that can be measured
- Shift from a static entity to something malleable
- Shift from the concept that creativity is idiosyncratic to social
- Shift from the teaching of creativity from a gifted few to the regular classrooms
- Shift from linear training programmes to everyday classroom practice

- Shift from classroom practice to a product of socio-cultural processes.

The milestones emerged from the studies on creativity and literary creativity shed insight into the role of education in the development of literary creativity in children.

Review of the studies conducted in the area of creativity research is important to place the present study in proper context and to claim the need and significance of the study. Therefore the studies conducted in the area are given in detail below.

## Review of Researches on Creativity

Research on creativity is a growing field of research. Review of the studies conducted on creativity in the West and East is necessary to trace the development and trend of the research in this area.

**Researches on Creativity in the West.**

The terms creativity and genius were used interchangeably and the studies on human ability were focussed on genius in general. The first individual oriented empirical study on genius is done by Francis Galton in 1869. His study tried to confirm the genetic basis of human ability by making an empirical assessment of men of genius in nine varied fields: judges, statesmen, painters, commanders, literary men, men of science, poets, musicians, and divines. He found out that outstanding personalities in all these nine fields are inherited by genius that makes an organic transmission from one generation to the

other. He reaffirmed that literary men and poets fall in the same category of genius (Stein & Heinze (1970). Therefore studies (Terman, 1925& Cox, 1926) initiated on human ability were centred on genius and followed the same path of genetics. But they did not ignore the role of personality factors, of favourable environment, and school climate in the genesis of a genius (Vernon, 1970).

Guilford (1950) observed that the studies on genius are depended on convergent thinking ability, whereas creativity is another human ability that depends more on divergent thinking ability. The departure of creativity from genius gave a sudden momentum to creativity research in the west. The period after him showed an outburst of work on creativity. This for long has been tied in the discipline of philosophy and it got a momentum only after separating itself from that discipline and became a part of psychological and educational studies. Creative acts during those days were regarded as result of an innate ability that can be measured as intelligence so that earlier studies were mainly focussed on test construction to identify creative persons and creative traits similar to tests of intelligence. The studies using Guilford's Alternative Uses Task (1967), Wallach and Kogan's Assessment of Creativity (1965), Torrence Test of Creative Thinking (1962), and Barron-Welsh Art Scale (1963) have brought many similar studies.

There are many studies conducted in other countries used here for review researched how creativity can be promoted in the classroom. The studies conducted during the period 1963 to 1966

showed this trend (Burton & Arnold, 1963; Mc Colly & Remstad, 1963; Jenks, 1965; and Taylor & Hoedt, 1966). Nikoloff (1965) studied the impact of attitude of teachers towards writing on student writing. Studies conducted by Teo (2004), Maker, Muammar, Serino, Chen Kuang, & Mohamed (2006), Bradford (2012), Lin (2012), Smogorezwska (2014), Anh Le (2015), Johnstone, Ashbaugh, and Warfield (2002) and Papalazarou (2015) proved that creativity can be enhanced by applying different teaching methods and strategies. Mildrum (2000), Karpova, Marcketti and Barker (2011), Agesilas (2002), Conroy, Marchand and Webster (2009), and Lutzker (2015) proved that organising workshop for giving special training in creative writing is effective in enhancing creative abilities. Abu-Rabia (2010) found that active working memory can increase creative writing ability. A cultural psychologcal approach is followed by Glaveanu (2012) in his study of Easter egg decoration and observed that creativity in folk art is a result of representation, action and cultural participation in the context of a traditional folk art.

Many studies found that applying the principles of constructivist curriculum in the classroom can increase the creative talent in children. The case studies conducted by Simpson (2010) and Winstone and Millward (2012) identified collaborative learning process and scaffolding as nurturing elements of creativity. Chen, Chung, Crane, Hlavach, Pierce and Viall (1999) also studied the effect of collaborative learning, authenticity, and ownership in developing the writing skill. Studies proved that other skills also can be enhanced by applying the principles of constructivist curriculum. Boufoy- Bastik

(2001) researched the effect of affect structuring technique on oral competence and Boddy, Watson, and Aubusson (2003) studied the promotion of higher order thinking skills.

Even if many studies are conducted in classroom and nourishing creative abilities little studies have been done until the last quarter of twentieth century by considering it as ability that can be nurtured by setting the individual in socio-cultural or educational context.

**Researches on Creativity in India**

Researches in the area of creativity do not own a long history in India. It was not identified as an area of research in the first survey of educational research. In the Second Survey of Research in Education (1972-78), Kumar and Mitra (1979) have discussed creativity as a section of the chapter 'Tests and Measurement'. The survey reports that the first study in the area of creativity was done by Raychaudhari (1963) from the University of Calcutta to find out the differential psychologic, social-environmental and developmental variables that characterise creative talent in music. A small section on creativity was included in the ICSSR Survey of Research in psychology (1980). Gupta (1974) conducted a survey to list the studies in this area and found 76 researches in progress. Out of the total studies listed majority of them was on the topic of how it is related to personality. There were areas left to be studied. In the next year Raina (1975) listed 133 studies on the creativity of Indians.

In the Third Survey of Research in Education (1978-83), Menon and Ojha (1986) deals with researches in creativity in the chapter 'Learning, Motivation and Personality' and discussed 30 studies directly related with creativity. The survey observed that even if the earlier studies on creativity followed a psychometric tradition, they acted as an initial pull to creativity researches in India.

Menon and Ojha (1986) list the following scholars who studied creativity in relation to personality variables: Paramesh (1970), Khire (1971), Sharma (1971), Goyal (1974), Joshi (1974), Gakhar (1975), Jha (1975), Nair (1975), Jayaswal (1977), Mehdi (1977), Nathawat (1977), Asha(1978), Qureshi (1980), Gupta (1981), Daguar (1981), Sheel (1981), Singh (1979), Gupta (1981), Ahmed (1980), Gupta (1980) and Srivastava (1982). Among them Paramesh (1970), Jayaswal (1977), Qureshi (1980), Gupta (1981), Daguar (1981), and Sheel (1981) studied creativity in relation to anxiety. Nair (1975), Nathawat (1977), Asha(1978), Singh (1979), and Gupta (1981) studied creativity in relation to adjustment behaviour and Mehdi (1977), Ahmed (1980), Gupta (1980) and Srivastava (1982) studied the relationship between creativity and socio-cultural and economic background.

In the Fourth Survey of Research in Education (1983-88), Raina (1991) deals with a separate chapter on creativity. This invariably shows the growth and increasing importance of researches on creativity as an essential objective of education. The survey noted that the number of Ph. D. studies on creativity increased from 5 to131 during the period 1968-1987. The survey also recorded that out of the

total 136 studies in the area, 90 studies were conducted in departments of education and the rest of the studies in the departments of psychology in various universities in India. Raina (1991) observed that the identification of the power of education in the development of creativity might be the reason for interest of this area in education. He also attributed the reason of the interest in researches on creativity in education to construct tools to measure psychological aspects. He classified the researches conducted in this area during the period 1968-87 into six major fields (p. 472). They are given in Table 1.

Table 1

*Details of Reseacche Conducted on Creativity (1968-1987)*

| Sl.No. | Major fields | Number of Studies | Percentage |
|:---:|:---|:---:|:---:|
| 1. | Theoretical/Philosophical | 1 | 0.73 |
| 2. | Identification and Measurement of Creativity | 15 | 11.02 |
| 3. | Intelligence, Achievement and Creativity | 13 | 9.55 |
| 4. | Personality Correlates of Creativity | 68 | 50.00 |
| 5. | Socio-cultural Factors and Creativity | 23 | 16.91 |
| 6. | Nurturance of Creativity | 16 | 11.76 |

The survey referred abstracts of 61 doctoral theses during the period 1983-88. They can be grouped into:

1.    Researches on Test Construction and use in Creativity: Parasnis (1985), Raina (1984), and Tripathi (1987).

2.    Researches on Creativity and intervention programmes on creativity: Amin (1988), Gupta (1984), Gupta (1985), Nandanpawar (1986), Patel (1987), Patel (1988), Sharma (1986), Talegoankar (1984), Michael (1988), and Gira (1984).

3.    Researches on correlation between Creativity and Intelligence: Brar (1987), Dey (1984), Haleem (1984), and Rani (1986).

4.    Researches on correlation between Creativity and personality factors: Bhogayatha (1986), Bindal (1984), Chauhan (1984), Kundu (1984), Lal (1984), Roy (1982), Sami (1986), Saxena (1983), Sharma (1985), Singh (1986), Sundarasmita (1984), Tiwana (1982), Tripathi (1983), Vasesi (1985), Verma (1983), and Yawalkar (1985).

5.    Researches on interaction between Creativity and Psycho-social factors: Brar (1986), Desai (1987), Golwalkar (1986), Maan (1978), Raina (1986), Rajagopalan (1988), Rather (1985), Devi (1984), Sharma (1982), Singh (1985), and Trimurthy (1987).

6.    Researches on correlation between Creativity and Socio- Cultural factors: Chaudhary (1983), Dubey (1986), Ganesan (1987), Gupta (1984), Sharm (1986), Sharma (1984), Singh (1985).

7.    Researches on linguistic creativity: Krishna (1986).

The studies used for review is described in detail under the following subheadings.

**Researches on Test Construction.**

The earlier studies that listed out in the surveys of educational research were mainly focused on test construction. Creativity is viewed as a construct like intelligence that can be measured using tools. Some of the tests that measure creativity are based on the belief that creativity is a trait that is normally distributed among the population; means every person possess the traits of creativity. There are some scholars who believe that creativity can be measured. One of the measuring criteria is only when it satisfies the four fundamental criteria of fluency (the ability to generate lots of ideas), flexibility (the ability to look at an issue or topic from different angle) originality (the ability to generate unique things or ideas), and elaboration (the ability add or fill or complete the idea) (Guilford, 1950). The second survey of research lists the following studies in this direction.

Mehdi (1970) conducted a study to develop a battery of tests to find out creative talent in primary and middle school children. The battery has two tests: one that measure verbal creative thinking and the other that measure non-verbal creative thinking. The battery was applied on 300 urban and 175 rural children in seventh and eighth standards. The researcher established the reliability, validity and percentile norms of the battery.

In the second survey of Research in Education Buch (1979) discusses a battery of creativity with verbal and nonverbal tests for higher Secondary School children developed by Passi (1972). Another test was developed by Kaul (1974) for children between 14 to 16 years

of age. The researcher standardised the test and also tested its correlation with Torrance Test of Creative Thinking and Raven's Progressive Matrices.

Ramachandrachar (1975) also has developed a test to identify creative children at the school leaving stage. All these tests aimed at identifying and selecting creative children.

The Third Survey of Research in education (1978-1983) adds some more studies in the same line. Out of the 15 studies listed in this tradition 9 of them used Mehdi's tests and two of them used Passi's tests and four of them were focussed on test construction. Jhag (1979) and Shukla (1980) developed tests of scientific creativity and Nair (1975) and Kishore (1981) developed tests of general creativity. The tests of general creativity were based on Torrance concept of creative thinking that involves tasks showing fluency, flexibility, originality, and elaboration. The main purpose of these tests was to filter the dispositional traits of creative persons. It was based on the assumption that creativity is a psychological phenomenon.

Rubin (1963) lists intelligence, awareness, Fluency, Flexibility, originality, Elaboration, Persistence, Sense of humour, Independence, Union of inner confidence with a capacity for self-criticism as the major traits associated with creativity. Liu (2007) recommended the following selected tests and instruments for identifying students with high creative abilities: the Torrance Test of Creative Thinking (1966-1984) and the Guilford's Creativity test for Children (1971-1976), Khatena-Torrance Creative Prescription Inventory (1976), Renzulli-

Hartman Scales for Rating the Behavioural Characteristics of Superior Students (1976) and the Biographical Inventory Form U (1976-1978).

The tests constructed by Indian researchers also followed the Western tradition. Most of the scholars followed the dimensions of Torrance's Tests of Creativity. Among them Mehdi's (1970) tests of Vebal and Non-verbal Creativity is used widely. Passi's tests of Verbal and Non-verbal Creativity (1972), Tiwari and Chauhan's Test of Creativity (1974) were also used in researches. Rao (1982) constructed a test in Telugu, the Test of Literary Creativity.

**Researches on Creativity and Personal Factors.**

Many studies have conducted on how creativity is related to personal factors and what are the personal factors that contribute to the development of creativity. Some of the personal factors that contribute to the development of creativity are described as follows:

**Creativity and Intelligence.**

Creativity and its interaction with other personal characteristics were studied well during 1978-1983. One of the most studied areas in creativity research is how it is related to intelligence, but still equivocal. Khire (1971) studied creativity in relation to intelligence and personality factors. He administered the battery of creativity tests patterned after Guilford (1950), Wallach and Kogan (1965), and Raven's Progressive Matrices to measure creativity and intelligence respectively. The study found that creativity do not

develop linearly like intelligence after 13 years of age and intelligence do not have correlation with creativity.

Sharma (1971) studied the effect of intelligence, interest, and culture and the interacting effect of these three upon creativity. The researcher developed two tools namely *Sarjanatmaka Pariksha* and *Varn Viparyas Pariksha* to measure creativity. These tests along with Jalotta's Samoohika Manasika Yogyata Pariksha and Chatterji's Nonlanguage Preference Record Form- 962 were administered on 204 urban and 210 rural tenth standard children. The study showed that intelligence is related to creativity, literary and agricultural interests do not have correlation with creativity whereas fine arts interest affected creativity to some extent. The researcher also noted that rural children are more creative than urban children.

Joshi (1974) conducted a study to identify the personality traits of intellectually gifted high school students and its relation to creativity in the six districts of Gujarath state. The researcher administered Desai- Bhatt Group Test of Intelligence on 3503 students out of the 8216 total population and selected 1002 students as gifted. They were again given Torrance Test of Creativity and Cattel's 16 Personality Factor Test. Through this descriptive correlational survey method, the researcher found that giftedness is a necessary condition for creativity and emotional maturity in boys.

Qureshi (1980) studied the relation of intelligence, anxiety, and the level of aspiration to creativity. The study was based on a multi-group of 300 girl students of high school and intermediate classes in

Firozabad. The tools used for the study were Mehdi's (1970) Test of Creativity, Jalotta's Group test of metal ability and patel's Level of Aspiration Inventory. The study found that intelligence; anxiety and level of aspiration are positively related to creativity.

Some studies have been found zero correlation between creativity and intelligence (Khire, 1971 & Bhatacharya, 1978) whereas some proved a significant relation between both of these variables (Raj, 1978; Qureshi, 1980 & Mehdi, 1977). But many researchers accept that there exists a relationship between these two, "whether it is a case of (a) two partially overlapping sets of abilities that share some common ground, (b) two sets of abilities that are distinct only in the sense of one being a subset of the other, or (c) a single set of abilities that have come to be known by different terms" (Sternberg & O'Hara, 2000). Hlasny (2008) studied the relationship between creativity and intelligence in gifted students and remarked that intelligence is sufficient but not necessary for creativity. The Threshold Theory of Creativity tries to establish a positive relationship between intelligence and creativity.

**Creativity and Personality Characteristics.**

Paramesh (1970) studied creativity of adolescent boys in relation to extroversion, emotionality, body image, and values. He administered an adapted version of the Wallach Kogan Battery of Creativity Instruments, adapted version of Allport- Vernon Lindsey Study of Values, Standard Progressive Matrices test, Eysenck's Personality Inventory, Taylor's Manifest Anxiety Scale, and Rorschach

Test on selected 216 adolescent boys in Madras city and found that creative individuals are neither introvert nor extrovert, neither high nor low in anxiety and neurosis, where as they possess stable personality and high theoretical and aesthetic values. Moreover the creative boys manifest high body-image barrier characteristics than low and moderate creative adolescents.

Goyal (1974) conducted a study to identify the personality characteristics of creativity among secondary school teacher trainees with reference to sex and their subject group. The researcher administered Cattel's 16 PF for personality measurement and Torrance test of Creative Thinking- both verbal and figural- on 200 male and 300 female teacher trainees in Panjab. The researcher found that highly creative people do not come to study teacher traing course and therefore there were not much difference in the level of creativity between high and low creative teacher trainees. He also found that intelligence and venturesome temperament as the consistent correlates of creativity in female teacher trainees whereas tough-mindedness and suspiciousness were found to be associated with creativity of male student teachers.

Nair (1975) developed creativity test to identify the personality characteristics of creative high school students by observing their skills to adjust in the classrooms of Kerala. The positive adjustment variables selected to experimentation were self-reliance, sense of personal worth, sense of personal freedom, feeling of belonging, freedom from withdrawing tendencies, freedom from nervous

symptoms, social standards, social skills, freedom from anti-social tendencies, family relations, school relations, and community relations. The only negative adjustment variable under experimentation was anxiety. The researcher found that creative students and non-creative students can be easily distinguished by observing their adjustment behaviour. The creative students possess better positive adjustment skills in classroom and in society and lesser degree of anxiety than their counterpart.

Jha (1975) explored the dimensions of creativity in creative people using centroid method to create personality profiles of creative people. The nomination method was adopted to select the 66 samples and out of that data were collected from 35 creative persons using questionnaires and Self Data Card filled by the respondents. The study revealed four factors. The main factor describes the creative person as possessing rational optimism, high ego strength, realistic and healthy attitude towards life, openness to experience, assertive self- confidence, and tendency for self-actualisation. The second, third and fourth were bi-polar factors having religious dedication, mystical-intuitive guidance, and openness to experience and flexible value orientation respectively as positive loadings.

Raj (1978) studied how creativity is related to cognitive and affective variables. He used the proportionate stratified sampling technique to select 610 samples from the secondary schools in Kerala. He made use of fourteen standardised tools to collect data related to the variables of the study. He found out that both cognitive and

affective variables determine the making of creativity and there exist a positive relationship between intelligence and creativity of secondary school students.

### Creativity and Socio-cultural Factors.

Sharma (1979) studied creativity in relation to caste, gender, and biographical differences on 180 male and female students between the age group of 15 to 17 years. The researcher used both verbal and non-verbal TTCT, Raven's SPM, Kapoor and Malhotra's Hindi Version Jr/Sr High School Personality Questionnaire and the Biographical Inventory prepared by him. The findings of the study are there is no difference in the non-cognitive correlates of verbal creative functioning in high and low caste groups whereas there exists difference in non-cognitive correlates of figural creative functioning, there is no caste difference in the personality correlates of verbal creative functioning, there is no difference in verbal originality and verbal composite creativity between low caste students and high caste students, the high caste students are superior to low caste students on figural flexibility, originality, figural composite creativity, and figural originality; low caste males show more verbal originality than high caste males, males are superior to females on figural originality; and no significant relation exists between biographical variables and verbal creative functioning. The researcher concludes that high caste students are superior to low caste students on all dimensions of creativity except in verbal originality.

Ahmed (1980) studied the relationship between socio-cultural background and the development of creative thinking. The study was conducted on 150 students in classes VIII, IX, and XI from five schools that categorised as Extremely Advantaged School (EAS), Slightly Advantaged School (SAS), Average School (AVS), Slightly Disadvantaged School (SDS), and Extremely Disadvantaged School (EDS). He administered Sahu's Scale of Cultural Deprivation and Verbal and Non-verbal Tests of Creative Thinking developed by Mehdi (1970). The results proved that irrespective of the home environment and standard of the children, the children from EAS show more creativity than all other types of schools, and irrespective of the type of school and class the children from advantaged home environment show more creativity than children from disadvantaged home environment.

The study also proved that home environment, type of school and standard of studying play significant role in the development of verbal and non-verbal creative thinking.

Sharma (1982) studied familial variables like sex, number of siblings in the family, birth order, type of family, and SES; organisational variables like type and organisational climate of school and psychological variables like achievement, intelligence, and motivation in relation to creativity of the higher secondary school students in Delhi. The researcher administered the study on 230 boys and 251 girls using Raven's Standard Progressive Matrices (SPM), Mehdi's Non-verbal Test of Creative Thinking (1973), Edward's Social

Desirability Scale (1957), Mishra's Characteristics Preferred by Parents (1961), Rao's School Attitude Inventory (1970), Socio-Economic Status Scale (Jalota, Pandey, Kapoor, & Singh, 1970), Organisational Climate Description Questionnaire (Halpin & Croft, 1963) etc. The researcher found that factors like type of family, SES, type of school, achievement and intelligence are positively correlated with creativity whereas sex and number of siblings are negatively correlated with creativity. The study also noted that sex and organisational climate is not related to creativity.

Raina (1982) studied the difference in the creative ability of boys and girls in the context of twenty five years after the constitution of India came to existence with equal educational and vocational opportunities to both males and females. For the purpose he selected 110 students, both male and female science students from higher secondary schools in Ajmer. The researcher used TTCT- both verbal and figural, Jalota's Test of Mental Ability (1960), and Sanghi's Test in General Science (1973). The findings of the study contradict with his earlier findings (Raina, 1969) that there exist cultural blocks to creativity in girls and noted that presently there is no difference in the creativity level of both boys and girls.

Srivastava (1982) studied the influence of personality factor, birth order, and SES on linguistic ability on creativity among high school students. He administered Cattell's High School Personality Questionnaire to identify personality factors, Passi's Verbal and Non-verbal Test of Creativity and a questionnaire to assess linguistic

ability. He found that first born children has more creativity than later born children, boys are more creative than girls, students knowing three languages are more creative than students knowing one or two languages, children from high SES are more creative than low SES and there is no difference in creativity level children belonging to Hindu and Muslim religion. The results concluded that creativity is positively related to these factors.

Chaudhary (1983) conducted a factorial design study to explore the trend of creative thinking with respect to age, sex, area of living, SES, and parental behaviour. The study was administered on 394 children from urban area and 606 children from rural area. The results found that creativity has a positive correlation with age, SES whereas no significant difference was found in the level of creativity of children between male and female, from urban and rural areas and in the children of high and low parental behaviour.

Sharma (1984) studied the socio-cultural correlates of creativity, adjustment and achievement on sample consisted of 300 peoples belonging to different SES, caste, conformists/rebels. The tools used for the study were Culture Determination Scale by N. S. Chauhan and A. D. Sharma, Socio-Economic Status Scale by S. P. Kulshrestha, Creativity Test by N. S. Chauhan and G. P. Tewari, and Adjustment Inventory by K. P. Sinha. The researcher found that cultural conformity promoted creativity and achievement in Muslims, Rebels to their culture possessed more creativity, Hindus are more creative than Muslims, Hindus belonging to high SES shows more

creative production than Hindus belonging to middle and low SES and Muslims in the high SES, and creativity varies with social class.

Lee, Therriault, and Linderholm (2012) studied the benefits of multi-cultural experiences in developing the creative ability of under graduate students. The researcher selected samples from students who did their under graduation from abroad and students who did not and do not have plan to study abroad. The data were collected from 145 students in south eastern university who belong to three groups; students who studied abroad, students who don't have plan to study abroad and students who did not study abroad. The tools used were Cultural Creativity Task (CCT, 2011) developed by the researchers, Abbreviated Torrance Test for Adults (ATTA; Goff & Torrance, 2002) and a demographics questionnaire. The results found that students who studied abroad got exposure to multi-cultural experiences which inturn benefitted them in the development of creativity than students who did not and do not have plan to study abroad.

Singh (1985) studied the role of environmental and cultural factors in the development of creative abilities among 497 adolescent students studying in XI standard. The researcher used Mehdi's Test of creative thinking, Sahu's Socio-cultural Deprivation Scale, and SES Scale of Jalota, Pandey, Kapoor and Singh. The findings of the study are culturally superior group showed more verbal fluency, verbal flexibility, and non-verbal elaboration; urban students are more creative on all its seven dimensions than rural students; students in

the high SES shows more creativity than students in low SES in its seven dimensions; and students in the advantaged school climate shows more creativity than students in the disadvantaged school climate. To be precise the findings claim that students in the high caste, high SES, and from good school are more creative than children from disadvantaged environmental and cultural factors.

Dubey (1986) conducted a study to analyse the symbiotic relationship between man, society and nature, and to explore the relationship between social environment and creative thinking. The sample of the study was 130 boys from enriched school environment 125 boys from impoverished school environment in V and VI standards in schools of Allahabad and Kanpur. The tools used were School Education Information Schedule, Family Education Inventory, Kuppuswamy's Socio-economic Status Scale (Hindi), Mehdi's Non-verbal Test of Creative Thinking, and Passi's Block Design Test and Puzzle Test. The results showed that age, space, school environment, family, educational environment, and SES have positive correlation with creativity. Wheras the interaction effect of these were not found to be significant.

Saima (2011) followed a descriptive survey method to understand the difference between boys and girls related to various aspects of creativity. Applying the Torrance Test of Creative Thinking on selected samples of 50 boys and girls in secondary schools of Aligarh city, the researcher found that boys are more creative than girls in all the variables of verbal creativity except in originality. The

researcher concluded the reason in socio-cultural elements that confines girls in rules of conformity whereas boys are free from rules to take any risks.

**Type of School.**

Singh (1983) studied creativity in relation to type of school. Therefore the researcher selected samples from students of two central schools and two private higher secondary schools studying in standards IX and X in Agra. The findings of the study are students studying in central schools scored high on creativity test in Mehdi's Test of Creative Thinking. He observed that enriched educational setting for the development of creativity means availability of better physical amenities, better teachers, enriched curricular and co-curricular programmes and lesser number of students in the class. Students in the central school got all these facilities than private school that helped them to score high in creativity test than children in private schools. He concludes that schools should take necessary steps to provide all these factors for the development of creativity in children.

**Home Environment.**

Upadhyay (1981) studied the effect of stimulating environment on the development of creative ability in young children. The researcher observed a positive correlation between stimulating environment and the level of creativity, while home environment did not make any significant differences.

Gupta (1984) conducted a study in language classroom to explore the structure of creativity and its enhancement through environment. The study was conducted on 247 boys and 303 girls from 22 schools in Bhopal city. The tools used were Creativity Test, Hindi achievement Test, Environmental Press Scale developed by the researcher and Jalota's Mental Ability Test. The study revealed that the factorial analysis of creativity brought out the structure of creativity as composed of two parts: first by imagery, humour and intelligence accompanied by the second part composed of language, story and poetry. The study also enquired the enhancement of creativity in language arts by the influence of global factors, press factors in the domains of home, school and peers, and treatment factor. The analysis of global factors yielded the result that boys are more creative related to imagery, intelligence, and humour. The analysis of domains of home revealed that father's education and books at home benefitted boys on their level of creativity whereas girls' creativity remained as same. The study identified peer activity, cognitive home environment and school instruction as the main facilitators of creativity.

Kumari (1999) has identified some characteristics namely intellectual, language, emotional, and social and home environment as correlates of creativity and noted that nurturing the identified correlates have a positive effect on development of creativity of pre-school children by stimulating the environment.

**Intervention Studies on Nurturing Creativity.**

Among the researches on creativity many of them fall into the category of experimental studies that aim at development of creativity using some instructional strategies or methods. There are studies aplenty to reinforce that idea. It can be deduced from these studies that creativity is developable with some instructional methods.

Burton and Arnold (1963) conducted an experimental study in two high schools in Florida to find out the effect of frequency of writing and intensity of teacher evaluation on the performance of tenth standard students in writing composition. Two teachers taught one control group and three experimental groups in each school. The control groups wrote on a theme on every six weeks and the three experimental groups: infrequent writing with intensive evaluation, frequent writing with moderate evaluation, and frequent writing with intensive evaluation wrote on the same theme. From the post test scores of writing composition using Sequential Tests of Educational Progress (STEP) and the evaluation made by two expert teachers in English, the researchers contented that frequent writing and intensive evaluation can yield better results in performance in writing than any other combination. They concluded that giving frequent practice is the better way to improve the writing skill.

Jenks (1965) experimental study on tenth grade students using Demopraxis Journal method on experimental group and the control group as intact. The DJ method on experimental group prescribed each student to carry a list of single subject, mood, or opinion, a

personnel manual, a spelling list, and extra credit manuscripts. The experimental group underwent brainstorming also as part of DJ method. The students' post-test results using Imaginative Stories Task of the Minnesota Tests of Creative Thinking proved that the D J method can act as a spur to nurture creativity in students.

Rao (1976) conducted an experimental study to find out the effect of training programme on the creative thinking ability of nine year old school children. The experimental group is given planned guided experience, open-ended activities and opportunity for free thinking. The researcher found that the experimental group performed well on verbal and non-verbal creativity than the control group which didn't undergo any treatment. The researcher concludes that training programmes could develop and retain the creative thinking ability in children effectively.

Katiyar and Jarial (1983) conducted an experimental study to understand the effect of process oriented training programme for the enhancement of creativity among adolescents and its relation with respect to boys and girls.  The study was conducted on 40 boys and 40 girls studying in IX standard in two urban schools using TTCT before and after the treatment. The findings of the study are verbal creativity of the students can be developed through purposefully designed process oriented training programmes and there is no difference in the level of creativity of boys and girls with respect to this training programme.

Jarial (1984) conducted an experimental study by developing instructional programmes for promoting verbal (VCDP) and non-verbal (NCDP) creativity of male and female students in low and high SES. The study was done on 80 male and 80 female students studying in higher secondary schools in Indore.  The researcher used TTCT-both verbal and non-verbal, Kulshrestha and Dey's SES Scale and Jalota's Group Test of General Mental Ability. The findings of the study are both VCDP and NCDP is effective in developing different aspects of both verbal and non-verbal creativity, boys and girls who differed in their level of creativity in the pre-test stage is found no difference after the treatment with VCDP and NCDP except with respect to elaboration ability  in females with NCDP. The researcher also noted that the SES of the students does not make any difference in their level of creativity before and after the treatment.

Beaman (1992) stands with those who claim that teaching methods can improve student creativity and notes that student-centred learning based on Rogerian counselling principles as a successful technique for nourishing the creative potential in children. Even if the findings differ all these point to the efficacy of child centred learning on developing creative thinking skill.

Ronda (1992) conducted a study in advertising copy writing to find out which teaching methods can influence creative ability in the classroom. The researcher observed that student-centred teaching, based on Rogerian counselling principles is able to promote the creative spirit in copy writing.

Maker, Muammar, Serino, Chen Kuang, and Mohamed (2006) conducted a study to find out the effect of Discovering Intellectual Strengths and Capabilities through Observation Curriculum Model (DISCOVER) on the Hispanic, Navajo, Caucasian, African American, and Yaqui Indian elementary school children. The results showed significant increase in creativity as measured by the Test of Creative Thinking-Drawing Production (TCT-DP).

The effect of certain strategies of teaching English on the development of creativity in higher secondary school students of Kerala is studied by Ismail (2007). The experimental study selected 160 students as sample from both the streams of science and humanities. The tool used for the study was Divergent Production Ability Test (1987) of K. N. Sharma. The strategies used were Strategy of Developing Speaking Skills (SDSS), Strategy for Developing Vocabulary (SDV), and Grammar Translation Method. The study yielded that SDSS and SDV have a significant positive effect on the nurturing of creativity in students while GTM could not make significant changes in the creativity of students. The study revealed that the strategies used by the researcher to develop the language skills in English could nurture the creative ability of the students.

Conroy, Marchand and Webster (2009) conducted an action research to encourage elementary students to write. The researchers organised a Writer's Workshop curriculum based on the use of multiple intelligences to motivate the students to write. The study found that children show positive writing behaviour after workshop

and the writing samples show that the writing skill of students improved with writing mechanics, creativity, sentence structure, and adding story elements. The study stressed the effectiveness of training in the development of writing creatively, in detail with accuracy. The study suggests Writer's Workshop as a successful method to develop and motivate primary students to write. Simpson (2010) conducted a case study to find out the effect of team learning on the development of creativity of college students. The study recommends that effective use of team and collaborative learning process could make positive results in their creativity.

Karpova, Marcketti and Barker (2011) administered four learning modules to increase creative thinking in university classroom and found that children who undertook those exercises have shown significant increase in their creative thinking. They concluded that any instructor who administer these exercises in their classroom/courses can improve the creative thinking skill of their children.

Lin (2012) designed a module based on creative pedagogy and applied it in the sixth grade students in Taiwan. His study proved that the framework of creative pedagogy is useful to develop creative abilities in children. He also points to the problem that how the misconception of creativity could hamper its development in students.Bradford (2012) studied the influence of virtual world pedagogies in developing the creative abilities in children and found that those who exposed to virtual world environment have scored high in TTCT than those who has given direct face to face interaction.

Anh Le's (2015) course for motivating the students to read and love literature and think creatively using reader-response approach observed the importance of fostering learner's voices in literature classes in Asian context. The experiences he gained from the course makes it clear that selecting and organising lessons intended for teaching can enhance the literary appreciation and can develop creativity of pupils.

Another experimental study conducted by Sebastian (2015) reinforced the idea that creativity can be developed by applying Reader Response Package (RRP) as treatment in English language classroom. The study was administered on 160 students from a Government Higher Secondary school in Kerala belong to both science and humanities streams following a pre-test post-test non-equivalent group design. When the experimental group was given RRP, the control group is provided with existing method of teaching. The tools used in the study were Lesson Transcripts based on RRP, Lesson Transcript based on existing method of teaching, test of creativity and Communication Apprehension Scale (CAS) developed by the researcher. The study proved that RRP can develop creativity and reduce Communication Apprehension of the students in English better than the existing method of teaching.

Papalazarou (2015) conducted an experimental study that seeks to find out the effect of "visible thinking", a method to nurture thinking habit of children by externalising the thought when they

engage with a content, on developing creative thinking. According to him such a process involves the following elements:

- Wondering and asking questions
- Observing closely and describing
- Building explanations and interpretations
- Reasoning with evidence
- Making connections
- Capturing the heart and forming conclusions
- Looking for many possible answers rather than one
- Not jumping into judgement quickly
- Making mistakes
- Sharing thinking with others and
- Thinking about thinking (metacognition) (p. 37) that helps in creating a creative mind set.

Vaniya (2015) conducted an experimental study to find out the effect of participatory approach in the development of creative writing ability in writing poems and non-fiction essays in ninth standard students. The study followed a descriptive-qualitative intervention research design. The researcher selected model poems and non-fiction essays to apply in participatory approach to teach English as Second Language and found that the approach is very effective in increasing the creative ability in writing. The study used purposive sampling technique and mixed method for data analysis. The researcher administered the tools of Rating Scale for Creative Writing of Poetry and Reaction Scale of Participatory Approach for Creative Writing.

The researcher found that students show a positive attitude towards participatory approach as an instructional method for developing creative writing ability amongst secondary students. The study has implications for teaching creative writing effectively in the classroom.

**Creativity and Socio-personal Characteristics.**

Raina (1968) conducted a study to find out the personality correlates of creativity and how it is related to socio-economic status. Those who scored higher on achievement, autonomy, dominance, and endurance were considered as high creative and the other as low creative. The study found that majority of the high creative students belongs to middle class and low creative students to the lower class. But there is a dearth of studies on how these conditions affect the development of creativity and the process of development of creativity.

Mehdi (1977) conducted a study to identify socio-psychological factors that determines creativity on 1,054 boys and 337 girls studying in standards VII and VIII in schools of Uttar Pradesh and Madhya Pradesh. The investigator developed tools to identify verbal (Hindi) and non-verbal tests of creativity, quick scoring device for creativity, and biographical inventory and administered these tools along with Standard Progressive Matrices and Thorndike's Dimensions of Temperament (adapted in Hindi). The study found that creativity is related to intelligence in a considerably low level and it is related to biographical variables.

Contrary to the earlier studies, Gupta (1980) conducted a factorial study to identify how intelligence and SES are related to different dimensions of verbal and non-verbal creativity. By administering verbal and non-verbal batteries of MIER Tests of Creativity, Jalotta's Group Test of General Mental Ability, Socio-Economic Status Scale, and Form B of Urban and Kuppuswamy and by analysing the data applying the principle component method of Hotelling, the researcher concluded that both verbal and non-verbal creativity are independent of intelligence and SES. There is no common factor that connects three of these variables.

Shukla (1982) studied the creativity of 100 high school students selected in terms of sex- male and female, locality- urban and rural, and discipline- science and arts. By using Mehdi's Test of Creative Thinking the researcher observed that all these variables are related to creativity. The findings of the study are male students are more creative than female students, urban children shows more creativity than children in the rural area, and children studying in science subject are more creative than students of arts subjects.

Gupta and Sharma (1982) studied the influence of psycho-social factors like intelligence and SES on creativity of the 270 higher secondary school students in Jammu. The tools used for the study were MIER Tests of Verbal and Non-verbal Creativity, Jalota's Test of General Mental Ability, and Kuppuswamy's SES Scale (form B Urban-1964). The study found that both verbal and non-verbal creativity are independent of intelligence and SES. They conclude by addressing the

need to focus the attention of teachers towards students with low intelligence and from low SES as they may be more creative than advantaged groups.

Devi (1984) identified and studied the effect of social, familial and personality factors on the development of creativity among secondary school children. The researcher used Stratified Sampling Technique to select 566 students as sample from different schools in Kerala. The researcher administered Kerala Socio-Personal Adjustment Scale, Kerala Introversion-Extroversion Scale, Kerala General Anxiety Scale, Kerala Examination Anxiety Scale, Kerala Achievement Motivation scale, Home Learning Facility Inventory, Family Acceptance of Education Rating Scale, Family Cultural Level Rating Scale, Family Environment Index Inventory, a Comprehensive Test of Creative Thinking, the Kerala University Test of Verbal Intelligence and General Data Sheet. Father's educational level, professional level, income level and mother's educational level, SES of the family, birth order, number of siblings, family cultural level index, family environment index, family acceptance of education and learning facilities at home were identified as social factors that influence children's creativity. Along with these the researcher also identified some personality factors that affect the level of creativity. The researcher found that among the social variables identified, all the variables except family acceptance of education correlated significantly with creativity. She concluded by recommending that creativity can be improved by enriching the identified correlated

variables and proposed the scope of developing highly creative individuals with new educational strategies.

Reddy and Reddy (1984) conducted a factorial design study to find out the influence of locality of residence, class and sex on creativity. He administered the study on 540 boys and girls studying in standards VIII, IX, and X in three localities: urban, semi-urban, and rural in Andhra Pradesh. The study found that urban children are more creative than semi-urban and rural children, boys are more creative than girls, and class X children are more creative than children in standards VIII and IX. The researcher concludes that creativity increases with age, sex and locality with maximum stimulus.

Zimmerman and Risemberg (1997) studied the influence of various self-regulation processes, namely environmental, behavioural and personal, on writing. By environmental processes they refer to the self-regulation of the physical or social setting of which the writer is a part, behavioral processes means the self-regulation of overt motoric activities associated with writing, and personal processes refers to writers' self-regulation of cognitive beliefs and affective states associated with writing. According to them the triadic system self-regulatory processes help to enhance the self-efficacy of the writers which inturn help them to plan and execute their thoughts, feelings and actions to reach the pre-decided goals. They observed that students follow one or more major types of self-regulatory processes can write more effectively. The study concludes that an

effective interaction of self-regulation strategies is necessary to become an expert writer.

**Literary Creativity.**

The studies reviewed so far show that literary creativity is a less discussed area in the domain of creativity. Literary creativity is an aspect of the broad area of creativity. Barbara and Kerr (2009) observes that literature is one of the major areas in which creativity can be manifested in the form of poetry, dramas and plays, prose such as fiction and essays, and oral literature, such as folktales or ballads. Talesara (1992, p. 22) defined Literary Creativity as an individual's ability to express his or her thoughts and feelings through literary forms in a unique manner.

Talesara's (1992) study on literary creativity observed that home and school environment play the significant role in the development of literary creativity. "The enduring belief that great creativity is developed largely alone, without assistance from teachers, mentors, peers, and intimate groups is largely a myth" (Feldman, 1999, p. 176). It is visible that the direct association of literary creativity in education is with language learning. How language learning was conceived in the past and how it helped in the teaching of writing is worth understanding to chart its progress. Foregrounding the importance of possibility thinking to develop and nourish creativity in children, Craft (2000) listed simulations, empathy work, storytelling, dramatic play, role play, open-ended scenarios, improvisation, fantasy modelling, and puppetry as the ways in which a creative teacher would accomplish it (p. 6). According to Markova (2015) and Hlenschi (2015) creative writing of children can be achieved through

purposefully planned educational programmes. History of researches in creativity claims that there are very few studies on literary creativity.

Some studies have been rarely conduted in this area. They are reviewed in detail. The effect of frequency of writing on performance in writing composition is studied by McColly and Remstad (1963) also. They made another combination in experimental treatment: infrequent writing, frequent writing, infrequent writing accompanied by functional instruction, and frequent writing with functional instruction or tutoring on high school students ranges from eighth to twelfth standards. The findings yielded from the study are frequent writing alone cannot benefit the writing skill instead if it is backed with functional instruction can reduce the time and energy spend on tutoring writing.

Taylor and Hoedt (1966) studied the effect of praising on the performance in writing of students in fourth standard. Among 105 students, half the students were given criticism and correction whereas the other half received praise only for their writing. The quality of the papers of the students was checked on a Quality Evaluation Scale and the numbers of words used by children were noted for quantity of writing. The results claim that even if both the methods improved students' writing ability, the group which received praise without correction showed more favourable attitudes to writing than the group that got criticism and correction. Therefore the researchers claim that instead of mirroring minor faults of children, praising them for what they did can make favourable attitude to writing.

Rao (1982) conducted a study to find out the functional constituents of literary creativity, the level of literary creativity with respect to age, SES, locality, and education of the parents and education of mothers in particular. The samples were drawn from boys and girls in IX and X standards in Telugu medium schools in rural and urban settings. The researcher developed and standardised the Test of Literary Creativity. The study found that literary creativity has a positive correlation with SES, age, educational background of parents, and education of mothers. He also noted that urban children are more creative than children in rural settings and there is no difference in the level of literary creativity between boys and girls.

Factors of environmental 'Press' such as cognitive home, aesthetic home, home independence, school instruction, school enrichment, school openness, peer activity, and peer openness were proved to have a significant contribution to creativity development in language arts (Gupta, 1984).Pawar (1986) conducted an experimental study of linguistic creativity in relation to teaching method. The sample selected for the study was ninth standard students in Marathi language. The researcher adapted the Test of Linguistic Creativity in Marathi developed by M. B. Kundley. The experimental group is treated with a creative method of teaching developed by the researcher and the control group was given the traditional method of teaching.  On the development of linguistic creativity, the study showed that creative methods of teaching has a significant role in developing the creative skills such as poem composition, story writing, and imagination among students.

Krishna (1986) studied literary creativity of high school students in Hindi language. 300 boys and 300 girls were selected from the schools of five districts in Eastern U P. The researcher administered Hindi Literary Creativity Test, Hindi General Knowledge test, Intelligence Test and Socio-Economic Status Scale. The researcher concludes that literary creativity is positively correlated with intelligence, general knowledge, socio-economic status and achievement in Hindi.

Prabhavathamma (1987) studied creative writers for understanding the creative process and creative writing experience by administering interviews and giving questionnaires for self- report. She also studied how creative ability is depended on sex, economic status, and educational background of parents. The researcher drew samples from Nigeria and India for understanding intercultural connotation. The researcher found that only 37.5% writers show hereditary influence on their writing skill whereas she observed the influence of a creativity fostering culture in the families of writers. She also observed that even if 60% of writers are interested in writing in their regional language and 40% of writers in both English and regional language, they do not find English, a foreign language as a barrier to creative expression. She also suggests some activities to promote creativity in their children by giving exposure to experience, giving opportunity to participate in fine arts, encouraging publications, appreciating and reading their pieces of creative-writing to the class etc. The researcher found that creative writing potential is high in Nigerain student teachers as they are getting more

encouragement from their parents and teachers than Indian student teachers. She also found that creative ability is depended on sex, on economic status, and educational background of parents.

Talesara (1992) studied how adaptability to school and home environment, socio-economic status, gender, locality, and achievement influence literary creativity of adolescent boys and girls. For the normative survey method of study the researcher developed and used Home Environment Measuring Scale, School Environment Measuring Scale, and battery of tests to measure literary creativity in Hindi. The researcher found that girls are more creative than boys; urban girls are more creative than urban boys and rural girls and boys; school environment is positively correlated with literary creativity; contribution of home environment to the development of literary creativity is significant but less; scholastic achievement is highly correlated with literary creativity, and SES is highly determinant of literary creativity.

Johnstone, Ashbaugh and Warfield (2002) conducted an experimental study to find out the impact of general and task specific writing activities in the development of the writing skill of undergraduate students. The experimental treatment, repeated practice and contextual – writing experiences were given to 279 students and the control group comprised of 385 students were given general activities. Based on the theories of expertise development and cognitive process theory of writing skill development, the researchers found out that repeated practice and contextual writing experiences

can develop the superior writing skills in children. The study has implications for teaching writing in the classroom context.

Thaker (1995) conducted a study to find out the effect of creative writing programme and encouraging environment on the creative writing ability possessed both by low and high creative writing ability of children in Gujarathi language. Applying the programme prepared by the researcher proved that the treatment is effective in improving the writing ability of both the groups. He also noted that educational background of the guardian, birth order and gender do not play a role in the writing ability of children.

Antonisamy (1996) conducted a case study on first year B. E. students to improve their writing skill in English. The researcher developed and implemented an Auto Instructional technique for writing as their communicative ability in writing was poor. The technique guided by self- learning principles proved to be effective in improving their communicative ability in writing.

Kamala (2003) conducted a study to find out the impact of task-based genre-oriented approach and teaching the process of writing in developing writing skill of college students in English. The performance of the students proved that there is improvement in the content and form in written communication and the study found that the use of communicative    strategies can improve the written communication skill of college students.

Teo's (2004) studied the effect of Modified Paired Writing on Mandarian speaking English Language Learners in elementary school. The researcher employed a qualitative and quantitative research designs on the six selected samples and administered field observation, analysis of written samples and interviews to yield the result. The results evidenced that the performance of the participants in writing increased in mechanics, organization, style and overall quality, but not in the generation of novel ideas, after the intervention of Modified Paired Writing.

Theilacker (2006) conducted a study on the effect of Poetically Correct subroutine (PCS) method, a method for revising writing, on 160 students in vocational high school. The intervention method was continued for a period of three months. The written samples of the students before and after the implementation of the method is analysed and the study yielded that the PCS method is effective in developing the writing skill of school students in 6 traits of a writing scoring rubric.

Abu-Rabia (2010) conducted a study to find out the relation between active working memory and writing ability in second language and found that there exists a positive correlation between the two.

Smogorzewska (2014) studied the effect of the practice of story- telling on linguistic creativity. The experimental study was administered on 460 five year old Polish speaking children. The two experimental groups were given Storyline and Association Pyramid.

The control group is treated with reading only. The researcher observed from the findings that there is a positive correlation between linguistic creativity and the method of Storyline and Association pyramid while the control group remained intact.

Stefanescu and Stoican (2015) studied the use of literary text in pre-school education and how it helps in the literary culture formation in children's life. The study was conducted on 70 pre-school teachers using questionnaires which included subjects such as the types of texts used, the criteria for selection of literary texts for children, formal organization types of texts and ways of accessing them. The study identifies the relevance of obtaining books for pre-schoolers and the modalities of selecting books for children. The criteria regarding the form are:

- The quality and durability of materials used for printing books that allow many uses in activities with children;
- The aesthetic appearance of illustrations, vivid colour, consistency between text and image;
- The ease in handling printed material, especially when it comes to young children.

The criteria regarding the content are:

- The variety of creative periods, both classical and contemporary works being selected.
- The variety of literary genres (lyric, epic and dramatic)

- Presence of archetypal characters, allowing children to understand typological traits that characters can have: courage, bravery, kindness, malice, envy, avarice etc.

- The diversity of narrative constructions, in terms of chronology, the exposure modes (narrative, descriptive texts or dialogue), the narrative (the 1st or 3rd person).

- The availability and variety of language.

- Suitability of the contents to children's sphere of preoccupations and area of origin (rural, urban).

The researchers observe that setting criteria for the content and form of the books and making them available to children in the pre-school classes can develop imagination and literary culture in children.

**Workshop for Creativity.**

Fagan discusses how teaching memoir writing can be an effective pedagogical practice in teaching creative writing and the benefits of developing creative writing creating community. The workshop was based on the following philosophies: 1) To write a memoir, one must have read memoirs; 2) In order to write a memoir well, the memoirist must employ the same techniques as in other creative writing; and 3) Writers greatly benefit from being critically challenged by a community of readers. The results show that incorporating instructor's own experience as a tool to encourage student's writing, creating bond and respect between the participants, developing a community of creative writing, and allowing students to

share their experiences can yield better results in teaching creative writing workshops.

Mildrum (2000) conducted workshops in regular classrooms to test the effect of Ten Lessons in Creativity model (TLC), a model developed by Mildrum (1991) in association with Hands to enhance the attitudes and abilities related to creativity of the children and found that the students who participated in the workshop has developed increased knowledge and attitudes related to creative ability and increased meta-creative awareness and creative ability. She concludes that all the efforts to enhance the creativity of gifted students can be applied to regular classrooms as well and it will have positive results also.

Agesilas's (2002) studied the influence of the model of writing workshop to improve the writing skill of students of English as a second language college writing course in Puerto Rican Liberal Arts University. The researcher used pre-test–post-test questionnaires to collect data regarding the effectiveness of writing workshop in their ESL writing classes. The study found that students developed a positive behaviour towards writing in English and identified classroom environment, response of peers, collaborative writing and speaking as the factors that nourished their writing skills.

Clarkson (2005) evidences the findings to prove that workshop can develop and nurture the creative potential in everybody. He made a cohort study to find out the effectiveness of a course in immersion programme in the creative imagination based on Wallas cycle

(preparation, incubation, illumination and verification) and the cycle of the T'ai Chi. According to one participant since every human being has the capacity to develop creatively, this course provided valuable insight for everyone to recognize their potential, individuality, and creativity. Another participant adds that the course could open up the unconscious and see the potential of the creative mind.

Lutzker (2015) conducted a six week course for practicing creative writing in foreign language for high school students and at the end of the course he found out that they have become deeply involved in writing their stories "imaginatively, emotionally, cognitively, and volitionally" (p. 141). He stressed the importance of providing such chances for pupils to develop their creative potential.

There are very few studies which are in stark contrast with earlier references. Casanova (2008) made a comparative study on the level of creativity between honours and non- honours students who attended creativity developing workshop and found that they have no effect on the creativity scores of its participants.

### Constructivist Curriculum and Creativity.

Some studies have conducted on how development of creativity is influenced by the type of curriculum. Unnikrishnan (2003) conducted an analytical and critical study of primary school curriculum in Kerala and noted that the primary curriculum introduced in 1997 based on philosophical theories of constructivism, social constructivism, and multiple intelligence is accepted only from

an ideal point of view. He further notes that one among many contributions of the then introduced curriculum is the development of creativity among the children according to their age level.

Winstone and Millward (2012) conducted a case study on a cohort of students of first year B.Sc. psychology degree by applying the principles of constructivism  such as scaffolding to the teaching and found that those who have undergone scaffolding  approach in their tutorial periods have  rated the technique applied as very effective and they have performed well in essay writing, critical evaluation, citation and referencing skills, presentation skills, reading journal papers and writing research reports  compared to their non-scaffolding cohorts.

Chen, Chung, Crane, HIavach, Pierce and Viall (1999) conducted a quasi-experimental study on graduate level mass communication pedagogy class by applying the constructivist technique of collaborative learning, ownership and authenticity. Six doctoral students were the sample. They participated in the learning process with the instructor by choosing the course content, working in real-world situations, participating in group projects and reports, and giving input on assessment. The experiences gained from this put the claim of the efficacy of constructivist learning theory in any level of education for bringing out positive results and prepare them for life-long learning.

Boufoy-Bastik (2001) conducted a study on multi-cultural, multi-ability, and multi-age French class by applying the

constructivist pedagogic methodology. The study found that oral competence in foreign language is developed by using the affect-structuring techniques of emotional anchors, motivators, and cognitive direction to the four language skills of speaking, listening, reading, and writing that is based on authenticity and collaboration and the encouragement of active engagement in learning that covers within the positive foreign language constructivist pedagogic values.

Boddy, Watson & Aubusson (2003) conducted a study on primary school children by applying the principles of constructivism in science learning. They used the 5E model (Engagement, Exploration, Explanation, Elaboration and Evaluation) and found that constructivist pedagogy motivates the children to learn and promotes higher order thinking skills.

Vass, Littleton, Miell and Jones (2008) conducted a longitudinal study to understand the effect of peer collaboration on classroom based creative writing activities. The study was administered on primary school children in England using video and audio records. Based on the socio-cultural theory of creativity, the qualitative study yielded the result that peer collaboration can act as resource, stimulate and enhance classroom based creative writing activities of children. The study also identified the role of emotion in creative writing and the emotional aspects of cognition.

Glaveanu (2012) used case study method to the study of creativity in Easter egg decoration in the people of two socio-cultural milieaus in Romania. He conducted semi-structured interviews with

27 participants in different social groups and 70 children in 1st, 4th, and 7th grades and observation in the setting and used drawings as tools for data collection. His cultural psychological approach found that development of creativity in urban and village setting is defined by different practices of enculturation and socialisation practices. He noted the interdependence of tradition and creativity in folk art and the existence of habitual forms of creative expression.

Chittum and Bryant (2014) observed that the academic wring skill of graduate students are weak compared to the expectations and proposes a professional peer-review process to improve their writing skill. They use the ideas from constructivist theory, exposure to both examples and non-examples, participation in the peer review of journal articles as an opportunity for students to work within an appropriate zone of proximal development and to engage in deeper levels of learning such as evaluation and synthesis in support of their proposition. They borrowed the definition, the structuring of a process to allow peers to review each other's professional processes and/or products with the goal of improving such processes or products given by Woolf & Quinn (2001) to describe peer review in the study. According to them a peer review programme follows these guidelines:

- The manuscripts for review must be within the area of study or experience of students
- Student must decide the manuscript to be reviewed

- Practice and feedback must be given for reviewing before actual review

- Provide students with examples and non-examples of review report

- Students must be given scaffold; can improve the academic writing skill of graduate students.

**Teacher Conceptions and Attitude.**

Conceptions of creativity of teachers have been studied widely in states of European Union by Cachia, Ferrari and Punie (2009) and in Greek by Kampylis, Berki and Saariluoma (2009) and found that these conceptions of creativity among teachers are significant in the development of creativity among children. Pelfrey (2011) identified that some classroom behaviours in elementary school teachers have a positive effect on fostering creativity in children.

The idea that creativity grows in a conducive classroom environment is highlighted by Cole, Sugioka and Yamagata-Lynch (1999) when they conducted a qualitative study to explore the supportive classroom environment for developing creativity in children. The study was conducted on graduates in Journalism and some undergraduate students were also selected. The researcher collected data through document analysis of the course syllabus, interviewing the instructors and students, and by observing the classroom in a naturalistic setting. The findings of the study are creativity grows where there is an intimate teacher-student

relationship, activity oriented classroom, assessment, openness and freedom of choice.

Attitude of the teacher is also instrumental in the development of creativity in children. Nikoloff (1965) conducted a study to find out the attitude of teachers towards writing and its impact on student writing. To comprehend the teachers' attitude to writing the researcher used writing Standards Inventory and gave another form to students of the same teachers to grade their teachers as high standard and low standard by understanding their interpretation of the standards set by their teachers. Teachers who gave priority to spelling and conventionality of writing are referred as 'high standard' and teachers who gave importance to ideas and its originality were referred as 'low standard'. The analysis of the writings of students evidenced that students of low standard teachers showed more ideas and higher levels of linguistic qualities than students of high standard teacher who made little errors in spelling and usage of capitals and punctuations.

Fleith's (2000) study of teacher and student perceptions of creativity in the classroom also stressed the importance of classroom environment in the development of creativity in children. The qualitative study was conducted on 7 public school teachers in New England. The data was collected through semi-structured interview. The results revealed the influential role of school and classroom environment, teacher-student interaction and participation in classroom activities in the enhancement of creativity in children.

Kampylis, Berki, and Saariluoma (2009) studied pre-service and in-service teachers' conceptions of creativity and its impact on the development of creativity in primary school children. The researcher administered a self-report questionnaire on one hundred and thirty two Greek teachers. The results found that teachers' acknowledge the influential role of them as facilitator of creativity in children, they demand training to promote creativity and thereby they can be confident enough to expect better outcomes. They also address the issue of giving opportunities to express themselves in the development of creativity of primary school children.

Environment is identified as the foremost significant factor in developing creativity of the children in another qualitative study conducted by Bjorner and Kofoed (2013). They investigated the perception of teachers of a cross-disciplinary education called Medialogy, which is taught in the Aalborg University about creativity and creativity fostering factors. The researcher followed case study method by interviewing academic staff members in Denmark. The results revealed the role of social context and motivation as important factors in fostering children's creativity.

**Conclusion**

The researcher could review only 75 studies conducted both in India and other countries in this area. The review shows the trend of studies in this area which are presented in Table 2.

Table 2

*Areas of Studies on Creativity Reviewed*

| Sl. No. | Areas of Studies on Creativity reviewed | Number |
|---------|------------------------------------------|--------|
| 1. | Tests of Creativity | 10 |
| 2. | Creativity and intelligence | 4 |
| 3. | Creativity and psychological factors | 5 |
| 4. | Creativity and Socio-psychological factors | 8 |
| 5. | Creativity and socio-cultural factors | 14 |
| 6 | Intervention Studies on Creativity | 17 |
| 7 | Literary creativity and education | 13 |
| 8 | Workshop Nurturing Creativity | 5 |
| 9 | Curriculum for Creativity | 5 |
| 10 | Creativity and Teacher Attitude | 5 |

Table 2 shows studies conducted in this area upto 2015. Majority of the studies related to creativity are experimental studies conducted in the classroom set up. They are concerned about the development of creativity in general. 13 studies are listed on the development of literary creativity in the language classroom. The studies abstracted here show that researches in creativity are a growing area rich with studies in multiple perspectives. Many of the studies that explored the development of creativity are based on training programmes, stimulating environment and instructional strategies. They were experimental studies that limited the development of creativity in children by being a part of teaching learning process that occurs in controlled condition. There were little studies to quote on the development of creativity in primary school children in the natural classroom environment. There are little studies on the process of the development of literary creativity in children. The studies on the socio-cultural factors in the development of

creativity shed light on the fact that creativity is a socio-cultural phenomenon. Likewise there are 45 studies which suggest that creativity can be developed.  The review helped the researcher not only to better understand the trend in the area of creativity research and its crucial aspects but also to place the study in its relevant plane. The studies on nurturing creativity are experimental studies that limit the scope of development within the classroom activities. Therefore there is a need to explore the development of creativity by placing the development as a part of socio-cultural processes.

Analysis of the review identifies some essential factors in teaching writing that can improve the performance in writing compositions. The researchers have developed and employed different techniques and models of teaching to develop the writing skill of the students. The methods and techniques identified as improving creativity in writing are Frequent practice and intensive evaluation (Burton & Arnold, 1963), frequent writing and functional instruction (Mc Colly & Remstad, 1963), Demo Praxis Journal Method (Jenks, 1965), praising (Taylor & Hoedt, 1966), attitude of teacher toward writing (Nikoloff, 1965), Modified Paired writing (Teo, 2004), Discovering Intellectual Strengths and Capabilities through Observation Curriculum Model (DISCOVER, Maker, Muammer, Serino, Chen, Kuang & Mohamed, 2006), Virtual world Environment (Bradford, 2012), Module based on the framework of creative pedagogy (Lin, 2012), practice of story-telling (Smogorezwska, 2014), Reader Response Approach (Anh Le, 2015), repeated practice and

contextual writing experiences (Johnstone, Ashbaugh, & Warfield, 2002) and Visible thinking (Papalazarou, 2015).

Studies on creativity in language education were mainly focussed on standardisation of test of literary creativity (Rao, 1982) and identification of its correlates in children (Krishna, 1986). There are many studies which suggest literary creativity or linguistic creativity or creativity in language arts can be improved by applying different techniques and methods.

The elements of constructivist curriculum identified as enhancing creative ability are team and collaborative learning (Simpson, 2010), scaffolding (Winstone and Millward, 2012) and collaborative learning, and ownership and authenticity (Chen, Chung, Crane, HIavach, Pierce & Viall, 1999). The affect structuring technique of emotional anchors, motivators, and cognitive directions (Boufoy-Bastik, 2001) is found effective in increasing oral competence. Application of constructivist principles in science classroom is found promoting higher order thinking skills by Boddy, Watson, and Aubusson (2003).

Some dissertation studies are noted on constructivist curriculum and its impact on creative thinking skill of students. Jumana (2009) conducted an experimental study on upper primary students of Kerala and found that issue based critical pedagogy is better in developing creative thinking than constructivist approach. Recently many experimental studies on the relative efficacy of critical pedagogy on nurturing creative ability (Ismail, 2007) also have shed

light on the fact that creativity is not a myth or mystery but a fact that it can be developed and nurtured.

Giving intensive training in workshop for writing creatively is found positive results in promotion of creativity. Studies have done in the areas of workshop based on Ten Lessons in Creativity (TLC, Mildrum, 2000), learning modules for training (Karpova, Marcketti & Barker, 2011), classroom environment, peer response, collaborative learning and speaking (Agesilas, 2002), skill based training (Conroy, Marchand & Webster, 2009) and Creative writing course (Lutzker, 2015). An active working memory is found to be increasing creative writing ability (Abu-Rabia, 2010).

For centuries creativity research was bounded by the thought that it is something that is static and not malleable. As a result studies were based on the characteristics of highly creative persons and most of the researches were to identify the interpersonal or genetic characteristics that determine the creative abilities in individual. This individualistic approach has brought the findings that highly creative individuals are different from non-creative individuals. Creativity as a variable that can be developed and nurtured became an area of interest in education very lately only. The main reason for the sudden impetus to creativity research is attributed to the identification of education as an effective tool that can foster creativity in everybody. Techniques and training programmes have shown that they are able to make positive results in the development of literary creativity in children. But they have reduced the process of development of

creativity into a linear cause-effect relationship to the neglect of the culture and classroom environment of the learner. It is not able to explain the complex nature of creative process. In order to give a holistic view of the process in education demand a research focussed on pedagogy and curriculum of learning- teaching process.

Scholars like Arieti (1976) and Simonton (1987) have shed light on many insightful findings about the importance of socio-cultural factors of different historical eras in shaping the thought and creativity of the individual. Mehdi (1977), Ahmed (1980), Gupta (1980) and Srivastava (1982) studied the relationship between creativity and socio-cultural background. It can be regarded as the earlier studies in this direction in India. Studies in this area shed light on the root of creativity development in an individual to a combination of a supportive home and school environment (Dubey, 1986) and Davis (1995). Even if there are rare exceptions (Brar, 1986 & Devi, 1993) we have plenty of studies which suggest that culturally superior groups and children in higher socio-economic status perform well on creativity variables than their counterparts (Singh (1985), Sharma (1979), Sharma (1984), Sharma (1982), and Devi (1984)).

The study follows the concept of development as something determined by the individual/ psychological (Neill, 1960 & Gessel, 1954) and socio-cultural factors (Langer, 1969). Individual factor refers to age, experience etc.   And socio-cultural factor refers to environment, socio-economic status, education, family etc.

The history of creativity research in India started at Culcutta in 1963 with Ray Chaudhary. Since then the research in the area rose to 76 in 1974 (Gupta, 1974), 133 in 1975 (Raina, 1975) and 136 in 1987 (Raina, 1991).The table reinforces the observation of Raina (1975) that majority of the studies are still moving around the personality factors associated with creativity. He also noted that all these studies are conducted on students in middle school, secondary and higher secondary school, polytechnic, graduates and post-graduates and in professional groups. To sum up from these observations is that there are little studies on primary school or pre-primary school children and there is no effort to document the pathways of development of creativity in children.

T he chapter presents the methodology of the study. In the beginning of the chapter, the research strategy and research design are described, which is followed by an overview of the method involved in the study. Subsequent to this, the context of the study is delineated in detail along with the description of the cases selected for the study. The rest of the chapter contains a description of data collection and data analysis techniques. The chapter concludes with an indication on the credibility of the study and the profile of the researcher.

The study tried to explore the developmental pathways of literary creativity and the social agencies of development in the pre-constructivist and constructivist curriculum periods in Kerala. It has been approximately 22 years after the implementation of constructivist curriculum. These processes under study have taken place within a long stretch of time. The method adopted for this study is not longitudinal in the strict sense, but this enquiry gets shaped by collecting data from different time periods and by combining it meaningfully to mark the significant events happened during the above said period.

## Research Strategy

For fulfilling the objectives, the study entails qualitative research strategy. In qualitative research, the researcher is the primary instrument for data collection and analysis and collects data from multiple sources for designing themes and theories for the study.

Hatch (2002) stated that "part of the power of qualitative work is that it provides careful description and analysis of social phenomena in particular contexts" (p. 43). Flick, Von Kardoff, and Steinke (2004) identified the appropriateness of methods with strong orientation toward everyday experiences of those under investigation, the collection of data in a natural setting, understanding of the complex relationships rather than explaining the cause and effects, and open formulation of research questions as the characteristics of qualitative research.

## Research Design

The study made use of qualitative design as it 'involves vivid explanations of human experiences and opinions' (Yin, 2003). As the study tries to explore the development of literary creativity among primary school children, it needs to understand the subjects embedded in the context and the everyday activity of them. Such an enquiry needs an in-depth analysis of programmes and practices of the education system, therefore the research design followed is case study method.

### Case Study

The study is based on the case study method, as it can provide rich data that helps the researcher to get in-depth insights into the lived experiences of participants within the particular context (Hamilton, 2011). " Case study  research is a qualitative approach in which the investigator explores a real life, contemporary bounded

system (a case) or multiple bounded systems (cases) over time, through detailed, in-depth data collection involving multiple sources of information (e.g., observations, interviews, audio-visual materials, and documents and reports), and reports a case description and case themes" (Creswell, 2013, p. 97). The case can be single or collective, multi-sited or within-sited, and focused on a case or an issue (Yin, 2009).

**The Rationale for Selecting the Design.**

The researcher followed a multiple case study method in which "a number of cases may be studied jointly in order to investigate a phenomenon, population, or general condition (Stake, 2006, p. 445) as the study being focused on exploring the pathways of literary creativity developed among writers in the pre-constructivist and constructivist periods as well as among primary school children.

The rationale for selecting this design is mainly based on the nature of the objectives of the study. To explore the major objective of the study, the development of literary creativity, the individuals, and the context or system of which they are a part, and the various processes involved have to be seen as intertwined and integrated. The case study method is suitable for meeting the above said concerns. Only a case study can give an in-depth knowledge of the subjects being studied using the multiple data collection methods and integrating the multiple perspectives related to the study.

## Description of Sites and Participants

Description of sites and participants gives the rationale for selecting the context and participants of the study. In the qualitative research, it is the methodology that determines the sampling. In the study, the case study method was employed and the purposive sampling technique was used to select the cases and participants. It refers to a "process where participants are selected because they meet the criteria that have been predetermined by the researcher as relevant to addressing the research question" (Saumure & Given, 2008).

Initially, the investigator contacted a person who participated in the workshop of textbook development committee and worked as a resource person in Malappuram district for more than 10 years. He had rich experience and familiarity with the details of the educational ambience in the district. After being conveyed the purpose of the study, the person introduced the investigator to other experts and resource persons in the field. Further, he also provided the number of the *Vidyarangam* co-ordinator of the district, who helped in the selection of the schools for the case study. In continuation of the selection of the schools in the district, writers were also selected from the same context.

**Profile of the District.**

The district selected for the study is Malappuram, which is in the northern part of Kerala. It is the most populated and one of the biggest districts in the geographical area that was formed on 16th June

1969. Majority of the population in the district belongs to the Muslim community followed by the Hindu and Christian Communities. It is a major district in the state with respect to the number of students, schools, and teachers.  In the 1990s, Malappuram was considered as an educationally backward district, and hence, programmes like *Ammathan Manikkuttan* (Mother's Manikkuttan) and *Punchiri Pottichiri* (Smile and Laugh) were introduced by the Malappuram district panchayat. Therefore, efforts were made to improve the status of education in the district by bringing changes in teaching methods, giving training to teachers, and enhancing social participation. These attempts have guided the reformation in the education system of the district. Moreover, in the first phase of the DPEP implementation, Malappuram has been selected as one of the three districts of Kerala.



*Figure 2.*  Image of Malappuram District (Courtesy: The Hindu)

The implementation of DPEP in the district should also be seen as a continuation of the efforts made to enhance the education system. DPEP plays a crucial role in ensuring the increase of accessibility, enrolment, and retention of students as well as in improving the infrastructural facilities of primary schools. Even if DPEP initiative has encountered many criticisms the strong theoretical and psychological base of the programme supported its continuation in the project of Sarva Shiksha Abhiyan (SSA, 2001-02) with no changes in their curriculum. SCERT, State Institute of Educational Management and Training (SIEMAT) and State Institute of Educational Technology (SIET) are the state level bodies that excert influence on the programmes of curriculum at district level.
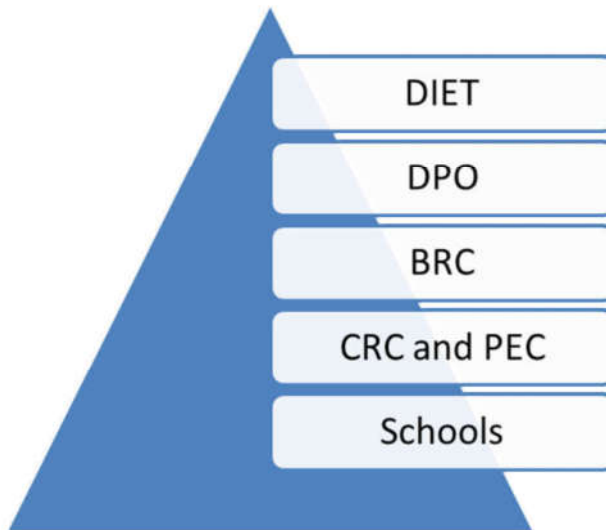


*Figure 3.* Structure Representing the Functioning of Schools in the District

The District Project Office (DPO) of SSA at Malappuram and DIET at Tirur are the bodies that provide academic and resource support to the schools in the district. The District Programme Officer, District Project Officer, DIET faculty members, Block Programme Officers, and BRC/ URC (Urban Resource Centre) trainers work hand-in-hand to develop a quality educational environment in the district. There are 14 BRCs and a URC in the district.

In the Malappuram district, many innovative programmes at the primary education level have been conducted with the help of the intensive training support received after being selected for DPEP implementation. Many documents at the state level show that the schools in the district are endeavouring to conduct creative programmes in the pursuit of excellence.

**Participants of the Study**

The researcher conducted a qualitative multiple case study method to integrate, compare, and analyze diverse cases needed for answering the objectives of the study. Here multiple cases are selected for studying a phenomenon.

**Purposive Sampling Technique.**

In this study, the writers and schools are taken as cases through the purposive sampling technique. The school as a case is seen as an embedded system that consists of teachers, students, School Resource Group (SRG), Parent Teacher Association (PTA), BRC or

Urban Resource Centre (URC), District Programme Office (DPO), and DIET as well as other relevant aspects centred on the school.

The development of literary creativity is studied among writers during the pre-constructivist curriculum period. Therefore individuals are taken as cases for the first objective. Policy documents, syllabi and textbooks during the pre-constructivist curriculum period are also considered as part of the system in which the individuals are placed.

The development of literary creativity among primary school children as well as writers in Malappuram during the constructivist curriculum period is studied by taking the schools as well as individuals as cases for the second and third objectives. The documents regarding the introduction of constructivist paradigm like curriculum frameworks, documents of DPEP and SSA, hand books, resource books, text books, school magazines, class magazines, portfolios, teaching manuals, notebooks, evaluation papers, etc., were considered as part of this embedded system to collect data for the objectives.

**Overview of the Design.**

Overview of the design presented in Table 3 gives the details of the cases as an embedded system that involves subsystems.

Table 3.

*Overview of the Cases and its Sub-systems (Embedded Case Study Design)*

| Case Study Method | | | | | |
|---|---|---|---|---|---|
| Cases | Writers | | School system | | |
| Sub Sys tem | • Poets<br>• Story writers<br>• Blog writers<br>• Novel writers | • Documents of Policy<br>• Syllabi<br>• Textbooks<br>• Literary works<br>• Autobiography<br>• Published interviews | • Schools<br>• DIET<br>• BRC/ URC | • Teachers<br>• Students<br>• DIET faculty members<br>• Curriculum committee Member<br>• Textbook committee Member<br>• SRG Member<br>• DRG Member<br>• DPO<br>• BPO<br>• BRC Trainer | • Textbook<br>• Hand book<br>• Notebook<br>• Teaching manual<br>• Portfolio<br>• Evaluation Question<br>• Answer scripts<br>• SRG minutes<br>• Day celebration book<br>• Notices<br>• Curriculum frameworks<br>• Study reports<br>• Documentation report<br>• Training modules<br>• Resource books<br>• Newspaper reports<br>• Journal articles<br>• School publications |

**Rationale for Selection of the Cases.**

The list of writers and schools selected as cases and the rationale for selection are described here in detail.

**Selection of Writers as Cases in the pre-constructivist Period.**

Inorder to study the development of literary creativity among writers who had their education in the in the pre-constructivist period (above 30 years of age) 15 writers were taken as cases. Selection of the writers in the pre-constructivist period was based on the following criteria:

- Publication of literary works in popular magazines of Kerala.

- Publication of books.

- Recognitions and awards they received.

It was based on the list of the writers collected from the directory published by Kerala Book Trust and through referrals. For the purpose the researcher employed interviews with 10 writers in Malappuram district and used excerpts of interviews and personal narratives of 5 famous writers in Kerala (Profile of the writers selected as cases in the pre-constructivist period are given in Appendix 1).

**Selection of the Writers in the Constructivist Period.**

Inorder to study the development of literary creativity among writers (below 30 years of age) in Malappuram district who had their

education in the constructivist curriculum period 5 writers were taken as cases.

Selection of the writers in the constructivist period was based on the following criteria:

- Publication of literary works in popular magazines of Kerala.

- Publication of books.

- Recognitions and awards they received (Profile of the writers selected as cases in the constructivist period are given in Appendix 2).

**Profile of the Schools Selected as Cases.**

In order to study the development of literary creativity among primary school children, the five exemplar cases were selected. The criteria for the selection of the schools were:

- School should be government or aided school that follow state syllabus
- School should have the history of publication of magazines or newspapers developed solely under student supervision and published continuously over a period of time
- Schools should have LP and UP sections.

The type of management and other details of the schools selected are presented in Table 4.

Table 4.

*Typology of Schools Selected*

| Name of the school | Level | Management | Location | Medium | Student strength | Number of teacher |
|---|---|---|---|---|---|---|
| AUPS Malappuram | I- VII | Aided | Urban | Malayalam | 1400 | 42 |
| AUPS Mannazhi | I-VII | Aided | Rural | Malayalam | 436 | 23 |
| AUPS Thenhippalam | I- VII | Aided | Rural | Malayalam | 511 | 20 |
| VMHMUPS Punarppa | I- VII | Aided | Rural | Malayalam | 1132 | 38 |
| GMUPS Chirayil | I-VII | Government | Rural | Malayalam | 1300 | 38 |

**AUPS Thenhippalam.**

The school comes under Tirurangadi BRC. The list of publications of the school (see Appendix 3) are *Aruvi* (Newspaper), *Mazhayaruvi* (News paper), *Aruvi* (Magazine), *Gandhi Margam* (a book about Gandhi), *Thenaruvi* (a video CD of environmental songs written and sung by children), *Jay Bharatham* (a video CD of patriotic songs written and sung by children themselves), *Entenadu* (a magazine), *Yuddham* (collection of poems written by three students), and *Prakrithiyodoppam* (a children's magazine). *Aruvi* newspaper has been continuously published on a bi-monthly basis. Furthermore, *Vidyarangam Kala Sahitya Vedi (VKSV)* has been publishing magazines each year.

*AUPS Malappuram.*

The school comes under Malappuram BRC and is noted for its activities related to the promotion of creativity among students. They have been publishing a magazine named *Valappottukal* once in three months for the last 12 years (see Appendix 4). The school is also notable for the innovative programme conducted to develop reading habit and creativity of both children and their family. To fulfil the purpose, they formed the editorial board of parents and students and published different magazines; 1455 written magazines of children were published in the first week of September in 2007, 1225 written magazines of families were published in 2007 February along with a printed mega-magazine of 1455 pages was published in 2009. The school has bagged Kunjunni mash award, the award for the best magazine at the LP level.

*AUPS Mannazhi.*

The school also comes under Malppuram BRC. The school has been publishing an inland letter magazine named *Mukulam* for the last 20 years (Appendix 5). Many students of this school have published their works in popular childrens' magazines and newspapers. Some students have published their collection of poems.

*GMUPS Chirayil.*

The school comes under Kondotty BRC. The school has published a handwritten monthly magazine named *Sargalayamm*

continuously for four years (Appendix 6). *VKSV* has been published some hand written magazines.

### VMHMUPS Punarppa.

The school comes under Mankada BRC. The school has been publishing a newspaper named *Jalakam* for the last 11 years (Appendix 7). *VKSV* has been publishing many books each year. A seventh standard student has published her collection of poems named *Chuvatukal*.

### Participants of the School System Selected as Cases.

The five schools selected as cases are taken as embedded system that involve students, teachers, and personnels in BRC/ URC, members of curriculum and textbook committees, members in SRG and DRG, and DIET faculty members in Malappuram district, where the cases are placed become the participants of the study. Therefore teachers and students in the schools and representative members of Malappuram in curriculum and textbook committees, DIET faculty members, members in SRG and DRG, BPO and BRC trainers were selected for in-depth interviews. Most of the participants were consciously selected by considering their possession of knowledge about the phenomenon being studied by the researcher.

The following criteria were utilized for selection of the participants:

- Participants should have at least five years of teaching experience in the researched school setting
- Participants should have at least three years of experience in teaching Malayalam

Overview of the participants in the first objective is given in Table 5.

Table 5

*Overview of the Participants in the First Objective*

|  | Above 30 | Excepts of interviews | Total |
|---|---|---|---|
| Writers | 10 | 5 | 15 |

Overview of the participants in the second objective is given in Table 6.

Table 6.

*Overview of the Participants in the Second Objective*

| DIET faculty member | Members of curriculum committee | Member-textbook committee | SRG member | DRG member | BPO | BRC trainer | Total |
|---|---|---|---|---|---|---|---|
| 2 | 2 | 1 | 1 | 1 | 1 | 1 | 9 |

Overview of the participants in the third objective is given in Table 7.

Table 7

*Overview of the Participants in the Third Objective*

| Name of the school | Number of teachers | Number of students | Total no. of participants |
|---|---|---|---|
| AUPS Thenjippalam | 6 | 23 | 29 |
| GMUPS Chirayil | 7 | 20 | 27 |
| AUPS Malappuaram | 7 | 21 | 28 |
| VMHMUPS Punarppa | 7 | 23 | 30 |
| AUPS Mannazhi | 3 | 22 | 25 |
| Total | 30 | 109 | 139 |

The number of participants was determined by the researcher depending on the saturation of the data needed for answering the objectives and for the formulation of themes. Moreover, participants were not discriminated on the ground of gender. The maximum number of participants was fixed based on the principle of theoretical saturation.

**Pilot Study.**

Pilot study is considered essential for gathering information from the actual field and for understanding various issues necessary to prepare the tools for the study. Before conducting the actual study, the researcher visited two government schools in Malappuram and Kozhikode districts as per the convenience of the researcher in November 2015 to develop better understanding of the functioning of

a language classroom based on the constructivist learning principles. The researcher further observed the classrooms; interviewed the teachers and collected data regarding the effectiveness of the programmes and practices of constructivist curriculum, which helped the researcher to enhance the understanding of the programmes and practices in the school and it also benefitted in the process of developing interview schedules.

### Tools and Techniques Used in the Study

The study being centred on the socio-cultural theory of creativity, we employed a case study approach using the multiple data sources and employing multiple perspectives. "The use of multiple perspectives and different kinds of data collection is characteristic of high quality case study and lends weight to the validity of the findings" (Hamilton, 2011). The tools used were interview schedules and observation schedule. Techniques employed were interview, Focus Group Discussion (FGD), document analysis, observation and field notes.

### Description of the Tools Used for the Study.

The researcher developed 8 semi-structured interview schedules with the help of the supervisor.  In the beginning, interview guides were prepared based on the research questions and the study of literature. The schedules had two sections; the first section contained the personal details of the participants, and the second section consisted of necessary questions for gathering answers of the

research queries. The researcher also consulted with the experts of the field while finalising the schedule. The description of the tools used in the study is given as follows:

**Semi-structured Interview Schedule for Writers**.

There were 36 questions based on the following three themes: (See Appendices 8 and 8 A for schedule in Malayalam and English respectively). The themes selected for the schedule were:

- The common experiences and motivating factors of writers in the school.

- The common experiences and motivating factors of writers at home.

- Other agencies that cultivate creative writing ability among people.

These themes were arranged sequentially to generate an account of the ontogenetic development of the writers and the factors promoting literary creativity. With the help of these sequenced themes, it was possible to channelize the interview towards a focussed individual history. The interview schedule was further refined on the basis of the suggestions from experts and through the inclusion of varied insights from the initial interviews. The question set was revised by adding two more questions on the role of peer group and role of religious tradition in the development of literary creativity.

**Semi-structured Interview Schedule for DIET Faculty Members**.

The schedule consisted of questions on the programmes under DPEP and SSA. There were 40 questions based on 3 themes (see Appendices 9 and 9 A for schedule in Malayalam and English respectively). Therefore, the themes selected for the interview were:

- Role of DIET faculty members toward the implementation of constructivist curriculum

- Trainings that are received and given

- Academic and resource support given to trainers, teachers, and students.

**Semi-structured Interview Schedule for Members of the Curriculum Committee.**

The researcher prepared the schedule consisted of necessary questions about their duties in the constructivist curriculum period. There were 14 questions based on two themes (See Appendices 10 and 10 A for schedule in Malayalam and English respectively). Therefore, the themes selected for the interview were:

- Curriculum development and implementation

- Academic and resource support imparted to trainers, teachers, and students.

**Semi-structured Interview Schedule for Members of the Textbook Committee.**

The researcher prepared the schedule consisted of necessary questions about their duties in the constructivist curriculum period. There were 14 questions based on two themes (See Appendices 11 and 11 A for schedule in Malayalam and English respectively). The themes were:

- Textbook development and implementation.

- Academic and resource support imparted to trainers, teachers, and students.

**Semi-structured Interview Schedule for members in SRG and DRG, and BRC trainers.**

The researcher prepared the schedule that consisted of questions related to the programmes under DPEP and SSA. There were 30 questions based on three themes (See Appendices 12 and 12 A for schedule in Malayalam and English respectively). The themes were:

- Role in implementation of curriculum.

- Nature of training received and given.

- Academic and resource support received and given.

**Semi-structured Interview Schedule for BPO**.

The researcher prepared an interview schedule based on the duties and responsibilities of BPO as they formed the structural units associated with the implementation of DPEP and SSA in the district. The schedule consisted of questions pertaining to the role of BPO. There were 18 questions based on three themes (See Appendices 13 and 13 A for schedule in Malayalam and English respectively). The themes selected for the interview were:

- Role in implementation of curriculum.

- Nature of training received and given.

- Academic and resource support received and given.

**Semi-structured Interview Schedule for Teachers.**

The pilot study helped the researcher to understand the classroom activities and considering those steps as guide, prepared questions to document the classroom practices. There were 39 questions based on four themes (See Appendices 14 and 14 A for schedule in Malayalam and English respectively). The themes of the schedule were:

- The training and academic and resource support received during constructivist curriculum period

- The programmes and practices conducted at classroom for promoting literary creativity

- The programmes and practices conducted at school for promoting literary creativity
- The programmes and practices conducted by external bodies for promoting literary creativity.

**Semi-structured Interview Schedule for Students**.

The insights gathered from the interviews of teachers and the analysis of textbooks and handbooks helped the researcher to refine the schedule. There were 44 questions based on these four themes (See Appendices 15 and 15 A for schedule in Malayalam and English respectively).The themes of the schedule were:

- Initiation into writing
- Classroom Practices for promoting reading and writing
- Programmes at school for promoting reading and writing
- Extension programmes for promoting reading and writing.

**Observation schedule.**

The observation schedule was prepared by the investigator with the help of supervisor to develop a general understanding of the school climate and culture. The criteria were based on the recommendation made by KCF (2007) about the school climate and culture. The schedule was prepared on the basis of five themes:

*Physical environment*
  o Classroom arrangement
  o Nature of buildings
*Nurturing and enabling environment*

- o Opportunity for engaging in various forms of entertainment
- o Club activities and day celebrations

*Discipline and participatory management*

- o Teacher behaviour and school atmosphere
- o Group activities at school

*Space for parents and community*

- o CPTA and MPTA
- o Systemic planning and collective effort of students, teachers, parents and community.

*Curriculum sites and learning resources*

- o School library, class library, reading corner etc.
- o Availability of textbooks, handbooks and other resources.

The data obtained was cross checked with the data collected through the interviews and document analysis. Smart phone was used by the researcher to take photo of the situation relevant to the study because the photos speak better than words. Moreover, taking photos reduced the time of describing the context in detail.

**Description of the Data Collection Techniques Used in the Study**

The study has made use of four types of techniques for generating data that are described in detail as follows:

The techniques employed are

- Document analysis
- Interview

- Focus group discussion
- Observation and Field notes

**Document Analysis.**

Documentary information is one of the relevant sources of evidence in a case study that may be prevalent in many different forms (Yin, 2003). For generating answer of the first objective of the study, document analysis was done along with semi-structured interviews. The researcher used the personal narratives and excerpts of interviews published in popular magazines and autobiographical notes. They further analysed the syllabi and Textbooks, which were the primary document providing details of the education system during the pre-constructivist period. The data for the second objective was collected through the analysis of curriculum frameworks, training modules, handbooks, resource materials received, books, newspaper reports, journal articles, study reports, state and district level publications etc. Moreover, to explore the practices related to the development of literary creativity in primary school children, Textbooks, notebooks, TMs, portfolios, evaluation questions and answer scripts, class and school publications, SRG minutes, day celebration books, children's magazines, newspapers, notices, letters, and other publications of clubs and organisations were also analysed. For recording the changes in primary education curriculum in Kerala, the documents considered for the analysis belonged to the period from the formation of the state in 1956 to 2017.

Both the primary and secondary sources of data were analysed to find out the themes relevant to the objectives of the study.

*Document analysis for the first objective.*

The interviews of writers published in the popular magazines were analysed to find out the common features of experiences that the writers share based on the following themes:

- *Home related factors*
- *School related factors*
- *Other factors*

The first objective further tried to explore the objectives and method of Malayalam language education during pre-constructivist curriculum period. During the pre-constructivist curriculum period, there were no other records than syllabi and textbooks available to document the nature of learning. Therefore content analysis of syllabi and textbooks since the formation of the state up to the completion of MLL was administered on the basis of:

- *Learning objectives*
- *Content*
- *Learning method and learning activities and*
- *Evaluation.*

Secondary documents like study reports also were analysed to collect data.

*Document analysis for the second objective.*

The second objective was to explore the changes in the language education and the programmes intended for Malayalam language learning during the constructivist curriculum period. Both the primary and secondary sources of data related to the programmes

and activities of constructivist curriculum conducted by Primary Education Development Society of Kerala (PEDSK), State Project Office during DPEP period and SCERT, SIEMAT and SIET during SSA period at state level; DIET and District Project Office in the district level and BRCs/URCs at block and CRCs and PECs in the panchayat levels, and the unique programmes and activities structured by these institutions were explored through the content analysis of documentation report, study report, resource materials prepared, publication, etc. The documents comprises curriculum frameworks, handbooks, training modules, training manuals, publications at state, district BRC/URC, and panchayat levels, documentation reports, study reports etc. The themes considered for the analysis were:

- *The various bodies that are formed and restructured and their duties at state, district, block and panchayat levels in the constructivist curriculum period*
- *Recommended changes in the programmes and practices in classrooms*
- *Recommended changes in the programmes and practices in school*
- *Trainings and academic and resource support for DIET faculty members, RPs, trainers, teachers, students and parents.*

*Document analysis for the third objective.*

The primary sources of data involved textbooks, teaching manuals, notebooks, classroom products kept in portfolios, SRG minutes, day celebration book, book of club activities, evaluation papers, notices and posters of school activities school publication and the individual publication by students, and the activities conducted

for students and teachers by external bodies and the extension of students' literary products in popular magazines and newspapers. The secondary sources of data include study reports. These sources were analysed to explore the programmes and practices conducted for promoting literary creativity among primary school children. The themes for analysing the data in relation to the third objective were:

- *Teaching learning practices conducted at classroom*
- *The programmes and practices conducted at school*
- *The programmes and practices conducted by external bodies*
- *The common experiences and the motivating factors that cultivate creative writing ability among writers in the constructivist curriculum period*

The data obtained were triangulated by cross checking the primary sources with secondary sources to ensure content validity.

**Interview**.

Interviews are one of the main data collection methods in the case studies (Yin, 2003). The first objective of the study was to explore and analyse the traditional agencies in the development of literary creativity and the role of education as one of the agencies that encourage enhancement of literary creativity among the primary school children. The exploration demanded an in-depth understanding of the experiences, interactions, perspectives, and discourses. Hence, a semi-structured type of interview schedule was prepared by the researcher with the help of the supervisor, and this structured interview was administered on the participants because it explicitly allows the researcher to collect data.

The individual in-depth interviews were conducted with writers, DIET faculty members, members of curriculum and textbook committees, members of SRG and DRG, DPO and BPO, BRC trainers and teachers. The number of interviews with participants was determined through analysis of the answers received as per the research questions, thereby determining the saturation point of the gathered data. For addressing the first objective, the researcher interviewed 10 writers.

Initially, the researcher explored the process of developing literary creativity among the writers of Kerala through the semi-structured interviews of writers who write in Malayalam in Malappuram district. The second objective was to explore the programmes introduced through the constructivist curriculum for the development of literary creativity. Therefore, the members of the Kerala curriculum committee, textbook committee, SRG, and DRG, DIET faculty members, DPO and BPO, and BRC trainer were interviewed. The practices of Malayalam language classroom in the primary level were explored by interviewing 30 teachers who taught Malayalam in the primary level.

The questions in the schedule were designed in such a manner that it triggered and encouraged the willingness of participants to talk (Willig, 2008). Each interview took minimum one hour. At the beginning of each interview, the researcher conversed with participants on the following grounds: the nature of the interview and purpose of research study, the confidence of the responses, and the expected time of completion of the interview. Each interview was

audio-taped. The open nature of the interviews helped the participants to give in-depth details of their experiences.

**Focus Group Discussion (FGD).**

Focus group discussion is a qualitative data collection strategy that facilitates the interaction among participants to get deeper understanding of a phenomena or lived experience. It is a discussion of a specific topic by a group of people who shares some common experiences or knowledge (Willig, 2008). FGD was performed on 109 students who showed interest in the literary activities. After developing a rapport with students, the researcher explained the purpose of the discussion and initiated the discussion based on the prepared schedule. About 4 to 6 students in the same standard participated in each discussion that lasted for 30 to 45 minutes. FGD was also conducted with editorial board (both old and new) members in the schools (see Appendix 16).

**Observation and Field Notes.**

In this study, the observation and field notes were used to supplement the interview data. Field notes were prepared on the basis of significant events that the researcher gathers from the field. It is used to note relevant observations and fragments of remembered speech (Bloor & Wood, 2006). Observation is carried out in the selected schools on the basis of the schedule prepared by the researcher to get more authentic information. Field notes were prepared to note relevant information and were used for documenting and analysing the school culture because it allows the observer an in-

depth understanding of the process in its natural settings. Photos were also taken by the researcher to complement it.

**Field Work.**

As per the schedule, the researcher started the fieldwork on February 13, 2017. The first phase of the field work started in February 2017 and lasted till March 2017. During this period, the researcher visited DIET, District programme office of SSA, and BRCs in the district and collected documents supporting the study. The librarian in the DIET helped the researcher to get some documents of the programmes. But unearthing the findings from the documents of DPO and BRCs was a difficult task because there was no system of storing and maintaining the documents over a period of time. However, after visiting the library for twice or thrice, they took an initiative to find out the available documents.

The researcher met experts in the field of education including the DIET faculty members, members of curriculum and textbook committees, SRG and DRG members, and BRC trainers. They were busy with the academic activities, and therefore, the researcher had to contact them frequently to enquire about their availability for the interview. They gave information about the current practices in the language classrooms of primary schools in Kerala, the nature of training programmes provided to teachers, the assistance given to teachers in the form of supplementary materials that help in the betterment of their teaching process, and the schools that conduct varied programmes for developing literary creativity in children. They

also provided insights on the development of tools for data collection from schools and helped the researcher in finding relevant documents and appropriate schools for the study. The researcher sought the help of experts in this field in developing tools and got ample time to prepare tools for teachers and students in the months of April and May.

The next phase of data collection started in August and continued till November, but the process of gathering data was intermittent. The researcher visited five schools and communicated the purpose of the visit to HMs. They were very receptive to the researcher's needs and provided in the required assistance from their end in collecting data. The third phase of data collection started in January 2018 and continued for 16 days. During this phase, the researcher interviewed writers of the Malappuram district. Prior to the interviews, each of the participants was informed about the purpose of the interview directly or over phone. The researcher sought their informed consent for recording the interview.

## Data Collection and Analysis

Details of the Data collection and data analysis are described as follows:

### Data Collection

The data for this study was collected through multiple methods. Interviews, FGDs, document analysis, and observation and field notes were used to generate data. The personal narratives of writers, audio data of teachers, students, DIET faculty members, the

representative members of Malappuram in curriculum and textbook committees, SRG and DRG members, and BRC trainers and visual and textual data helped the researcher to fulfil the objectives of the study. The data was analysed thematically.

**Data Analysis**

Having interviewed the writers, teachers, students, trainers, the representative members of Malappuram in curriculum and textbook committees, members of SRG and DRG, and DIET faculty members, the results were transcribed in Malayalam and then translated into English. The transcription was a tedious task because it took three to four hours to transcribe an interview of one hour. The researcher had to move to and fro continuously to match the research questions with the collected data. The stages of analysing the data are given below. The data for the first objective were collected from the excerpts of interviews and personal narratives of creative writers published in the popular Malayalam periodicals.

The data for the second objective were collected from interviews of the representative members of Malappuram in curriculum and textbook committee, members of SRG and DRG and DIET faculty members, DPO and BPO, and BRC trainers in the district. The data for the third objective were collected from teachers and students. The interview data acted as supplement for the gathered data from different documents and field notes.

**Thematic Content Analysis Technique.**

The data collected from the interview transcripts, field notes and documents were analyzed using the Thematic Content Analysis

Technique, which enabled the investigator to utilise the flexibility it offers for arranging the data in a meaningful way. Ayres (2008) defined "Thematic analysis is a reduction and analysis strategy by which qualitative data are segmented, categorised, summarised, and reconstructed in a way that captures the important concepts within the data set" (p. 867). The phases of thematic analysis as given by Braun and Clarke (2006) were used in this study. They suggested a six phase analysis as the following:

*Familiarising with the data.*

In this stage, the researcher transcribed the data, read it many times to familiarise with the data, and noted down initial ideas.

*Generating initial codes.*

In this stage, the researcher gave codes to interesting features of data in a systematic fashion across the entire data set, thereby collating the data relevant to each code.

*Searching for Themes.*

The researcher synthesized themes by collating codes under potential themes and gathering all the data relevant to each potential theme.

*Reviewing Themes.*

The stage consisted of checking if the themes work in relation to the coded extracts (Level 1) and the entire data set (Level 2), thus generating a thematic 'map' of the analysis.

*Defining and Naming Themes.*

This phase followed the ongoing analysis associated with refining the specifics of each theme and the overall story the analysis, as well as in generating clear definitions and names for each theme.

*Producing Report.*

The last stage included selection of vivid, compelling extract examples, final analysis of selected extracts, relating the analysis with the research question and literature, and producing a scholarly report of the analysis (p. 86).

## Overview of the Method

An Overview of the method is is presented in Table 8.

Table 8

*Overview of the Method*

| Objectives | Research questions | Tools | Techniques | Type of data | Data analysis |
|---|---|---|---|---|---|
| To study the developmental pathways and the role of school system and other agencies in the development of literary creativity among people during the pre-constructivist curriculum period. | 1. What are the common experiences and the motivating factors that cultivate creative writing ability among people at school in the pre-constructivist curriculum period?<br>2. What are the common experiences and the motivating factors that cultivate creative writing ability among people at home in the pre-constructivist curriculum period?<br>3. What are the other agencies that cultivate creative writing ability among people in the pre-constructivist curriculum period? | Semi-structured Interviews | Interviews<br><br>Document analysis | Audio data<br><br>Textual data | Thematic content analysis |

| To explore the programmes introduced in the constructivist curriculum period for Malayalam language education that aims development of literary creativity among the primary school children. | 4. What are the bodies that formed at state district, block and panchayat levels and the duties assigned on them with the inception of constructivist curriculum?<br>5. Which are the bodies that give trainings and academic and resource supports at state, district, block and panchayat levels related to Malayalam language learning in the primary schools?<br>6. What are the trainings and academic and resource supports received by DIET faculty members, members in State Resource Group (SRG) and District Resource Group (DRG), District Programme Officer (DPO) and Block Programme Officer (BPO), and Block Resource Centre (BRC) trainers at the state and district levels related to Malayalam language learning in the primary schools? | Semi-structured Interviews were scheduled for DIET faculty members, members of curriculum and textbook committees, members of SRG, BPO, and trainers | Interviews Document analysis | Audio data Textual data | Thematic content analysis |

| | | | | | |
|---|---|---|---|---|---|
| | 7. What are the trainings, workshops, and academic as well as resource supports given to teachers and students at the state, district, block, cluster, and panchayat levels related to Malayalam language learning with the objective of developing literary creativity in the primary schools? | | | | |
| To study the transformations in the developmental pathways and in the role of school system for developing literary creativity among students during the constructivist curriculum period. | 8. What are the trainings, workshops, and academic as well as resource supports received by teachers of Malayalam language education in the primary classes at the district, block, cluster, and panchayat levels?<br><br>9. What are the trainings, workshops, and academic as well as resource supports received by the students of Malayalam language education in the primary classes at the district, block, cluster, and panchayat levels? | Semi-structured Interviews were scheduled for teachers and students | Interviews FGD Document analysis Observation and Field Note | Audio data Textual data Visual data | Thematic content analysis |

| | | | | | |
|---|---|---|---|---|---|
| | 10. What are the programmes and practices conducted in the classroom for promoting literary creativity among the primary school children?<br><br>11. What are the programmes and practices conducted at school for promoting literary creativity among primary school children?<br><br>12. What are the programmes and practices conducted by external agencies for promoting literary creativity among the primary school children?<br><br>13. What are the common experiences and the motivating factors that cultivate creative writing ability among writers in the constructivist curriculum period? | | | | |

## Data Integration

The data gathered from multiple sources were analysed separately and integrated at the time of interpretation. It is an inductive investigative process through which the researcher generates themes and theories from the field experience.

## Credibility of the Study

The quality in qualitative research is highly discussed through its comparison with the quantitative criteria of validity and reliability. Lincoln and Guba (1985) used the term trustworthiness in qualitative research instead of validity and reliability and proposed the criteria of credibility; transferability, dependability, confirmability, and authenticity. The credibility of the study is important in a qualitative research (Denzine & Lincoln, 2006). Therefore, the researcher considered the credibility and not validity or reliability of the study.

The researcher justified the rigorousness of methods used in a qualitative research and also tried to establish a triangulation, which is a "process of using multiple perceptions to clarify meaning, verifying the repeatability of an observation or interpretation" (Stake, 2006, p. 443). According to Denzin (2006), there are four types of triangulation, i.e., data (involving time, space, and persons), investigators (involving multiple researchers), theory (involving the use of more than one theoretical scheme), and methodology (involving the use of more than one method for data collection). In this study, the researcher applied the triangulation of data and methodology. The data collected using

various techniques like interviews and FGD were validated with the help of visual (photo) and textual data (publications, Textbooks, notebooks etc.). The use of data triangulation and the open anonymity of the cases increased the credibility of the study.

## Profile of the Researcher

The researcher as a student of language and literature has been interested in the qualitative changes of language education based on the principles of constructivist curriculum. Instead of the mechanical way of learning and writing that the researcher had undergone during her education period, the researcher observed that the present classrooms have become more dynamic with activities in the natural setting. Students are getting ample opportunities to express their thoughts and feelings in diverse forms. The researcher has also benefitted with the experience of teaching in both primary and higher secondary schools. The researcher's own experience has also prompted her to continue the study.

H aving discussed the methodology in the previous chapter, this chapter analyses the data, as per the three pre-set objectives of the study. The first objective of this study is to explore the developmental pathways of literary creativity among people in the pre-constructivist curriculum period based on the data gathered from the responses of writers, analysis of the interviews published in popular weeklies and autobiographies, and also the syllabi and text books used in schools in this period.

The second objective is exploring the programmes introduced at primary school level during the constructivist curriculum period for Malayalam language education, which is based on the responses of DIET faculty members, representative members of Malappuram in the curriculum and textbook committees, members of the SRG and DRG, BPO, and BRC trainers. This also looks at the curriculum frameworks, government orders, published studies, and publications of DPEP, SSA, SCERT, SIEMAT, SIET, DIET, DPO, BRC, CRC, VEC / PEC and other agencies associated with education.

The third objective is exploring the learning processes and the developmental pathways of literary creativity among the primary school children in the constructivist curriculum period by collecting data from teachers and students and the responses of young writers (those under-30 years educated in the constructivist curriculum period) apart from analysing the textbooks, notebooks, teaching manuals, literary products in portfolios, SRG minutes, day celebration

books, school magazines, evaluation questions and answer scripts, publications by students, clubs and other external agencies.

The study employs thematic content analysis technique to explain data and the analysis is directed by activity system approach.

## Analysis of Objective 1

To study the developmental pathways and the role of school system and other agencies in the development of literary creativity among people during the pre-constructivist curriculum period.

The data for Objective 1 is derived from the following Research Questions.

1. What are the common experiences and the motivating factors that cultivate creative writing ability among people at school during the pre-constructivist curriculum period?

2. What are the common experiences and the motivating factors that cultivate creative writing ability among people at home in the pre-constructivist curriculum period?

3. What are the other agencies that cultivate creative writing ability among people in the pre-constructivist curriculum period?

**Data Sources of Objective 1.**

The results for the first objective are derived from three kinds of data sources, as follows:

1. Semi-structured interviews with writers above 30 years of age.

2. Excerpts from interviews of writers already published in popular magazines, memoirs and autobiographies.

3. Studying the learning methods and the educational objectives of Malayalam language learning from standards 1 to 7 prior to 1997 using data from Malayalam language textbooks and syllabi as they are the primary sources of data in the pre-constructivist curriculum period. This include analysis of the following text books:

   - *Naveena Malayala Patavali* by Varghese, T.P. for Standards I, II & III in 1932 and revised in 1937.

   - *Mathruka Patavali Nalam Pusthakam* by G. Sankarakurup (1937)

   - *Bhashavilasini Ancham Pata Pusthakam* prepared by Karimbuzha Ramakrishnan.

   - *Mathruka Patavali Nalam Pusthakam* (1937).

   - *Malayala Patavali* for Standard 1 (1983).

   - *Malayala Patavali* for Standard 7 (1985).

   - *Kerala Patavali* for Standard 1 (1994).

It also includes analysis of syllabi and curriculum docunents. The documents analysed are:

   - The Syllabus for Lower Primary Classes 1-4 (1962).

   - *Udhesiadhishtitha Bodhanam Varshika Plan Unit Plan* (1970).

   - The syllabus for lower primary classes 1-4 (1981).

- The curriculum for Standards 1-4 (1990).

- The Minimum Level of Learning in primary level (1995).

The data for the first objective is presented under the three main themes of:

- Family and home related factors.

- School-related factors.

- Other factors.

These three main themes have separate sub-themes as well. The sub-themes of home related factors are:

a. Collection of books at home and reading habit.

b. Habit of hearing stories, poems, film songs, and religious texts.

c. Association with writers and related cultural activities.

d. Family support and role models.

The sub-themes of school related factors are:

a. Clubs and cultural activities at school.

b. School library and reading culture.

c. Learning objectives.

d. Nature of textbooks.

e. Learning methods and activities.

f. Evaluation.

The sub-themes of other factors are:

a.  Presence of role models in the society.

b.  Public libraries, cultural clubs and other agencies.

c.  Participation in workshops, literary festivals, literary camps etc.

d.  Influence of peers or friends' circle.

**Theme 1: Family and Home Related Factors**.

Family plays significant role in the developemt of an individual. It is same for the development of literary creativity also. Many factors associated with family are identified as contributing to the development of literary creativity. They are given as follows:

*Collection of books at Home and Reading Habit.*

It has been found that many of the writers analysed in this research were influenced by the books they had at home during their childhood as reading them helped ignite the spark of literary interest in them. In an interview, one of the much acclaimed writers recalls how the books at his home and the reading habit of his parents have helped him to evolve as a writer. He reminisces that "it was the books that I read since I started to read letters shaped the story teller in me. As my parents were good readers there was a collection of books at home" (Zakhariya, 2014, p. 16). To a question on how the creative spark was kindled in her, another writer of repute recalled that "this question takes me to a vast collection of books at home. A *pusthakappura* (house full of books) filled with classics in English and in Malayalam, and with other popular literature.  My father had kept

old weeklies and other published works in bonded form in a room. I think all these arrangements and facilities were made deliberately by my father to ignite the creative mind in me" (Chandramathi, 2014, p. 52).

But another writer has a different take, as he had no such background. "There were no books at home. My parents had no contact with literature. There is nobody in family who writes". He continues to admit that he wasn't a good reader either. "I was not a good reader. But when I started writing seriously I began to read poems. I felt that the lack of reading habit have influenced my writing. I could have improved it with reading better" (Sreejith, Interview 1). Another writer despite not getting any encouragement or having much books at home, admits to the critical role of reading. A poet says, "I didn't get encouragement from anyone. I had extensive reading habit. It was my reading habit that made me a writer" (Rasak, Interview 2).

### *Habit of Hearing Stories, Poems, Film Songs, and Religious texts.*

The habit of hearing stories, poems, film songs, and religious texts as a child also is found to have influenced literary creativity in many writers. A short story writer recalls "there were many farmers working in my ancestral land. They used to come up with many stories and I used to spend time with them hearing their stories" (Zakhariya, 2014, p. 17). Chandramathi, a short story writer (2014, p. 53) fondly reminds of the story narrating habit of her grandma: "when

she says *baakki naale* (the rest for tomorrow), she sent me with plenty of thoughts, curiosities and dreams before she let me to sleep with parents". Pathmanabhan (2010), another story writer reminds that "I used to think how I became a writer? I have no doubts about the progenitors of my writing skill. One was (my) mother who gave me the wings to fly in imagination through her bedtime stories. The other person is my teacher Vazhayil Govindan Vaidyar who encouraged me to read books".

Madhavikkutty, a reputed poet and story writer in both Malayalam and English languages, remembers in an interview with Mary (2000, 147) how the habit of hearing stories has influenced her in becoming a story writer. "I was very fond of my grandmother. She used to tell me stories. There were many servants at home. They too filled me with stories". In the Interview 3 Sreedharan, a poet recalls that "my mother had no education, but she used to sing songs very rhythmically (reminding that he sings a song in Malayalam… *vaa… kuruvi… varu kuruvee*)". On the habit of hearing poems, he says that "I used to hear film songs. It was the habit of hearing film songs that made me attached to poems. The film songs of P. Bhasakaran, Vayalar, and Sreekumaran Thampi opened my way to the world of poetry".

*Association with Writers and Related Cultural Activities.*

Frequent interactions with writers have influenced many to become writers themselves. A poet speaks of the influence of the frequent visits of writers such as Uroob, Thikodiyan, Azheekode, and N. P. Muhammed (famous writers in Kerala) among others to her home and the interaction with them in shaping her as a poet. She ponders "there were rehearsals of dramas at day and literary discussions at night in our *kalappura* (outhouse) on almost all the days as a routine" (Sudheera, 2014, p. 245).

*Family Support and Role Models.*

The presence of writers at home or in the immediate family circle is found to have been influencing many to become writers themselves. In an interview with Mary (2000, p. 147), Madhavikkuty talks of the writing habit of her mother. Mother was encouraged by my father who used to read aloud her poems, which inspired her to write. "This has made profound influence in me to write as it was valued highly in our family circle," says Madhavikkuty.

In the Interview 4, Sheeja, a poet recalled that "my uncle and mother were good readers. I too was an avid reader during my childhood. My father was a government employee. He brought me children's magazines like *Eureka, Poompatta, Ambilimaman* (children's magazines in Malayalam) etc. My father's younger brother was doing BA in Malayalam literature at that time. He also brought books for me. I read them with great enthusiasm". She continues, "I used to go

to uncle's home during the vacations. He had a good library. I made use of his library well.  He suggested me the books to read".

**Theme 2: School Related Factors**

Some school related factors are identified as contributing to the development of literary creativity among people. They are given as follows:

*Clubs and Cultural Activities at School.*

Recalling his schooldays and how he became a writer, Ettan Sukapuram, a poet says, "I had the desire to write poems right from my childhood. I used to recite poems at cultural programmes and at school competitions. My interest in reciting poems helped me in writing as well. I had participated in poem writing competitions at the school during youth festivals" (Interview 5).

In the Interview 6 with Malayath Appunni, a poet and children's writer admits that he became a writer by accident. He says, "I didn't have the desire to become a writer. My entry in to writing was quite accidental. I wrote my first poem when I was in standard VIII. I wrote it in the form of *Ottanthullal* to tease one of my classmates. Everybody made fun of him. It was reported to the teacher and Nambeesan sir summoned me. But surprisingly, he told me that it was written well and can be added to the school magazine *Vijnhana veedhi*". He shares more: "literary creativity was not encouraged during that time in schools. There was no platform to write poems. Sahityasamajam was the only space for us to express our skills.

However, a few schools published magazines under *Sahitya samajam* (a programme for extra curricular activities) occasionally". He offers more: "only very few people got entry into the field of literature during that time".

For another writer Sreedharan (Interview 3) regrets that he couldn't participate in any writing competition as there was no such opportunity even for reading. "I didn't participate in any writing competitions during my schooldays. There were no programmes like that in rural schools then". He continues, "I studied in ALPS Mundappadam and AUPS Chunkathara, and both the schools did not have active libraries. Therefore there was no opportunity for serious reading". He further recalls that "though *Sahitya samajam* was held once in a week in the school, singing was the only artistic talent encouraged. There was no effort to encourage creativity in children and there was no encouragement to develop writing skill. It was not valued in school. There were no opportunities at the school for free thinking and writing. Publication of books or magazines was not heard during that time".

Recalling his school days, Ratheesh, a poet (Interview 7) shares his experience: "I wrote my first poem while participating in poem writing competition when I was in the standard VIII. I felt many a time to write poems. But I actualised it in the competition only". On *Sahitya samajam*, Ratheesh says "it was the only platform in the school to promote literary aptitude among children. We simply participated in some items". He further recalls that "youth festival was the sole

other opportunity we got to express our skills in those days". Sheeja (Interview 4) says that "youth festivals and *Sahitya samajam* were focused on "stage items which were given importance during those days. I didn't participate in writing competitions at that time".

Echoing similar experience, Sreejith Ariyalloor, a poet (Interview 1) remembers "I have never participated in writing competitions during my school days. The youth festivals were the only platform for us to write poems or stories then". Another story writer Anil Uppada (Interview 8) reminisces that "creativity was not given importance in those days in school as it receives now. *Sahitya samajam* was the only platform to express our extra-curricular abilities then". He further says that "writing competitions were rare in those days and I didn't participate in any such competition".

### *School Library and Reading Culture.*

Most participants of this study agree in unison that school libraries were very inactive in their days. For instance, affirming that school libraries were not active in his days, Rasak (Interview 2) recalls the "the situation was quite the same in all schools at that time". Anil Uppada (Interview 8) joins with the same complaint and remembers that "schools did not give encouragement to develop reading and writing habits during those days but the school helped me to get the books from the library during my high school days. I don't have the memory of reading books prior to that".

Ratheesh (Interview 7) supplements "the school library might have been there but we did not get books. Our learning method too was not inclusive of the development of literary skill in us in those days". Sheeja (Interview 4) too echoes "books were not seen at all in my schools. We heard about school libraries after a long time. Books were not given to us fearing that we might damage them". Sreejith Ariyalloor (Interview 1) goes one step further "textbooks were the only reading material we got. I read only the poems, stories and novels prescribed in the textbooks".

*Learning Objectives.*

The Syllabus for Lower Primary Classes (1-4) drafted in 1962 after the formation of Kerala with a view to overcome the limitations of the then existing education system. The objectives of the syllabus were given as the learner should have:

- The ability to understand the language spoken in a relatively good speed.

- Develop the ability in the student to communicate thoughts/ ideas fluently, clearly, and intelligibly.

- Make the student able to read intelligibly and understand ideas in a written language.

- Enable the student to express his/her ideas clearly and fluently.

- Help the student to be able to appreciate literature.

- Develop an interest to read newspapers, periodicals and literary pieces (p. 18).

Even though this syllabus did not specifically mention what to teach (content), the key objectives that a student should achieve by learning different subjects were very clear. Regarding writing skill, the syllabus offered the following recommendations:

- Importance must be given to experience-based writing

- Help the students to develop an ability to understand sentence structures, paragraphing etc.

- Help the students to properly use punctuation marks like full stops, comams, question marks, exclamation marks etc.

It shows that importance was given to technical aspects of writing. The other features of the Syllabus for Primary Classes (1962) for Malayalam language learning was the following:

- The teacher is at the centre of the language classroom.

- The teacher has to explain the meaning of the text.

- The mode of teaching was by repetition to help students learn it bye-heart.

The document also stressed on the need to help the children become confident by helping them to speak out and help them polish their ability to express and communicate ideas meaningfully. All these made the teacher duty-bound to transact the content in the prescribed textbooks.

It was the Indian Education Commission (1964-66) that recommended National Council of Educational Research and Training (NCERT) to prepare a model syllabus. Following this, Kerala initiated a syllabus preparation in 1968 and the first revised syllabus in the

state came out in 1970-71 for the primary classes, which was based on the ideas of Benjamin S. Bloom. The new syllabus was implemented in 1976. The new syllabus recommended the same educational objectives set by the curriculum of 1962, but in a more precise way. Its main suggestions were to ensure that the students have the following:

- Ability to write letters, words and sentences correctly without mistakes.

- Ability to fill words with letters and sentences with words.

- Ability to write short paragraphs using sentences.

- Ability to write using punctuation marks and suitable words in appropriate order as per the text (*Udhesiadhishtitha bodhanam: Varshika plan, unit plan*, 1970, p. 60).

These also echo the same conclusion that the curriculum stressed on giving importance only to the technical aspect of writing. This curriculum was revised twice since then in 1976 and in 1980 without major changes in its objectives or methods of teaching.

The next revision came in 1990 (The Curriculum for Standards 1-4) following the recommendations of the National Policy on Education (NPE, 1986). The policy put forwarded a socialised perspective of learning the mother tongue. Learning the mother tongue is not only a tool for daily life discourses or a tool for literary initiatives, but also as a carrier of knowledge, the medium of instruction, official language, machinery of skills and also as the stepping stone to the world of literature. It also talks about the main objective of language learning as socialisation. Communication,

literary appreciation, and creation of literature aim at developing a socialised individual (Curriculum: Standard 1-4, 1990).

Then came the Minimum Level of Learning (MLL, 1994). The main objectives of MLL (1994) were to acquire the:

- Ability to listen carefully.

- Ability to communicate meaningfully in different contexts.

- Ability to write rationally and creatively with competency.

- Ability to read carefully and comprehend the meaning.

- Ability to apply language in contexts without grammatical errors (Minimum Level of Learning in primary level, 1995).

### *Nature of Textbooks*

The Syllabus for Lower Primary Classes (1-4) (1981) pointed out that the existing method limited language learning within the textbook, rejecting the natural learning of language.

The textbooks for primary classes underwent changes in 1994 with the introduction of MLL in the light of the recommendations of NPE (1986). MLL set the learning outcomes in the form of competencies and underlined the need for ensuring that the children who go through primary education should attain enough competencies prescribed for each class.

The analysis of the textbooks before 1997 shows that the aim of Malayalam language education was simply to make the students rich with vocabulary. Drilling and repetition were the only method of

teaching. The content of the textbooks was not related to the daily life of the children. Prose lessons were aimed more at knowledge acquisition than to promote literary appreciation (*Bhashavilasini Ancham Pusthakam*). Development of literary appreciation and creative writing were never addressed as learning objectives during this period.

The preface of the *Naveena Malayala Patavali Onnam Pusthakam* (1937) makes it clear that "the chief difficulty has been to find out meaningful words of the highest frequency in the vocabulary of young children and associate them with illustrations representing objects and actions". Teachers were instructed to give the meaning for difficult words printed at the top of the lesson (*Naveena Patavali, Randam pata Pusthakam*, 1937). There were 516 words in the textbook for standard I by Pallath Raman in 1939 (Parameswaran, 2008). All these show that enriching the vocabulary was the objective of Malayalam language learning. Pronunciation and word meaning also were given importance during that time.

The textbook *Naveena Patavali Onnam Pusthakam* (1937) followed visual method (letters taught with the help of pictures). The alphabet was deduced from meaningful words and each letter was given an exercise by providing application in new setting. Instructions for the teachers were focussed on teaching words with illustrations, pronunciation, and drilling of words and alphabets. The first lesson started with teaching of familiar words like *para, pana, thara, thala* etc.
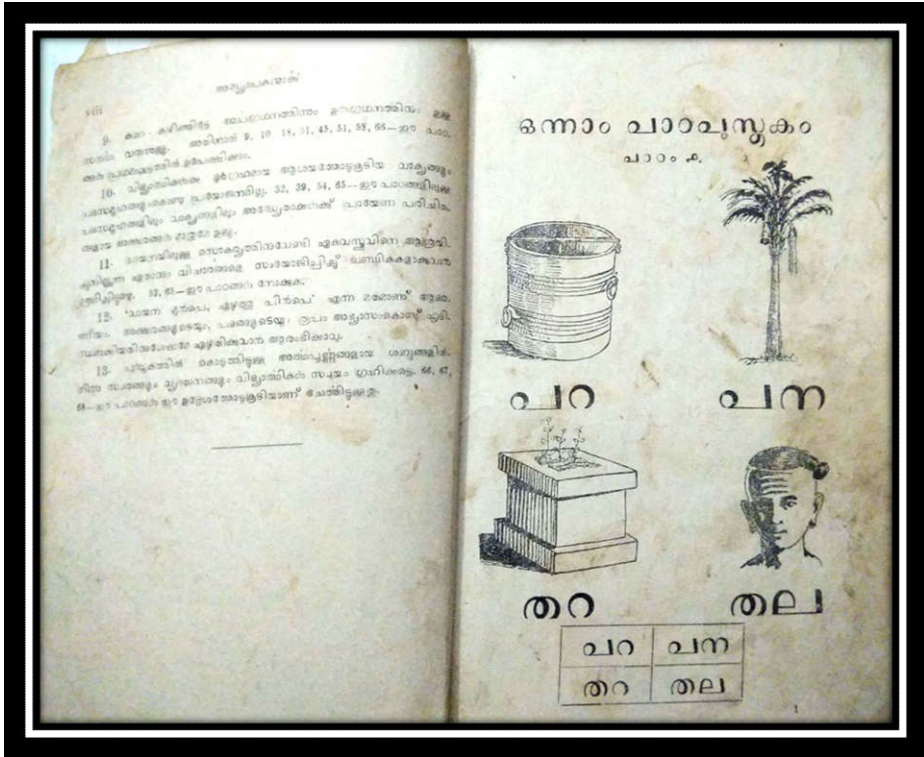
*Figure 4.* Naveena Padavali: Std. I (1937) – Showing Visual Method of Teaching.

The first three lessons were followed by a chapter for repetition. The same pattern is followed after every 4 to 7 chapters. Sentences were familiarised lately only.
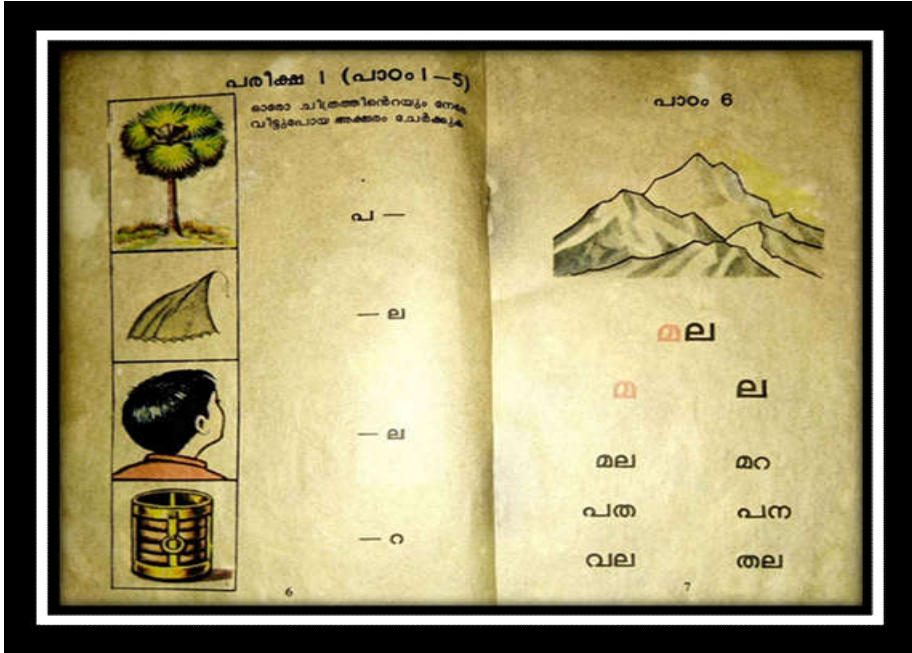
*Figure 5.* Kerala Patavali: Std. 1 (1983) Showing the Nature of Exercises.

In the preface to the *Naveena Malayala Patavali* (1937) for standard 4, the author of the textbook Varghese (p.1) suggests that "reading should always precede writing. Only when the pupils have become thoroughly familiar with the forms of letters and words through drilling they should start with the process of writing. The alphabets, both vowels and consonants should be worked out by the pupils themselves from the meaningful words presented".

Parameswaran (2008) points out that the curriculum (MLL, 1995) of the language teaching for the primary classes did not incorporate the linguistic and psychological theories of language learning. Thus the new curriculum failed to draw from benefits of

developments in linguistic and psychological theories. As a result the then prevalent method of mechanical drilling and repetition continued till 1997.

The teachers were strictly restricted to using only textbooks in the class.  Handbooks (teachers' texts) were not common at that time. Teachers were also asked to read the text and comprehend the meanings conveyed in the lesson before the class time so that she/he can present the subject in a sensible way. The teacher also had to make model reading apart from explaining the meanings of words.

Dictation and copywriting were promoted in the classrooms as teaching started with words followed by sentences. Stress was on teaching word meanings, synonyms, and antonyms which show that enriching the vocabulary was an educational objective. Language learning was considered as a cognitive activity. Textbooks and dictionary were the main learning aids.

### *Learning Methods and Activities.*

Ratheesh (Interview 7) is of the view that "learning method during my school days did not give space for encouraging literary aptitude". Anil Uppada (Interview 8) also agrees with it saying that "education did not promote creative skill in children during those days". Strongly feeling for her loss, Sheeja (Interview 4) says "I used to tell my children that I am jealous of them because they are given freedom and their ideas are valued in the class. We as students had only textbooks for learning and a teacher-centric method of teaching

was followed". Recalling that he studied in an aided school, Sreejith Ariyalloor (Interview 1) remembers that "only the studious or intelligent students were promoted in those days. There was no effort to encourage creativity in children".

There were only exercises to learn word meanings and answers to pre-set questions. Teaching of pronunciation and writing went hand in hand during that time and was given in frequent intervals. Filling the blanks and copy writing were the regular exercises. Children had to tell the words by showing pictures and were given practice in pronouncing the words. Loud reading was considered important in the first two classes, while silent reading was promoted from the third standard onwards. *Kerala Patavali*, Standard 7 (1985) shows the nature of activities given for learning:

Both prose and poem lessons were included in the textbooks of second standard onwards. The content of the prose lessons were based on making pupils knowledgeable than developing literary taste in them. The teachers forced the students to learn poems by rote memorisation, while grammar was taught directly (*Kerala Patavali*: *Standard 7*, 1985):
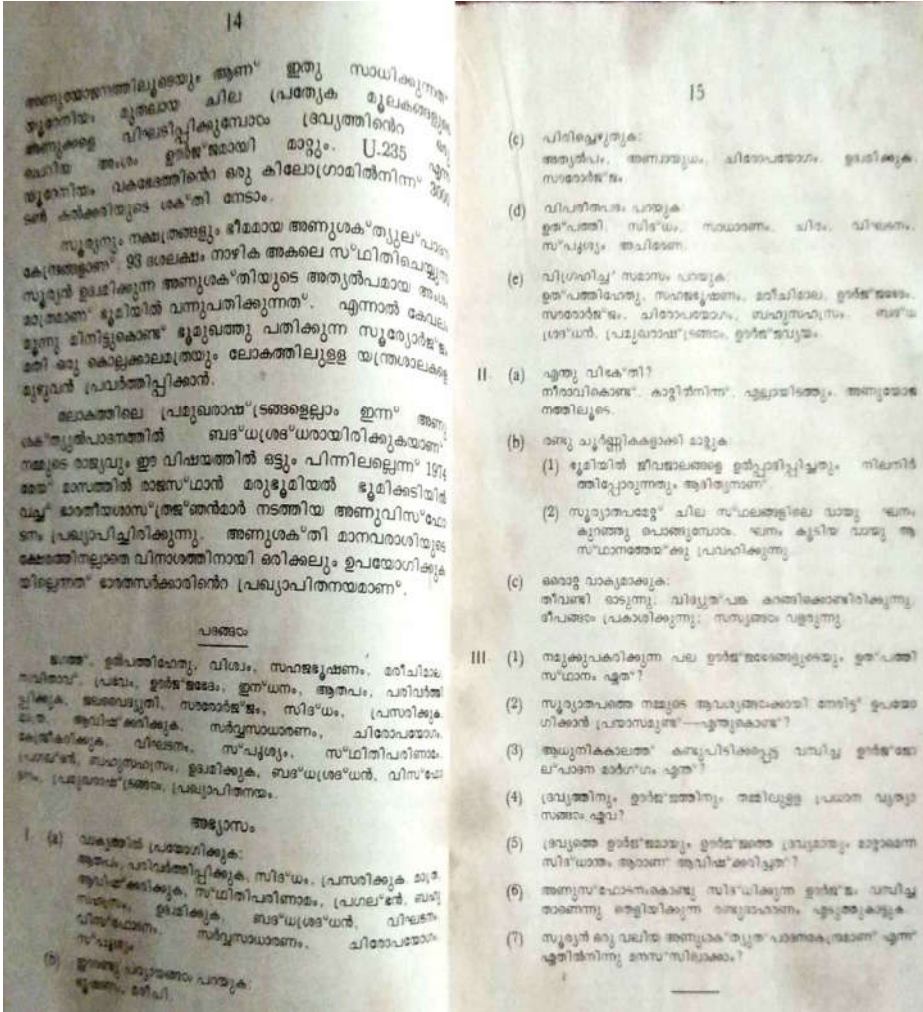
*Figure 6.* Content Based Mechanical Teaching and Learning

The teacher was given the utmost importance in the pre-constructivist period and was considered as a model for his/her students. It was his/her duty to develop the child morally and intellectually perfect. Model reading by the teacher and explanation of difficult words in detail were recommended. The preface of the *Naveena Padavali Onnam Pusthakam* (1937) made it clear that the

teacher was duty bound to get the appropriate words for the illustration given in the textbook from students. Notes to the teachers were given as (*Naveena Patavali Onnam Pusthakam*, 1937, p. 1):

- Asks the pupil what the illustration stands for and elicits appropriate word indicated below.

- Mind can more readily assimilate meaningful ideas and reproduce them with their corresponding symbols in language with greater ease.

- Word should be carefully associated in the mind with its corresponding illustration so that the sight of one might revive the image of the other.

- Repetition and vividness are important factors in the association of ideas. Therefore repeat the words and connect them in the presence of the illustrations whenever necessary.

- The words at the bottom may be allowed to read at the outset with the illustrations in sight but should subsequently be able to read without reference to them at all.

- The mind cannot grasp anything absolutely new. Hence the new matter should always be presented in a familiar setting.

- Each of the new word in the illustrated pages contains only one unfamiliar letter which is put in a familiar situation for the easy grasp of the words with their correct meaning and pronunciation (Varghese, 1937).

The teacher was directed to follow the following instructions in higher classes. In *Naveena Patavali Naalam pusthakam* (1937), Varghese gives that:

- The teacher should first narrate the subject matter of each lesson in his own words in a vivid and interesting manner.

- He should draw attention of the pupils to the main details given in the illustrations and impress them with the facts by a series of questions bearing on the picture.

- The enunciation of the compound and puzzling letters, if any, and the correct pronunciation of difficult words should be given with as much distinctness as possible.

- He should give a model reading in an expressive manner with the necessary pauses at the proper places.

- The meaning of the difficult words printed at the top should be well explained.

- Before the teacher finally proceeds with the lesson proper he should give one more reading so as to prepare the pupils for the study of the subject matter.

- The moral of the stories should be left to be drawn by the pupils themselves and not taught by the teachers.

*Evaluation.*

Examination based on rote memorisation was the most prevalent method of evaluation. The evaluation for standard 1 as given in *Kerala patavali* (1983) is as follows:
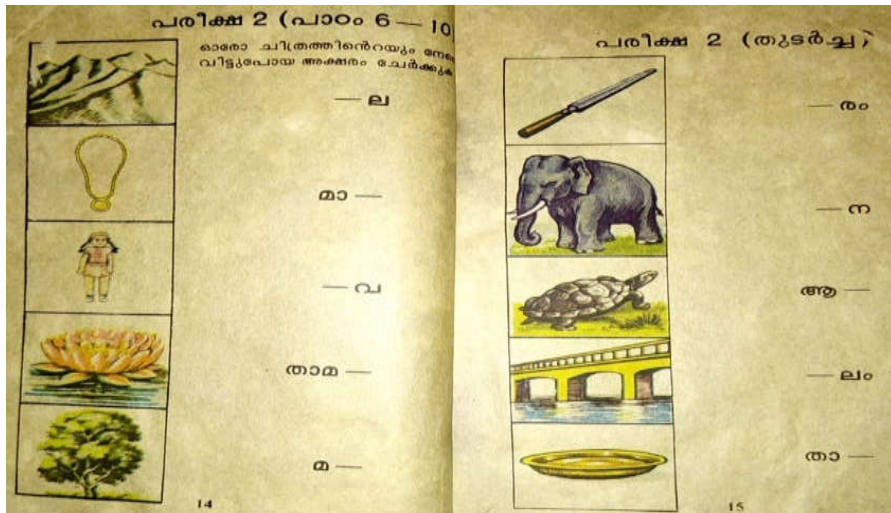


*Figure 7.* The Nature of Examination Recommended for Standard 1.

**Theme 3: Other Factors.**

Some writers have noted that macro-social environment of the child can stir creative thoughts through cultural activities, role models, writing competitions and artistic exhibitions among others.

*Presence of Role Models in the Society*

Ettan Sukapuram, a poet recalls how he has benefitted from his association with noted writers and how this has helped him to evolve as a writer. "I had the habit of visiting V. T. Bhattathirippad's (a renowned writer in Kerala) home when I was young. Writers were his routine visitors. I liked to spent time at his home when his friends

(writers) gathered there for discussions" (Interview 5). Malayath Appunni's words also admit this and he recalls how his association with some prominent writers like Kakkad and Akkitham (famous poets in Kerala) has influenced his writings.

He says: "I was interested in literature and got associated with the Calicut radio station after school education. N. N. Kakkad and Akkitham were there and they helped me to improve my writing. They also gave me a platform to recite my poems on air. I also started writing light songs because of the inspiration got from them" (Interview 6). On the other hand Rasak credits his success to influence and inspiration he has gained from role models in the society. "I consider Vaikkam Muhammed Basheer (famous novelist in Kerala) as my teacher in writing. I met him and spent time with him. He inspired me to write" (Interview 2).

### *Public Libraries, Cultural Clubs and Other Agencies*

Majority of writers, excluding women writers admit how reading habit from childhood has moulded them as writers and the crucial role of public libraries in this. "I used to read at home. It was further furnished by the public libraries in the locality," says Zakhariya (2014). He adds, "I was an avid reader, thanks to the easy availability of books at home". For Ettan Sukapuram, "during that time there were no books to read at home. But there was a club named Sukapuram Recreation club right from my childhood. There was a library too. I also participated in the cultural activities of the club and led the club as the president for 18 years" (Interview 5).

Sreedharan too shares the same kind of experience during his childhood. He says "there were no books at home. But I frequently visit the library and the reading room run by Young Men's Club on the way to school. It was the public lamp in our village. The club used to conduct cultural programmes apart from having plenty of books and magazines" (Interview 3). Malayath Appunni talks about the integral role that libraries play in developing literary skills and moulding writers. He says, "libraries can bring up writers. Writers and a particular culture develop around a library because of the presence of easy availability of books. There was a library at Tirur, 8 km off my home and I had membership there. On holidays and weekends I used to walk to the library to take books home and to read periodicals" (Interview 6). He goes onto name his favourite writers and how they enriched his own language and literary diction, "I used to read poems. I read immensely the poems of Changampuzha, ONV, G. Shankara Kurup, Vyloppilli (famous poets in Kerala) and that enriched my vocabulary and a form of poem was evolved within me. Then I started to write poems" (Interview 6).

Sreejith Ariyalloor says "I wrote poems and stories for the first time after my school days. There were many clubs in our locality. I used to participate in their many cultural events. I feel that such clubs deeply influence the creative life of a person. I was a regular at the club's *Keralothsavam* (Arts festival) and used to participate in poem and story writing competitions. Since I was getting most of the prizes in writing competitions, my friends advised me to think seriously about writing. And that was when I realised the spark within me to

write. And I fully credit the club for moulding me as a writer" (Interview 1). Opining public libraries play a significant role in developing reading habit and literary aptitude in children, Anil Uppada admits that "library has influenced me in developing the reader and writer in me. I got books from there and they chiselled my reading habit. The library used to have film shows for the public and I rarely missed one. Since I had a membership, and was a regular, this led to the formation of a friends' circle among the members" (Interview 8).

Ratheesh talks about the importance of cultural clubs. "There was a club called Kala Arts & Sports Club during my childhood. My elder brother was its secretary. They published handwritten magazines bi-annually. They collected poems and stories from people around the club. Since there was no photostating then in our village, we had to copy the poems and short stories onto three or four notebooks in good handwriting to be circulated among the members, where they could keep it for a week. These handwritten magazines ignited my interest in reading and I think my interest in literature was also ignited by them. The magazine did not have a long run after the 1990s" (Interview 7). He adds that "my relationship with literature almost ended when the Kala Arts & Sports Club was shuttered. But soon we formed another library, *Yuvadhara grameena vayanasala* with friends" (Interview 7).

Sheeja, while talking about her childhood days, recalls "I was an active member of *Balasangham*. There was Eureka Balavedi (cultural

group of students run by Kerala Sasthra Sahithya Parishath) in my school, the Kannamangalam UP School. Our Radhakrishnan Mash introduced us to Eureka and organised many programmes under *Balavedi* (a cultural organisation of students in Kerala) on saturday and sunday and staged our first drama when we were in the upper primary classes" (Interview 4).

### *Participation in workshops, literary festivals, literary camps etc.*

All the writers opined that participation in workshops, literary fests and camps helped them in developing their writing skill. Malayath Appunni says that participation in literary workshops and poets' gatherings has helped him develop his writing skill. "Even if they did not teach me how to write a poem they helped me expand my knowledge about what is poetry, what is world poetry, how to edit and refine a poem etc. During my school days, I participated in many poetry camps and workshops organised in nearby Vatakara, Kannur and Pattambi" (Interview 6). Recalling his first camp from where he drew in the essence of poetry writing and the initial stimulus, he says "a poetry camp was organised by the *Kerala Sahitya Samiti* in Kannur with the objective of identifying 50 budding writers and I got selected into the camp, which directed by N.V Krishnavarrier and had Olappamanna, Vayalar, G. Sankarakurup and P. Kunhiraman Nair (well known poets in Kerala) among others as the camp leaders. They offered suggestions on how to write better poems and also corrected our poems. G. Shankarakurup (famous poet in

Kerala) appreciated my poems and wanted to publish them in his magazine. Publication of that poem increased my confidence. Then I started to send poems to popular weeklies and magazines like *Chandrika, Mathrubhumi, Janayugam* etc. The All-India Radio began to air my children's stories and light songs continuously, that is how I became children's writer" (Interview 6).

He continues "I was interested in poetry right from my childhood and used to attend poets' gatherings during my school days. The Thunchan Memorial used to conduct poets' meeting every year and I was a frequent visitor there. Many poets from various places gathered there. I was also a regular at the poets' meets organised as part of the *Thirunavaya sarvodaya mela* where I got the opportunity to hear poems. And when I became a member of the *Kerala Sahityasamiti*, we used to conduct week long camps for writers every year" (Interview 6).

Ettan Sukapuram recalls his interest in literary camps and how he benefitted from them. "I was interested in literary camps even during my early ages and started to participate in poetry camps which increased my curiosity and passion to write poems. Initially I used to write poems based on the nature of those camps. The inspiration that I received from such camps after reciting my poems was of immense value in developing the writer in me. Only because of that stimulus I could publish a poetry book. There were also many cultural clubs organising poetry camps in and around my area such as the *Idassery Sahityavedi, Vallathol Smarakavedi*, etc" (Interview 5). Sreedharan also

admits to participating in many literary workshops and camps which have really helped him to improve the writing. "There was a trust named N. V. Krishna Varier, run by some college teachers and used to conduct poetry camps every year to find out new writers and to nourish them during the first week of May. If they identified the spark in any one of us they help us to light it. It was M. N. Palooru whom I met during the camp helped me to write poems," he reminisces (Interview 5).

"Attending workshops and literary camps have really benefitted me in refining my writing" says Ratheesh, adding "I have participated in many literary camps, especially poetry camps. I was an activist of *Mathrubhumi study circle* which was a cultural organisation of the youth in 1990s and used to conduct state-level literary camps every year. I used to participate in their camps in early stage of my writing and would present my poems. For us this was an opportunity to hear from the famous writers and a platform to interact with them and discuss poetry" (Interview 7). Sheeja says that "I have participated in many workshops conducted by Eureka. The first one was in 2002 conducted at Peruvannamuzhi and they used to conduct two camps in a year. The Eureka workshops and camps were different from those conducted by others. Instead of conducting classes by experts, the Eureka camps allowed the participants to present their works and create discussion around them.  It has helped me in evaluating my own poems and to write more. I have also participated in workshops conducted by the *Kerala Bala sahitya Institute* which also motivated me to writing poems" (Interview 4).

Sreejith Ariyalloor remembers how various camps have helped him grow as a writer. "I attended the literary camp organised by the *Kerala Sahitya Academy* in Vadakara in 2002. That camp helped me in understanding literature in general as all the well-known writers gave us classes. This inspired me to focus seriously in writing. I am really indebted to that camp for making me what I am now". He supplements, "I have participated in many camps between 2002 and 2010 in every nook and corner of the state. I have also participated in the camp conducted by the Falke Film Society, the *Manjeri Sahrudaya Samskarika Sangham, Ayanam Samskarika vedi, Ankanam Samskarikavedi, NV Krishna Varier Smaraka Trust,* and the camps at *Thunchanparambu* etc" (Interview 1).

### *Influence of peers or friends' circle.*

Anil Uppada admits that he had no desire to be a writer. "I had no desire to become a writer. I was a good reader. I had the habit of extensive reading right from my school days. I also had many friends who were also good readers. This led me to be closely associated with the public library in my village. Then we had a friends' reading circle where we used to discuss the books we read. We used to gather at the library in the evenings and we talked about books and politics. Once I wrote a story and showed it to my friends who appreciated it, so I decided to send it for publication to magazines" (Interview 8).

The habit of letter writing is also identified as influencing writing habit. Ratheesh says "nobody has encouraged me in writing in

the initial stages. My friends started to encourage me in later period. My first poem sent to children's page in Mathrubhumi which was rejected and returned. But what I got was not my poem but a story written by another person from Karamana. I sent it to his address. We developed a friendship and I wrote a poem or letter every time I receive his letter. This habit of sending letters continued for a decade. This became a compulsion on me to write something. The habit of letter writing helped me in writing poems also" (Interview 7). For Sreedharan, "after the degree I left for Bangalore to work in a school as a teacher. I used to write letters during those days. It was in the form of poems. My friends appreciated it. This practice leads me to the realisation that I can write poems well and I decided to continue it" (Interview 3).

Malayath Appunni shares "My life was revolving around writers. I didn't have education after the school and then I went to Calicut where I earned my livelihood by writing poems for magazines and light songs for the radio in the initial years. My life became associated with writers. Thereby I got opportunity to familiarise and interact with writers. I got opportunity to present my poems in different venues at Calicut in evenings. I attended poets' meets along with Sreedharanunni and NN Kakkad (writers in Kerala) conducted as part of annual celebrations at the school". He adds, "As a member of the *Kerala Sahitya Samiti*, I got the opportunity to socialise with eminent writers during this period, as their camps were of the duration of four to five days every year. I could maintain that

relationship with writers. I feel that my association with writers in the early years have influenced my development as a poet" (Interview 6).

### *Conclusion of the Analysis of Objective I.*

These interviews with a varied set of writers clearly and copiously establish that familial, school and some other factors have moulded their lives as influential men and women of letters, and while familial and societal factors played a significant role in many of them, schooling did little to kindle literary creativity in them.

The education that existed in Kerala before the formation of the state in 1956 was designed after the British education system. There were no curriculum frameworks during the pre-Independence period other than syllabi and textbooks to document the nature of Malayalam language learning.   A panel was set up in 1962 to draft a syllabus for primary education, six years after the formation of the state (Syllabus for Primary Classes 1-4 (1962). Then NCERT was established in 1961 to make qualitative changes in school education via conducting research and developing curriculum frameworks. It is the highest authority in the realm of education, tasked with the mandate to make and revise the curricula and the syllabi at the national level.

The first revision of the syllabi for lower primary classes1- 4 (1962) took place in the state in 1970-71 and implemented in 1976. Syllabus was revised again in 1981 without major changes in its objectives or methods of teaching. A curriculum was formed in 1990

(curriculum, 1-4, 1990) and the next revision happened in 1994 with the introduction of Minimum Level of Learning (MLL, 1994), recommended by the National Policy on Education in 1986.

The teacher-centred method was followed in the classrooms as the students were assumed to be passive listeners and thus they had no scope for group activities and independent writing. The nature of exercises was focussed on learning meaning and questions and answers.

The detailed analysis of the textbooks of Malayalam language education during the pre-constructivist curriculum period was also conducted. The analysis shows there was no direction towards help ignite literary creativity in the children among the many objectives of the curriculum. The features of the textbooks also show that they were focussed on learning words, pronunciation and writing alphabets and teachers were directed to clearly explain the meaning of words and pronounce the letters clearly. Moreover there was too much dependence on rote method and regular revisions including all the words learnt in previous chapters. Textbooks were the only teaching tools for teachers and not a self-learning material for students and they were loaded with content, which had almost nothing to do with the daily life of the students.

These books never addressed the issue of developing reading habit, appreciating the arts and literature and also active learning among the children. In spite of the ability to communicate in their mother tongue, the children were destined to learn the language

mechanically as questions and answers. They were never given the proper opportunity to use the language meaningfully in different contexts and to express their own ideas. The curriculum never addressed the need of developing literary creativity among students and teachers were never given training or supplementary materials to support learning during that time.

Even though there were some positive measures, especially after the recommendations of the NPE (1986) towards developing handbooks and training  materials for teachers, it was not made available to the teachers regularly and systematically as a structured system on one hand, and on the other the training also was not directly related with classroom practices (Parameswaran, 2008). In conclusion it can easily be surmised among the factors that contributes to the development of literary creativity, school system plays an insignificant role compared to other factors.

**Analysis of Objective 2.**

To explore the programmes introduced in the constructivist curriculum period concerned with the Malayalam language education that aims the development of literary creativity among the primary school children.

The second objective of the study is exploring the programmes introduced at primary classes during the constructivist curriculum period for Malayalam language education. The constructivist curriculum was the major change introduced by DPEP and SSA for

improving school education. It was through these programmes the state received funds for training, resources and academic support for effectively implementing the constructivist curriculum. Various programmes were introduced in the state to attain the learning objectives prescribed for Malayalam language education during this period. The major change happened in the objective of language education was setting the development of literary creativity as the primary objective of learning Malayalam (Primary Education Curriculum, 1997). Therefore the programmes proposed for Malayalam language learning would help the development of literary creativity also. This forms the second objective of the study, which was to explore the programmes introduced in the constructivist curriculum period for Malayalam language education in primary schools.

The data for Objective II is derived from the following Research Questions.

1. What are the trainings, workshops, and academic as well as resource supports given to teachers and students at the state, district, block, cluster, and panchayat levels related to Malayalam language learning with the objective of developing literary creativity in the primary schools?

2. What are the trainings, workshops, and academic as well as resource supports received by teachers of Malayalam language education in the primary classes at the district, block, cluster, and panchayat levels?

3. What are the trainings, workshops, and academic as well as resource supports received by the students of Malayalam language education in the primary classes at the district, block, cluster, and panchayat levels?

4. What are the programmes and practices conducted in the classroom for promoting literary creativity among the primary school children?

**Data Sources of Objective 2.**

The results for the second objective are derived from interviews and document analysis. They are as follows:

- Semi-structured interview with DIET faculty members.

- Semi-structured interview with the representative members of Malappuram in the curriculum development committee.

- Semi-structured interview with the representative members of Malappuram in the textbook committee.

-  Semi-structured interview with SRG and DRG members.

- Semi-structured interview with the DPO and BPO.

- Semi-structured interview with BRC trainers.

- Document analysis: Primary and secondary sources of data regarding the programmes of DPEP and SSA conducted at state, district, block and panchayat levels. Apart from that there are also data from various documentation reports, study reports, resource materials, and related publications.

The rich data gathered from varied sources are presented under three major themes and their respective sub-themes, as follows:

Theme I. Curriculum, its Recommendations and Implementation

- State level bodies, their programmes and implementation
- District level bodies, their programmes and implementation
- Block level bodies their programmes and implementation
- Panchayat level bodies their programmes and implementation

Theme II. Changes in Language Learning

- Learning objectives
- Teaching learning activities
- Changes in classroom culture and evaluation

Theme III. Changes in School Culture

- Programmes for promoting reading and writing
- school support

**Theme I. Curriculum, its Recommendations and Implementation.**

The NCERT, established in the 1960s, is tasked with curriculum development at the national level, while the SCERT was established in Kerala in 1994 by restructuring State Institute of Education (SIE) as an apex body to frame and implement the state curriculum. Textbook revision was the main curriculum reform that took place in Kerala since the formation of the state in 1956, at the primary level. The NPE (1986) highlighted the importance of the primary education and executed many innovative programmes to ensure its high quality. To this end, the NPE has stressed on continuous training for teachers and has also suggested formation of a permanent institute for giving training at the district level. As a result, each district has begun to establish DIETs in 1990s which has since been functioning as the apex body for imparting training to teachers. The Malappuram district DIET has been functional since 1992 and has been on the forefront to improve the educational status of the all schools in the district.

The first curriculum change began in 1997 since the formation of SCERT in 1994 and the formation of DIETs in each district in 1990s. The textbooks, learning objectives, learning method and evaluation, forcing a radical change not only in the curriculum but also structurally in the functioning of the education system. The constructivist curriculum followed by the DPEP and SSA has made system-level changes for its implementation, monitoring and evaluation.
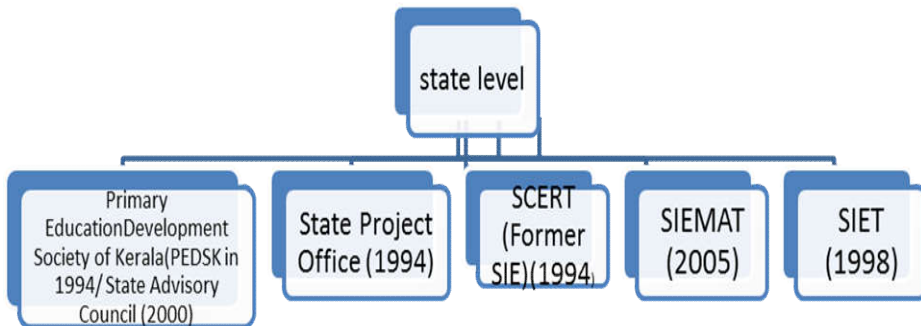
*Figure 8.* Establishment of Structural Units for Implementation of Curriculum at State Level

There were Primary Education Development Society of Kerala (PEDSK, 1994) and State Project Office and SCERT during DPEP period for implementation, but gradually the system developed with the establishment of SIET and SIEMAT at state level in 1998 and 2005 respectively.
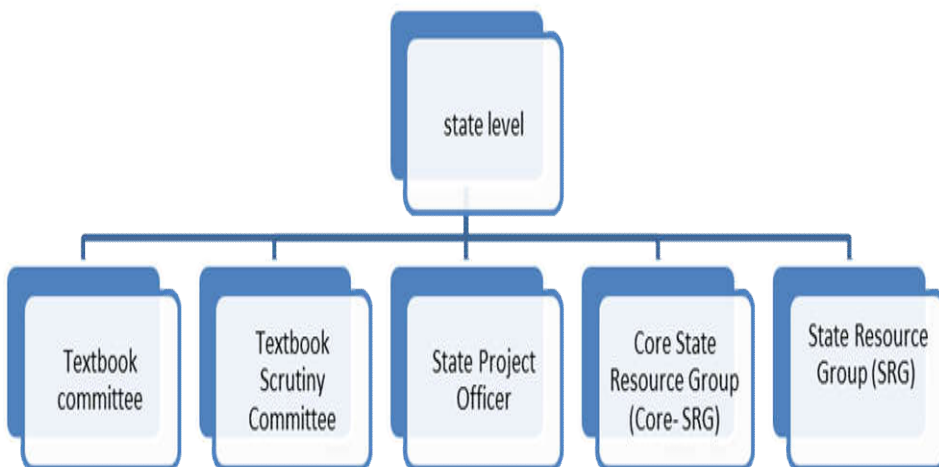


*Figure 9.* Establishment of Functional Units of Implementation of Curriculum at State Level.

DIET, DPO, BRC/URC and CRC and PEC are entrusted with implementation duties in the district with the support of functional units such as the DIET faculty, DRG, DPOs, BPOs, and the BRC trainers at base level for effective implementation and functioning.

The SCERT, headquartered in Thiruvananthapuram acts as the policy making body and its recommendations are implemented through the DIETs and other institutions. The DIETs regularly conduct pre-service and in-service teacher-training, research, academic support to BRCs and CRCs and also develop resource materials for teachers at district levels. They also execute community-school linkage programmes apart from imparting training to Head Masters/ Mistresses (HMs), Assistant Educational Officers (AEOs), and also for parents.

There are 14 BRCs and a URC under the SSA in the district and is headquartered in Malappuram. BRC consists of 10 to 15 CRCs in a block. Each BRC is under the supervision of a DIET faculty as academic co-ordinator and a Block Programme Officer (BPO). There are trainers and resource persons (RPs) for providing academic support, in-service training, and follow-up workshops and meetings for the teachers. They are selected for one-year period and renew the tenure if interested.  They also monitor school activities and provide On-Site Support (OSS) on a regular basis to all the blocks in a district.

In effect, the BRCs are an open platform for teachers for peer learning and sharing of good practices. BPOs and trainers are teachers on deputation. They are usually teachers with five or more years into

service on deputation. Some trainers are protected teachers from un-aided schools. Then there are the Cluster Resource Centres (CRCs) under each BRC. The CRCs work as centres of teacher empowerment by providing them with opportunities to share their experiences and innovative practices in their teaching learning processes apart from planning innovative programmes for the schools under them. Each CRC consists of some nearby schools and provides opportunity for teachers to share their experiences. Then there are the Panchayat Education Council (PEC) formed in every panchayat following the introduction of the DPEP. These bodies are entrusted with the responsiblities of meeting the educational needs of the schools under their watch.

### State-level bodies, their programmes and implementation.

The education department takes the key role in implementing the education policies and reforms with the support of the SCERT, SIEMAT, and SIET. They develop the curriculum, textbooks, handbooks, and other supplementary materials for all the stakeholders—the teachers, the parents, and the students. They prepare modules and give training, monitor it and evaluate its progress.

#### Curriculum development and revisions.

An analysis of the curriculum documents and study reports show that the major paradigm changes in primary education, especially in the LP level began in 1997 when the constructivist curriculum (Primary Education Curriculum, 1997) was introduced in

the state with DPEP. It was introduced to improve the quality of education in select districts to begin with and then extended to the entire state, inaugurating a new wave in the history of primary education in Kerala. It was new in every sense as it has made radical changes in every sphere of education ranging from appearance of the textbooks and their content, learning objectives and activities, teacher behaviour, position of the teacher, teaching methods, learning environment, objectives, and evaluation (Ramesan, 2000). Following the LP level textbook changes, by the year 2000 the textbooks for UP levels also reformed following the curriculum change.

A curriculum framework for Kerala was drafted in 2007 named Kerala Curriculum Framework (KCF, 2007) following the recommendations of the National Curriculum Framework (NCF, 2005. The NCF-2005 recommends that "education must provide the means and opportunities to enhance the child's creative expression and the capacity for aesthetic appreciation" (p. 11). It adds "literature can also be a spur to children's own creativity. After hearing a story, poem or song, children can be encouraged to write something of their own. They can also be encouraged to integrate various forms of creative expression (p. 38). What is stated in the NCF (2005) is accentuated by the recommendations of the KCF (2007) which says "It is crucial to give scope for development of creativity in all subjects and opportunity for self-expression at the primary level (p. 32). The KCF (2007) claims that "the learner has the ability to acquire even the complex processes and it is essential to provide them opportunities to engage in such processes" (p. 41).

It is clear from these that both the documents made recommendations to improve the quality of school education. The KCF (2007) notes that the process- oriented curriculum based on the principles of social constructivism, linguistics and neuro-psychology helps create a favourable environment for the effective learning of language. Two years later in 2009, the handbooks and textbooks have undergone revisions. Based on the report of the Asis Committee in 2012 that the existing textbooks lack in content knowledge, not capable to develop skill in writing letters and words, and teachers face difficulty in preparing teaching manuals by following the micro-processes of learning; the school curriculum was again revised in 2013 and following that the textbooks of classes I, III, V & VII were also revised in 2014 and for the Classes of II, IV & VI in 2015.

Even after the curriculum revision, the method of language learning could not get away from activity-oriented classrooms giving importance to the development of literary creativity in children. "The objectives of language learning were identified as development of creativity, aesthetic skill, and increase the knowledge of culture and arts (KCF, 2013, p. 6). The curriculum revisions in the state since 1997 show that they were based on the principles of constructivist curriculum and therefore classrooms were activity-oriented and development of literary creativity was one of its major objectives.

According to the curriculum committee member, Dr. Parameswaran, "the constructivist curriculum is followed since 1997 in the state. When it was first introduced teachers were directly presented the activity-oriented textbooks without giving any theoretical knowledge. Now theory and practice are somewhat

integrated. Teachers are given theoretical knowledge as well. Everything has become process-oriented". Talking about the development and implementation of the curriculum, he notes that the "DIET faculty members are involved in the curriculum formation committee. They are entrusted with the duty of resources of SCERT. SCERT forms a curriculum framework at state level by making some amendments based on state policy in the national curriculum recommendations. The curriculum framework committee is a group of higher officials. The first step in curriculum formation is the preparation of position papers for each subject. It is followed by curriculum framework, and development of textbooks and handbooks". He goes on to note that "the position paper of a subject is the same for pre-primary to higher secondary education".

   *Textbook Development and Revisions.*

   The Primary Education Curriculum (1997) recommends that the textbook must be developed with the assistance of experts and teachers who have field experience, competence and imagination. An analysis of curriculum revisions in Kerala shows that development of literary creativity was identified as an important objective of language education. That shift in the objective along with the development of basic language skills demanded many changes in classroom activities and the role of teacher. Following the changes in the curriculum, textbooks also underwent changes. Textbooks named *Poothiri* for classes I & II and *Kingini* for III & IV were developed in 1997 and the handbooks in 1998. The process of textbook making for the first two standards is described as (*Poothiri, Adhyapakasahayi*: Standard I (1998, p. 172) following:

- Listing out all the familiar words of children in this age and selects the repeated words.

- Identifying the repeated letters in these words.

- Selection of words that use the identified letters which are also interesting and familiar to the children.

- Formation of poems and stories using words which are interesting and expressive.

- Ensuring the spiralling of newly-learned letters in the forthcoming chapters in new words.

- Formation of new texts to ensure learning using those learned and familiarised letters and words.

- Ensuring the learning of all letters using the same method by the time they complete the second standard.

A textbook committee member, Ajmal says that "the committee is a mixed group composed of those who participated in curriculum committee group, theoreticians, implementation officer, BRC trainers, and teachers".

Textbooks were developed in 1997 named *Poothiri* and *Kingini.* The textbook *Poothiri* for Standard I (1997) begins with the activity *Kadhaparayam* (Let's tell a story). The chapter is illustrated with pictures of many animals. Many creative activities are given in it based on the instruction given in the handbook. For example:

- Telling the names of the animals that the teacher thinks suitable by giving the features of these animals and asking the children to guess their names and say them.

- Asking the children to name the animals in the picture and also asking them whether they can make the sound of those animals either in group or alone?

- The teacher shows the picture of a snake and a frog and then asks the children whether they can guess what are they talking about or understand the dialogue between the animals.

- Asking the children whether they can tell a story based on the animals in the picture without omitting any of them.

- Checking with the students whether they can draw the picture of any of the animals shown to them.

- Asking the children to colour the animals.

*Handbook Development and Revisions.*

Following the changes in the curriculum and textbooks, the handbooks were developed for teachers in 1998 and distributed freely to them. The handbooks offered the following tips:

- Details of the general approach to the curriculum and the learning theories.

- Approach to language learning in particular.

- Syllabus grid of all the units.

- The issue theme, sub-themes and the learning objective of each lesson.

- Many units are included in a lesson dealing with the same issue theme.

- Units are divided into modules and activities are given for each module.

- The list of learning aids to be kept, reference materials, and evaluation criteria.

- Annexure is not at the end of the chapter but in the module itself.

- Details of each module in a unit (Handbook, 2009).

Handbooks are an important supplementary material provided to the teachers. The handbook is prepared for teachers to plan activities according to the curriculum. *Poothiri, Adhyapakasahayi*-Standard I (1998) gives a detailed account of the nature of children, learning process, teachers' role, instruction for preparing the teaching manual, and the scope of using local text etc. The book also shows activities for promoting literary appreciation by creating venue for telling and hearing many stories in groups:
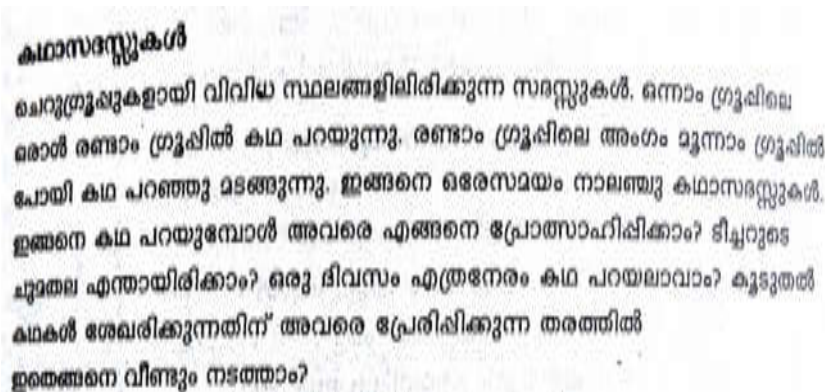


*Figure 10.* Developing Literary Appreciation in Groups.

The new method demands much planning by the teachers. *Poothiri: Adhyapakasahayi-* Standard I (1998) marks the shift from lesson planning to teaching manual. Teaching manual is given as a growing text with three parts record. The first part is about personal bio-data, student conceptions, concept about teaching etc; the second part is a collection of stories, poems, riddles etc; and the third part is the daily planning of activities for facilitating learning (see Appendix 17).

The handbook for Standard IV (2009) gives the details of the new approach to language learning based on the theories of social constructivism, the whole language approach, the Gestalt theories, psychology of child development and humanistic philosophy. The approach to language learning is given clearly in this book (See Appendix 18). The list of books to be kept in the class library and the reference books for each lesson is also given in the *Adhyapakasahayi*: Malayalam Standard VI (2005):

An example of the story writing activity given in *Poothiri 1, Adhyapakasahayi* (1997, P. 56) as follows:

- Teacher begins the lesson by telling a story based on the picture.
- Let the students tell about the elephant and the tortoise in their own words.
- Let the children act how they are coming to the school.
- Let the kids draw the pictures of the elephant and the tortoise.

Through these activities, the teacher tries to develop an interest in learning in each child. At the same time, he/she allows the children to read the story through pictures.

Learning objectives were schematised during constructivist period in the order of language skills as listening, speaking, reading, writing, and finally creative expression. Each lesson carried the objective of creative expression at its highest level. Therefore, learning activities are designed in such a way that they promote the development of creative expression in the children. Also, the teachers followed the whole language approach in the classrooms. Development of discourses is the result of language learning. The discourses to be learned by the LP and UP students are summarised in the handbook for the class VII (Handbook of Standard VII, 2000, p. 6).

The activities suggested for L P classes were writing diary, news paper report, give heading, develop poem by adding more lines, write eye witness report, recite poem rhythemically, write dialogues, dramatization, and writing poems and stories for wall agazines.

Activities for the upper primary classes were writing stories and poems independently, *Kadhapathra niroopanam* (character criticism), interview, cartoons, poem appreciation, short essays,  letter writing, description, experience notes, choreography of a poem, autobiography, conversion of autobiography into biography, report writing, conversion of story to *Kadhaprasangam* (Story telling performance), conversion of story to drama, writing dialogues for drama and short films, writing opinion notes, eyewitness reports  etc.

It was also recommended to give pre-reading and pre-writing activities for students in LP classes based on picture reading and by drawing pictures.
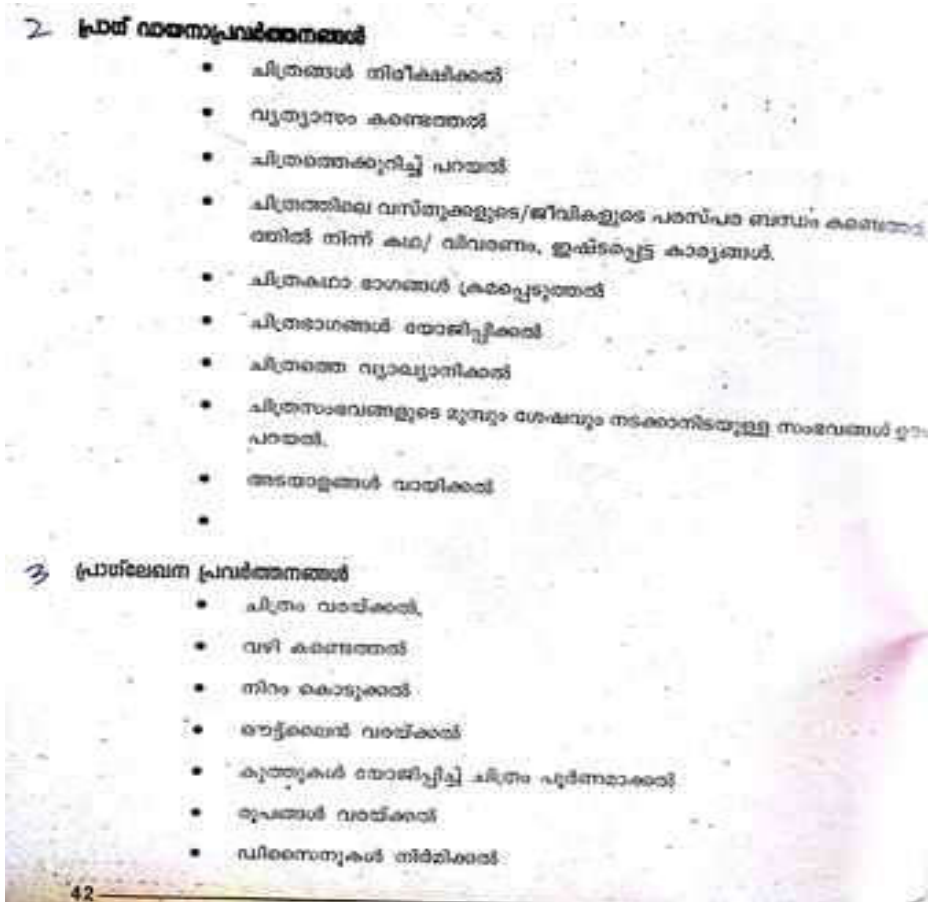
*Figure 11.*  Exposure to Pre-reading and Pre-writing Activities

The *Adhyapakasahayi* for Standard IV (2005, p. 21) gives the list of discourses to be introduced for a fourth standard student:
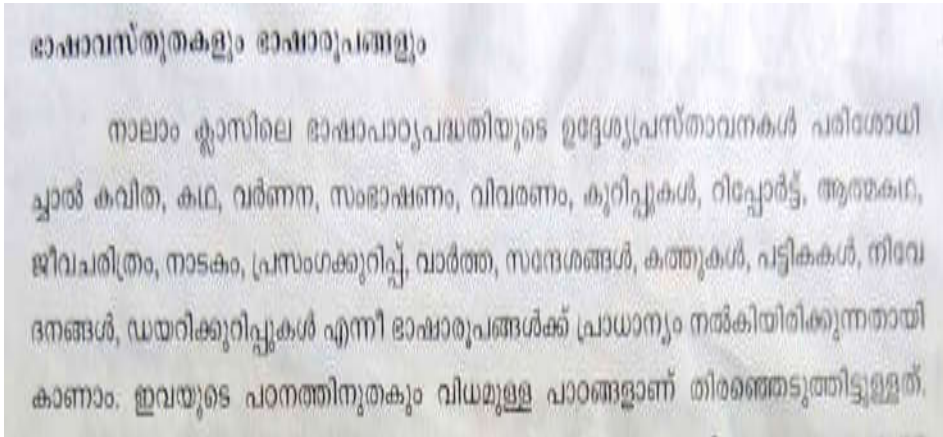
ഭാഷാവസ്തുതകളും ഭാഷാരൂപങ്ങളും

നാലാം ക്ലാസിലെ ഭാഷാപാഠ്യപദ്ധതിയുടെ ഉദ്ദേശ്യപ്രസ്താവനകൾ പരിശോധി ച്ചാൽ കവിത, കഥ, വർണന, സംഭാഷണം, വിവരണം, കുറിപ്പുകൾ, റിപ്പോർട്ട്, ആത്മകഥ, ജീവചരിത്രം, നാടകം, പ്രസംഗക്കുറിപ്പ്, വാർത്ത, സന്ദേശങ്ങൾ, കത്തുകൾ, പട്ടികകൾ, നിവേ ദനങ്ങൾ, ഡയറിക്കുറിപ്പുകൾ എന്നീ ഭാഷാരൂപങ്ങൾക്ക് പ്രാധാന്യം നൽകിയിരിക്കുന്നതായി കാണാം. ഇവയുടെ പഠനത്തിനുതകും വിധമുള്ള പാഠങ്ങളാണ് തിരഞ്ഞെടുത്തിട്ടുള്ളത്.

*Figure 12.* Discourses to be introduced for a Fourth Standard Student.

The objectives set as curricular statements for the fourth standard given in *Adhyapakasahayi,* class IV, 2005 (p. 21) (see Appendix 19) shows that all of them were aimed at developing the literary creativity among students other than mugging up word meanings or the content. The same tendency was visible in the curricular statements for class VII (Handbook, Standard VII, 2000, p. 22).

The Malayalam handbook for the teachers of standard V (1998) details how to develop creative writing talent in children of the upper primary classes through various opportunities. It is given as:

- Opportunity to hear many poems and to enjoy it by singing rhythemically in different contexts.

- Opportunity to listen, read and enjoy many stories.

- Opportunity to write stories and poems and to experience the joy of group reading.

- Opportunity to prepare hand written magazines, story books, poem books and to present it in class.



സർഗാത്മക രചനകളെ സമീപിക്കുമ്പോൾ.

പാഠപുസ്തകത്തിലെ കഥകളും, കവിതകളും പഠിക്കുന്നതിലൂടെ കുട്ടിയിലെ സ്വാർഗാത്മകതയും ആസ്വാദനശേഷിയും വളരേണ്ടതുണ്ട്. കവിതകൾ ഉചിതമായ ഈണത്തിൽ ചൊല്ലാനും, ചൊല്ലിക്കേൾക്കാനും അവർക്ക് അവസരമുണ്ടാകണം. ഭാവസ്ഫുരണത്തോടെ കഥകൾ വായിക്കാനും, ആസ്വദിക്കാനും സന്ദർഭമൊരുക്കണം. സ്വയം രചനകൾ നടത്താനും, അവ പങ്കുവയ്ക്കാനും കുട്ടികൾക്കു വഴിയൊരുക്കണം. കൈയെഴുത്തു മാസിക, കഥാപുസ്തകം, കവിതാപുസ്തകം തുടങ്ങിയവ തയ്യാറാക്കാനും രചനകൾ ക്ലാസിൽ അവതരിപ്പിക്കാനും ഉള്ള സന്ദർഭങ്ങൾ പഠനത്തിന്റെ ഭാഗമായിത്തീരുന്ന കാണേണ്ടതുണ്ട്.
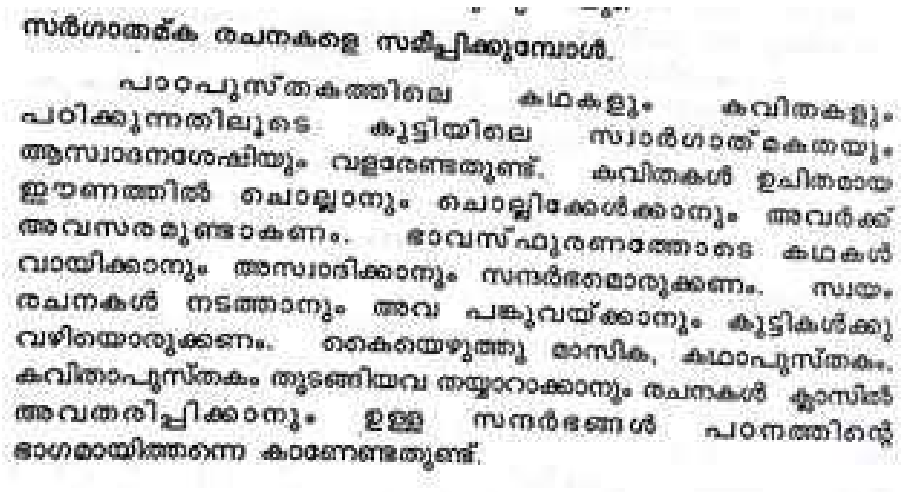
*Figure 13.* Suggestions for Developing Literary Creativity in LP Classes.

The process of writing a story is given in detail in the handbook *Poothiri, Adhyapakasahayi*: Standard I (1998).

The handbook for Standard VII was prepared in 2000 and gives the ultimate aim of language learning as creative expression either through the spoken or written language, or by acting or drawing ( *Adhyapakasahayi: Standard 7,* 2000, p. 5).
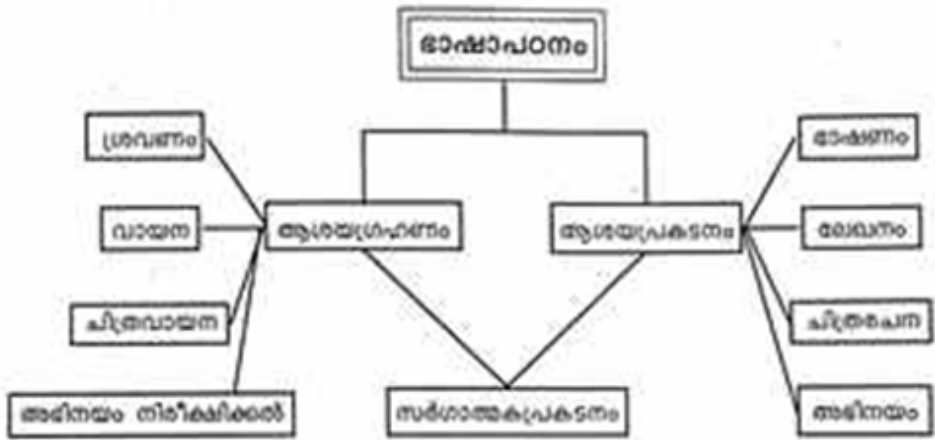
*Figure 14.* Development of Literary Creativity is placed as the highest objective of learning language.

Even there were instructions for writing a novel by the collaborative effort of the children (Handbook, Standard VII, 2000, p. 93). *Adhyapakasahayi* for Standard VI (2005) details how to proceed with poem writing. It identifies the interchange of words in a poem and adding lines as steps to write a poem.

Adhyapaka sahayi standard 6 gives the details of how to initiate the process of writing a poem (2005). It is as follows:

- Let the students write a poem by changing words of the given poem in the beginning.

- Let the students write a poem by adding lines to the given poem.

- Let the students to read and and tell it in different ways by changing its ending or characters or events.

- Let the students to give heading to a poem or story.
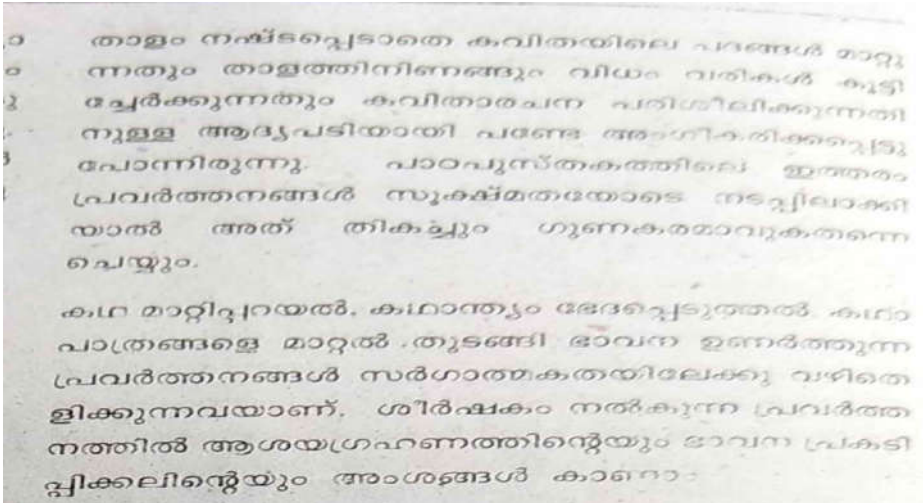


*Figure 15.* The Process of Initiation of Writing Poems and Stories.

The objectives of language learning identified for each class were ridden with creativity fostering statements (*Adhyapakasahayi* for Standard VI, 2005 and *Adhyapakasahayi:* Standard VI (2005) (see Appendix 20).

### *Academic and Resource Supports and Training.*

Since the new curriculum brought in changes in every sphere of education, many resource materials, academic support and trainings were recommended for the key stakeholders, teachers, students, and the parents. *Karuka: Kinginikkoottam* (1998), *Kinginikkoottam* training module (1998), *Karuka: Kinginikkoottam* (1999),

*Karuka: Kinginikkoottam,* Training manual (2000), Training manual of *Samagra adhyapaka parivarthanonmugha Paripadi*, classes I & II (2014) and teacher empowerment programme for UP Malayalam (SRG, 2017-18) conducted at the Kottiyam Animation Center gives the details of SRG training given to DRG and BRC trainers as part of its implementation. The changes in the role of teacher as a facilitator involved changes in his/her attitude, behaviour and belief system and therefore many resource materials were published for the teachers other than the handbooks.

Many supplementary materials were also developed during the constructivist curriculum period for teachers, parents, and students. Handbooks (*Adhyapakasahayi*) were given to teachers freely. Teachers' role shifted from the tutor to a friend and a facilitator. *Karuka, Ente swantham* teaching manual (1999) gives the details of the concept of a teacher envisaged by DPEP. There were columns to record the experiences of classroom teaching in the background of newly-implemented curriculum. The initial part is to evaluate himself/herself as a teacher in the new perspective. S/he should write about the understanding, abilities, and attitude a teacher should have in implementing the new curriculum. The document also gave a checklist for evaluating herself/himself as a good teacher.

In an interview, a member of the curriculum committee, Dr. Parameswaran talks about its implementation as follows: "Cascade model is followed in the implementation of the curriculum. There is a state core group comprising the faculties of the universities, colleges,

DIETs, and those who worked in the curriculum committee etc. This core group (core-SRG) forms a broad structure of implementation. Then a State Resource Group (SRG) is formed comprising at least three persons each from each district. SRG is general in lower primary classes, while subject-wise SRG is formed in UP classes. They will form the module and give training to DRGs, which in turn conduct training at the district level. Teachers were provided with training in BRCs".

Another member, Sathyanadhan further explains that "SCERT, DIETs and BRCs conduct studies based on the evaluation report of examinations towards end of December. They assess the level of students in each discourse and start preparing a module focused on that area. The state core-SRG and SRG will develop it and give training for teachers in the vacation period.

The nature of the supplementary materials produced for Malayalam language education as part of the new curriculum shows that it followed the principle of the constructivist curriculum as it was produced copiously for distribution to teachers, parents, and students. Development of literary creativity was its key aim. *Amma Aariyan* (2001) for classes I, II, III & IV shows that it was intended for the parents to help them promote the learning recommended by the new curriculum. The *Kinginikootam Adhyapaka pariseelana* module (2001) details training of teachers based on a theoretical overview of the new approach and for preparing them to make annual school plans,

monthly plans, and class calendars (see Appendix 21). Teachers were free to revise it considering the regional changes.

Trainings, workshops and empowerment programmes for DIET faculty members, RPs, trainers, HMs, teachers, and parents formed an essential part of the constructivist curriculum. There were various agencies that impart training and workshops to educational functionaries, RPs, teachers, students and parents starting from SCERT, SIEMAT, and SIET at the state level, the DIET at the district level and the BRCs, CRCs and LSGs at the block and panchayat levels.

Talking about the nature of training, SRG member says that "SSA has many intervention heads. Cluster training and vacation training will come under the teachers' training head. Training modules are prepared at the state and district levels and the modules are prescribed advance. It is difficult to bring changes in it to meet the local needs. The teachers are given training based on a module prepared at the state level. "

"There is a state core group of 10- 15 members. The state core group discusses the drawbacks of the last training and develops a new module in residential workshops. Then the state resource group is given training, which will have one or two members from each district in SRG. Those who are trained at state level will give training to BRC trainers".

The curriculum committee member, Dr. Parameswaran explains the details of training given to the teachers, "prior to DPEP,

DIET was the supreme body of giving training to teachers at the district level. It was with DPEP implementation that BRCs began to function as an extended arm and started functioning in each block to train teachers". Another curriculum committee member Sathyanadhan shares that "the best teachers were selected as trainers during DPEP period. Trainers were given intensive residential training during that time. Trainers were also given field experience in teaching in select schools with the help of learning aids".

A SRG member, Manikandan shares his thoughts about giving practice in developing magazines during training sessions. "We have given practical experience in putting together magazines and newspapers during teacher training. We have developed reading cards". He continues to inform that "every teacher training programme ends up with hand written or printed magazines. Several magazines were developed by giving good cover pages and layouts. No separate training was given for teachers. But they end up knowing how to develop a magazine or newspaper".

SRG member, Manikandan says, "training modules were prepared at state level in association with writers, experts, trainers and teachers". He shares further that "trainers were given continuous training at state and district levels. At the state-level the trainers were trained when a new concept was introduced or to fresh up the existing practice. Those who participated in state level training would give training at district level. Residential training was also imparted at state level. Those who had interest and more than five years of

experience could become the trainers. Since there was no subject differentiation in the lower primary level training common training was imparted to all. But at the upper primary level, the training was subject-wise. Every training programme ended up with publication of a hand written magazine or a newspaper". On the training in "Malappuram district, he says the district has been doing many things in this direction because of the advantage of one among the three districts in which DPEP was first introduced".

A DRG member, Pavithran shares the nature of preparing training modules. "Resource personnel would visit every school once they finished a training session to check the teachers are implementing what they have been told and list out the difficulties faced by them during classroom practice. The reviews collected from various schools in the block and district levels are consolidated and discussed while preparing the next training module. There will also be training after every term exams to evaluate the question papers based on the performances of students in different discourse areas. This also helps us identify the areas where children face difficulties and seek out solutions".

A SRG member, Manikandan says that at every cluster training there will be five basic groups of teachers and each group will be entrusted with some duties. If one group has the duty of preparing a newspaper, the other group will be making a magazine. All the groups will rotate the duty". Sharing his experience, a DRG member says that "SRG training is given usually during the vacations. Most

often it is at the state level, but district level is also done when they pass the module to DRGs. I got training in *Malayalathilakkam* programme when I was a SRG trainer. We used video texts in that programme. A SRG core group normally forms a module in state level workshop. It takes four-five days to form a module after which the group members examine it and finalise it as a module for two- day training. Trainers in SRG or DRG sessions also form groups just like what they do in a class and also carry on with the activities given in the module and then they come out with the final product which will then be used in cluster trainings as teachers' version".

A DRG member says that they invite a few locally famous writers to the cluster trainings. A state-level training was held in Malappuram and it was inaugurated by P. Surendran and one of his short stories was later included in the textbook of Standard VI. Teachers are benefitted by getting the opportunity to interact with him".  On the trend of publishing books, he says "there is clear instruction in the handbooks that the teachers must make hand-written magazines on some activity. The practice of making magazines has come down later, while earlier the trend was to make everything into magazines. Now there are not such instructions. We give instructions to teachers to keep good products in portfolios and to present them in the Class PTA (CPTA) meetings".

"We give instructions to teachers to form hand-written magazines during cluster trainings. Sometimes it is used as teacher's version in the classrooms. Last time we showed a short film during

the training and asked the teachers to write appreciation notes on it. Then we made a magazine out of it and it is handed over to BRCs. Now we take photos of good writings and share it on Whatsapp groups. Now even the good writings from SRG training are passed on to district and cluster level trainings," he concludes.

*Karuka: Kinginikkoottam* (1998) gives the details of the five-day teachers' training and 15-day camps for the children organised during summer vacation in Malappuram as part of the DPEP programme. It also gives the details of the workshops conducted for the parents. The experience of a parent who participated in the 3-day workshop from 19-02-1998 to 21-02-1998 clearly shows how the parents were incorporated into the process of education and how the welcomed such changes:
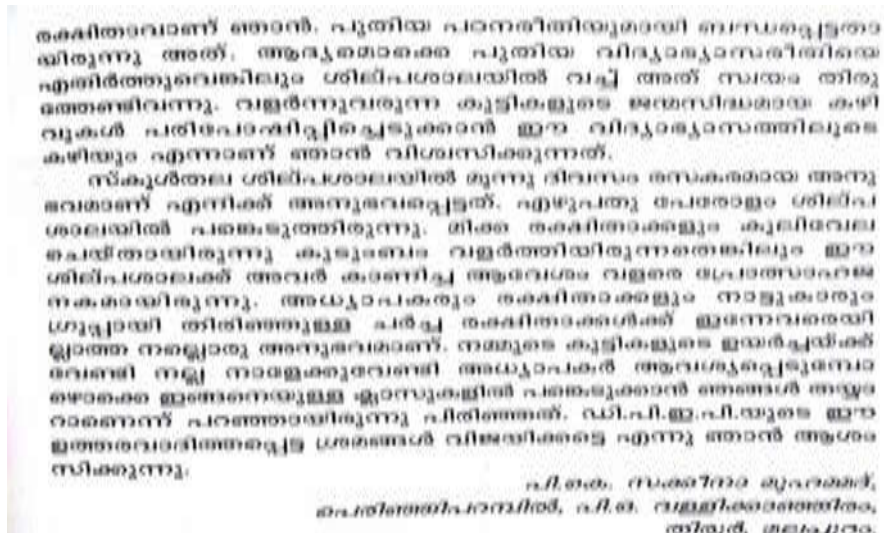
*Figure 16.* Parents' Experience on Kinginikkoottam Camp.

*Kinginikkoottam* training module (1998) gives the list of activities to be conducted in the *Kinginikkootam* camp for the children. The title of the activities itself shows the nature of it. They were *Kadha segharanam* (story collection), *Kadhakeli* (story making game), *Chumar/ Kaiyezhuthu masika nirmanam* (construction of wall/ handwritten magazines), *Chithrakeli* (picture games), *Kalavirunnu* (Art festival*)*, *Kadam kadha keli* (riddle games), *Pazhamchol payattu* (proverb game), letter and diary writing, development of school newspapers etc.

Teachers were entrusted with various duties during the training. They were given group activities and the training is supposed to end with a creative product. The training manual of the teacher empowerment programme for the upper primary Malayalam SRG training gives its details. Experience shared by a DRG, Pavithran details the grouping and task allotment:



*Figure 17.* Details of Grouping and Task Allottment of the training conducted at the Kottiyam Animation Centre by 2017-18.

The RPs were given practical training in organising and conducting a drama for ensuring the proper learning of children (See Appendix 22). Training was given for introducing films as learning aid. Day celebration became a continuation of classroom learning and therefore planning for day celebrations also became a part of cluster training.

A BRC trainer speaks of the training she received. "The discourse oriented pedagogy demanded teachers to be creative. Keeping that in focus *Ezhuthukoottam* camp was conducted in 2010-13 in the state. BRC trainers were given residential training for that".

*Programmes for Fostering Literary Creativity.*

The curriculum recommends many programmes for developing literary creativity in the children. The documents like *Kanavum Mikavum* (2008), *Nirakathir, Mikavinte sakshya pathrangal* (2009*)*, *Sardhakam* (2007), and *Schoolthalamikavukal* prepared by SIEMAT (2008-09), the circular of the education department on *Ezhuthukootam vayanakootam* (2008-09), *Ezhuthukoottam Vayanakoottam Sahityothsavam* (2008-09), *Vidyarangam kala sahitya silpasala* training module (2013-14), *VKSV margaregha* (2017-18) etc. show that many programmes have been conducted to promote literary writing among children at state level.

*Manjadi Malayalam* (1999) for classes I, II, III, & IV were developed during the DPEP period in Malappuram to help teachers developing activities for promoting the language skills among

children. The activities given in *Manjadi* for third standard were very reflective of its creative nature (See Appendix 23). There was also recommendation to develop a reading corner at home. A lot of songs were given in the appendix of the text for developing listening speaking, and singing skills for the students of first standard. *Manjadi*, Malayalam-2 is full of activities for teaching Malayalam. The activities given in the textbook were well-equipped for developing creativity in children. Here is an example of story writing by changing its ending given for the students of second standard:
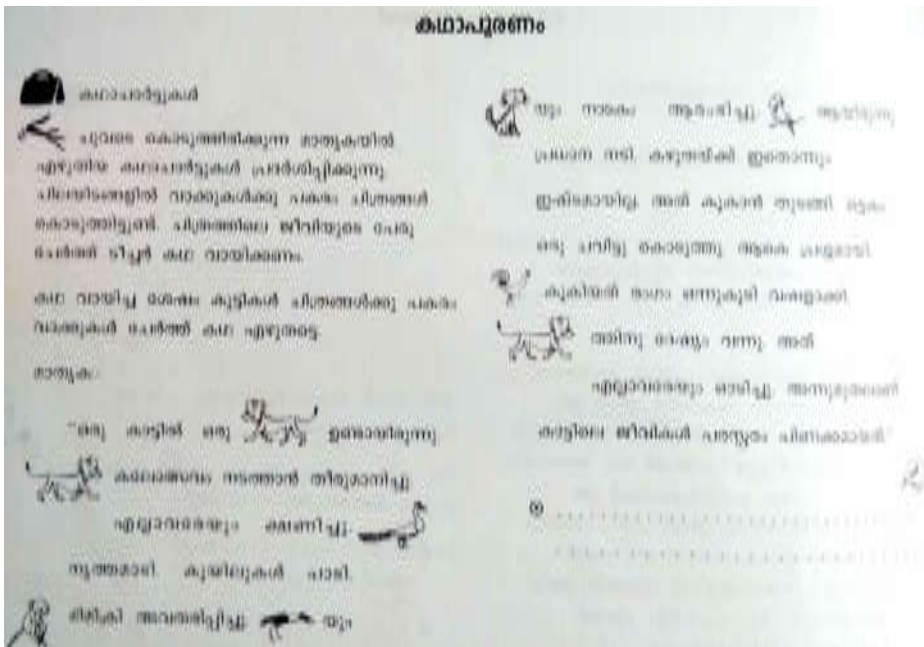


*Figure 18.* Beginning of a Story Writing Ativity Prescribed for the Second Standard.

There was instruction to conduct *Kadhayarangu* (story telling festival) to help children develop the habit of story-telling and enjoying it by reading in groups and alone.

*Amma ariyan* (2001) for standards I to IV intended for parents also gives the details of the nature of activities recommended by the new curriculum. It is intended to help the parents to get an idea of how to promote learning in a child-centred manner.  It stressed on the importance of picture reading and graphic reading, gave the list of books to be kept by children etc. Practical examples for the application of whole language approach in language learning were given in the book. The book gave the details of the process of how to lead a child to reading and writing in constructivist method. The nature of activities shows that they were aimed at developing the creative skill of students.

*Figure 19.* Picture Prompt for Pre-reading and Pre-writing for Standard I.

This is an example of the activity prescribed for first lesson of the class I book *Poothiri* given in Amma Ariyan 1 (2001). Similar activities were given in *Amma Ariyan* for class III (2001). The book also tells about the importance of developing imagination in a language classroom and suggests some activities. They are:

*Amma Ariyan* (2001) for class IV stresses the importance of developing and conducting release of children's own publication like magazines or newspapers solely by students at school.
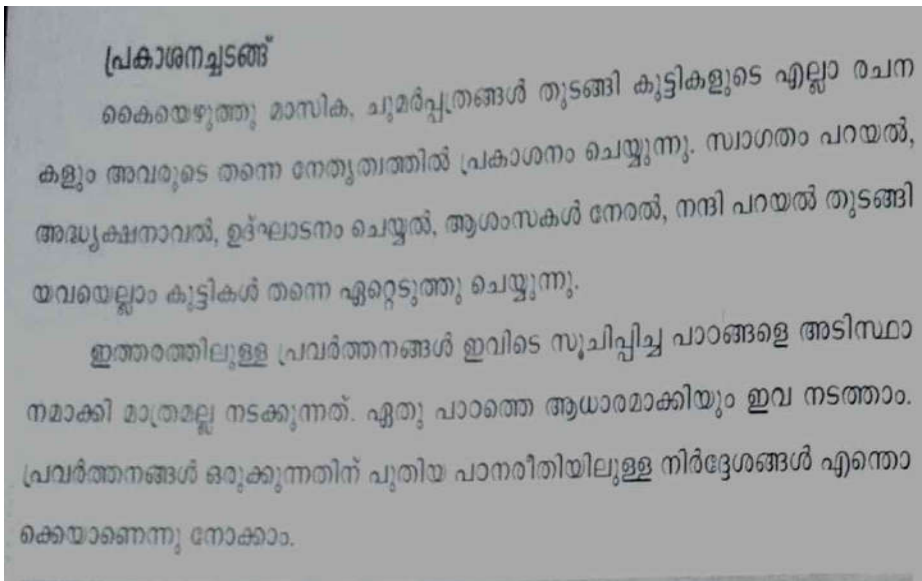


*Figure 20.* Recommendations to Conduct Book Release Function at School given in *Amma Ariyan* (2001).

*Vidyarangam Kala Sahitya Vedi (VKSV)* is a programme working under the head of SSA for developing reading habit and kindling

literary creativity in school children up to higher secondary level. It was prevalent in schools during pre-constructivist period also, but was not active and mainly engaged with presentations. It entered into programmes for creative writing with the experience of *Ezhuthu koottam vayana koottam* in (2008-09). Earlier, the programme used to conduct literary competitions at different levels starting from school levels to the state level. But since 2015, the nature of the programme changed from competition to giving practice in literary activities by conducting literary camps. In that sense, the programme opened opportunity for all children to be a part of the camp. All the students are members of it now.

Many programmes have conducted for promoting reading and writing skills during the constructivist curriculum period. *Ezhuthukoottam-Vayanakoottam* was an important one among them, which was conducted for developing reading and writing habits in students as a collective effort of *VKSV*, SSA, DIET, and the local self-governments. The objectives of the programme were the following:

- Knowing the different/diverse levels and ways of writing.
- Understanding the science/art/expertise of writing.
- Understanding how our senses and mind influence our habit of writing and how the writing influences our senses and mind.
- Converting the writings to an experiential, thoughtful and interesting activity.
- Creating more opportunities and appropriate experiences for creative writing.

- Creating a platform for considering students' writings seriously.

- Publish students' writings in vivid genres.

- Make reading experience more meaningful and interesting

- Create an opportunity to share and refine individual writing.

- Help make the teachers ready to make the classroom processes more creative (p. 1).

As part of this, a literature festival was conducted by the *Ezhuthukoottam-Vayanakoottam* in 2008-09. The *Ezhuthukoottam Vayanakoottam, Sahityothsavam* module (2009-10) gives the details of training module prepared for giving workshop for students in standards III to VIII at the school, panchayat and sub-district levels. The main objectives and activities of the programme were to publish students' works as printed magazines, wall magazines, and written manuscripts. The Ezhuthukoottam-Vayanakoottam workshop also aimed at developing reading materials for Malayalam language classrooms and to organise opportunities for students to interact with local writers. There were also recommendations to conduct *Sargothsavam* (Arts festival) in every school.

The inauguration of the programme at school level begins with the reading day celebrations. *Vidyarangam kala sahitya vedi silpasala* training module (2013-14) gives the operational modalities of the programme at school and sub-district levels (see Appendix 24). The teacher in charge ensures the participation of all teachers along with PTA members in the programme which starts with inauguration at the school with the assistance of SRG, PTA, School Support Group (SSG) and LSG members. The discourses identified for lower primary level workshop are small poems, riddles, drawings, poem, story etc.

Six areas- folk songs, poems, drawings, story, book discussion, and poem recitation- are identified for this workshop. Script writing is also added to this at the high school level. The list of programmes to be conducted under the head of *VKSV* as part of day celebration included the publication of a magazine by every student.

The *Vidyarangam Kala sahitya silpasala* training module (2013-14) were focused on poem and story writing. There was recommendation to celebrate the Mother tongue day on February 21 as *Bhashothsavam* (language festival). The activities intended for the language festival clearly describes how to develop and release magazines by all children in the school. The *VKSV* training module for 2015-16 shows that the recommendations and objectives of the training were anchored on providing reading and writing experiences to all the students and to familiarize the techniques of writing from experienced hands.

The document is a micro-level planning of all the procedures to be followed in conducting the workshop, including the letters to invite parents. Moreover, it contained a detailed description of how the inaugural and valedictory ceremonies should be conducted. There was also suggestion to conduct the following programmes for valedictory ceremony:

- Honour two students who made better performance in each area.
- Honour writers and artists in the area.
- Only books should be given as prizes.

- There has to be a presentation of the appreciation of a book by a student for 5 minutes.

- There should be a presentation of good poems and stories written by students.

The works of students developed during the workshop are compiled and sent to sub-district workshops and the best journal will be rewarded . The *VKSV Margaregha* (2017-18) clearly states the duties of the teacher in charge of *Vidyarangam* at school, BRC, and district levels. They are:

- Organise inauguration at school inviting SRG, PTA, SSG and LSG members.

- Arrange books and other reading materials necessary for workshop in reading corner and school library.

- Provide opportunity to write, read, appreciate and present poems, stories, folk songs in the workshop written as part of classroom activities or independent works.

- Get familiarized with literary works listed in annexure of the module.

- Ensure the participation of literary figures in the neighbourhood places.

- Organise exhibitions of collected works of children and other books.

- Complete classroom and school level workshops before November.

- Compile the selected works of children.

- Organise valedictory ceremonies and prize distribution ceremonies.

- Furnish the details of the workshop to the higher officials-- class teacher to head master, and head master to AEO and DEO respectively.

At the sub-district level, it specified the following activities:

- Bring experts to talk about poetry, stories, and drawings in separate parallel sessions.

- Organise an exhibition of the magazines formed in different schools along with other books mentioned in the annexure.

- Reward the best magazine with a prize.

- Form an editorial board comprising both students and teachers to publish the work in new forms like printed or audio magazine or in blog.

- Provide opportunities for all students to present their works.

- Honour all the students who participated in the workshop by gifting them a book each.

- Offer an opportunity to the students to interact with locally available writers and artists in parallel sessions.

The programme also tries to unite its activities with public libraries and encourages the activities of the *Amma library* (mother library). The recommendation for this is given as:

*Figure 21.* Recommendations to visit Public Library and to Form Amma Library.



*Figure 22.* Recommendation to Publish Handwritten Magazines.

Many materials have been prepared for promoting reading habit in students, *Karuka: Kinginikkoottam* (2000), *Vayanavasantham*,

and the *Vayana Poshana Paripadi Margaregha* 2015-16) are among others. *Karuka: Kinginikkoottam* (2000) published at state level shows the experiences of the teachers about the *Kinginikkootam* activities in the previous year. There were instructions to start a readers club in every school to foster a reading culture in children.

The module named the *Vayanayude Lokathek Snehapoorvam* developed by the General Education Department details how to develop school and class libraries. The book discusses the criteria for selection and organisation of books in school and class libraries. The instruction for reading material preparation is also given in details (see Appendix 25). The book also gives instruction for developing capability in parents to create reading habit in their children. Accordingly, the book recommends programmes for parents (see Appendix 26). Further, the book discusses how to associate the classroom activities with public libraries. The recommendations were the following:

- Take membership for students and teachers in the local library.

- Give the catalogue of books in the library to students.

- Include the representatives of school in the library development committee.

- Ensure the participation of students in the programmes of libraries.

- Give opportunity for students and parents to visit library freely.

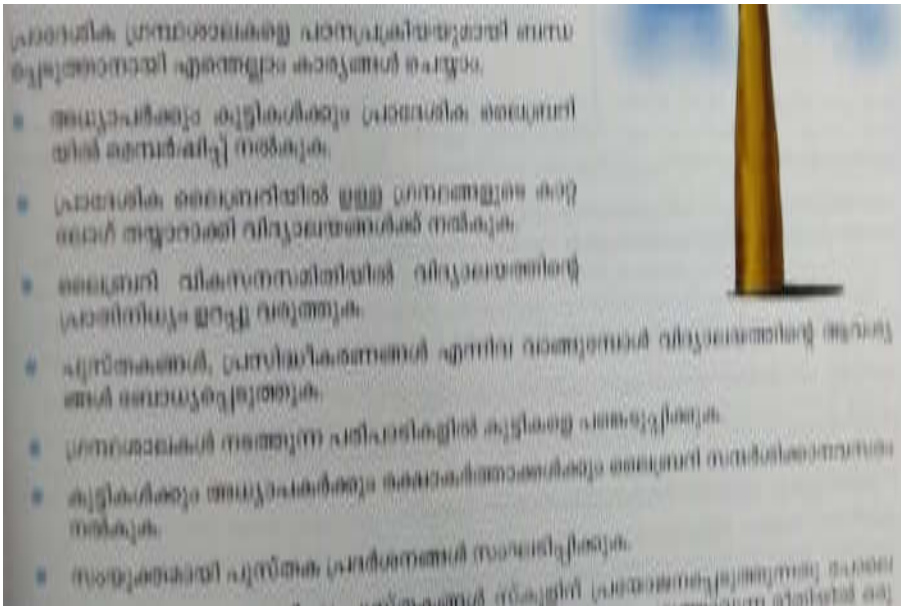- Conduct book exhibitions as a combined effort of schools and library.



*Figure 23.* Recommendation for Library Associated Activities for Students.

Recommendations for the *Ayalkootta library* (neighbourhood library) was also given in the book (see Appendix 27). The new curriculum seeks to promote a home library culture, by encouraging a library at every child's home. Reference books and other reading materials become essential part of classroom activities. The idea of a home library is given in (see Appendix 28). The book also recommends innovative programmes for schools such as making

magazines from the write-ups on the children's reading experiences, special day celebrations, travelling magazines, activities of clubs like *VKSV*, and readers forum, newspaper reading followed by discussions, workshop for writing and groups for sharing reading experience, reading competitions, interview with writers, preparation of memoirs, publication of inland magazines etc. The book also details the experience of making inland magazines by citing examples like Olam of GVHSS Pavaranna, *Mukulam* of AUPS Mannazhi, and *Shalabham* of GUPS Kudassery from various schools in the district (see Appendix 29).

To promote reading habit in children, SCERT in association with SSA prepared reading cards for primary school children in 2016. These reading cards were made attractive with pictures related to the poems and stories printed on the card (see Appendix 30). Bindhu, a BRC trainer talks of a state-level programme- *Pusthaka Samaharana Yajnham* -for promoting reading habit in students introduced at the state level by the SSA in 2016-17. Its key objective was to foster independent reading among children. She shares that "reading has become an integral part of learning now. Reading can be promoted through making books freely available to students. State itself has recommended the ways to collect books and the list of books should be included in the class library".

*Vayanavasantham, Vayana Poshana Paripadi Margaregha* 2015-16 gives the details of the programme conducted by the state for students of III to VII classes. The programme was aimed at empowering

teachers to help children develop a habit of reading and writing independently and to help them participate and get recognition in literary writing competitions. The programme gave priority to develop the literary creativity of students. The programme made many recommendations to develop a literary culture in school. They were:

- Enrich the class library with a reading corner in every school with books, magazines, reference books etc. and give award for the best class library and reading corner.

- Link the public library with classroom learning; ensure membership for children in the library.

- Conduct "*Kadha Kelkam Kadha Parayam* (Let's hear and tell stories) programme once in two weeks by ensuring participation of writers in their locality.

- Conduct reading and writing camps under *Vidyarangam Kala Sahitya Vedi*.

- Ensure publication of a handwritten magazine in every classroom and give away prize for the best magazine at the school and panchayat levels.

- Publish a print magazine in every school, including the independent writing and classroom write-ups of children and offer awards for the best printed magazines at sub-district level.

- Encourage children to publish their work in the children's page of newspapers, magazines and in children's weeklies and present them in assemblies.

- Ensure participation of parents in activities promoting reading and writing habit in children.

- Conduct book exhibitions, literary discussions etc. and ensure participation of parents in arranging school library.

- Organise book familiarising programmes in assemblies by encouraging children to present their reading notes on book that fascinated them.

- Exhibit a book and a note about the book every day in front of the library under title *Innathe puusthakam* (Today's book).

-  Ensure presentation of different genres on different subjects on each day.

- Promote books as birthday gifts to library instead of sweets.

### *District-level Bodies, their Programmes and Implementation.*

The bodies that work at the district level for implementing curriculum are DIET, district project office of DPEP or SSA and the district panchayat. DIET faculty members, District Programme Officers (DPOs), BPOs and DRG work jointly to implement the programmes in their respective district. The analysis of the pamphlet of *Malappuram Jilla Samagra Vidyabhyasa Vikasana Padhathi*, 1996, developed by the district panchayat, details the initial status of the district. It recommended the activity oriented classrooms, community participation in educational activities, teacher trainings, special day celebrations ensuring community participation, enhancement of library facilities and reading corners, formation of clubs and *Sahityasamajam* activities for the education in the district.

*DIET, its Programmes and Implementation.*

The DIET at the district level conducts innovative programmes for the effective functioning of the constructivist curriculum recommended by DPEP and SSA for the district by offering academic support to train the teachers. That apart, it plans all the academic activities for a year after the Programme Advisory Committee (PAC) meeting. It also conducts programmes for promoting reading and writing (DIET News, 2001-02). *Ninadam* (2004) intended for children, clearly instructs the nature of activities to promote reading habit in children (see Appendix 31). The book also lists the names of reference books to be kept in the school library. Further, the book also discusses the necessity of creating reading groups of children both in the classroom as well in the school, and the need for forming a library for mothers.

*Ninadam: Adhyapakarkulla Kaippusthakam* (2005-06) offers a detailed account to teachers on how to form a language laboratory in schools. Recognising the importance of audio-visual aids in the discourse oriented constructivist classrooms the book lists the things to be kept in the language lab such as TV/VCD, tape recorder, CD/cassette library (Malayalam, Hindi, English), children's writings, book of local knowledge, documents of history of language, tools required for writing, reference books and reading materials, audio magazines etc. The book also describes how to use it effectively in a language classroom by giving suggestions for teachers to record children's recitation of their poems and can give them opportunity for self-evaluation and to develop children's audio magazines, including

poems, stories, debates, news, advertisements, phone-in-programmes etc.

Dr. Parameswaran, a curriculum committee member explains the duties of DIET "Each DIET has seven faculties. Each faculty member carries out research in their area along with other projects. The research findings will be reflected in the next curriculum framework".

Nisha, a DIET faculty member shares the programmes conducted by DIET "some programmes were introduced by DIET itself in the districts. Taking into consideration the heavy load of teachers in the school they were also supplemented with readily prepared teaching manuals, including teachers' version and additional reading materials. *Ente Malayalam* was one of them. The programme aimed at making learning effective for fourth standard students. As part of this, training was imparted to teachers. It was prepared as a collaborative effort of the DIET faculty, trainers and teachers. The teaching manual followed the micro-process of discourse writing. Worksheets were also given to assess the learning process. SLATE (Strengthening Learner Achievement and Teacher Efficiency) and PENCIL (Process Ensuring Natural Classroom Interaction and Learning) in 2015 were the two other programmes introduced by DIET for primary classes".

Based on quality tracking studies after term end examinations to find out the level of achievement of children and the merits and limitations of the learning process DIET tries to find out new

strategies to resolve the issue and develop training modules *(Anweshanangal,* 2008-09). Based on that a handbook was prepared, Handbook for class IV (2015) gives the micro-level planning of each lesson for fourth standard students.

Monitoring the classroom processes plays an important role in ensuring quality education. *Padamudrakal: Pradhanadhyapika Monitoring Sahayi* (2010-11) are about the monitoring tools and training given by DIET to school headmasters/headmistresses in Malappuram. The tools developed for monitoring the classroom processes of different subjects in each class-- from I to VII standards for the HMs shows that the development of creative writing skill was addressed in the language education in primary school level (See Appendix 32).

DIET prepared *Ammini teacherkk* (2009), a handbook for teachers in preparing the module identifying the issues faced by teachers in the revised handbook (2008). As part of *Ente Malayalam* project in 2014, DIET trained teachers to help them follow a process-oriented method in the unit plan. It also helped teachers to find out innovative programmes and strategies for promoting reading and writing. The result of the programme proved that micro-level planning could develop positive changes in reading and writing skill in children. Activities for writing were focussed on discourses. January 2014 was celebrated as *Malayala mahotsavam* (Malayalam festival). Schools started to form *Kaiyezhuthu* (handwritten) magazines and newspapers. Exhibition of students' learning outcomes and programmes for promoting reading and writing of parents were also

organised. The changes that the programme brought about in children were documented in *Nerarivu, Pravarthanangalude Smrithi Regha* (2014) and the *Paadamudrakal, Pradarshana Panalukalude Samaharam (2015).* This programme motivated schools to start newspapers and magazines to publish the writings by children.

Then in 2013-14, DIET prepared the *Kairegha, Kaiyezhuthu Pathrika nirmana kaipusthakam* to help teachers develop children's handwritten publications keeping the features of a magazine (see Appendix 33). This document, drafted with the advice of a subject expert, discussed all the technical aspects of developing a children's magazine including the structure, layout, pagination etc. It also detailed the formation of advisory and editorial boards, their duties, how contents should be arranged, what to write in the editorial etc. The objectives of developing this book are listed as follow:

- Develop creativity in children.
- Provide opportunities and experience for children in creative writing.
- Give due consideration to children's writings.
- Provide practical experience in collecting and compiling writings of children.
- Make reading more enjoyable and meaningful.
- Give opportunity for children to share and refine their writings.
- Make classroom learning more creative.

- Familiarise with different modes of expression of thought and sense experiences.
- Make pictorial representation of the written document.
- Make thematic development and lay out of a paper.
- Publish magazines and papers in association with day celebrations in the schools.
- Document and keep local knowledge and experience for the next generation.
- Enrich reading experience to familiarize with the world, Indian, and Kerala literature to know the trends, and to enliven the classroom and school library activities.
- Encourage the budding creative writers from the school, and
- Identify the writers, editors, and manual experts from school.

Another DIET faculty member, Dr. Vasudevan speaks about the academic activities they do. "We conduct research on different subjects. Now SCERT has implemented a programme named transactional text which is aimed at ensuring classroom process for a lesson in each subject. Under this five teachers are trained from each school. They will run the programme in the school for a fortnight. Based on the result of this programme, SCERT has developed a portal *Samagra* that gives micro-planning of each lesson of a subject with supplementary materials, including ICT support. This is based on the studies conducted by DIETs, especially by the Malappuram DIET. They have conducted programmes like *Ente Malayalam* till the textbooks underwent changes in 2013, followed by SLATE (Strengthening Learner Achievement and Teacher Efficiency) and

PENCIL (Process Ensuring Natural Classroom Interaction and Learning) in 2015".

The DIET faculty member, Dr. Vasudevan says that they started the practice of giving supplementary materials for learning with DPEP depending on the need of each locality. "As a classroom practice, we are continuously talking about the benefits of publishing written works of children. More over DIET has conducted a study on how to prepare a hand-written magazine in 2014 and also prepared a booklet for helping teachers to make magazines with all technical details".

"There is a monitoring system that provides On- Site Support (OSS) to schools by forming  team of all the key stakeholders like the AEO, DIET faculty, BPO, trainers, cluster co-ordinator, and resource persons. They will visit schools, mentor the classroom process, and report it. Later they review and consolidate the report at district and state-levels".

DIET has also prepared resource books for promoting reading habit in students in Malappuram district. The *Ninadam* bulletin-*teacher librarianmarkulla margarekha* (2005-06) prepared by DIET Malappuram gives a detailed account of how school libraries, class libraries and reading corners should be arranged and how to organise programmes for promoting reading habit in children (see Appendix 34). The book also details how home libraries and libraries for mothers could be organised. The book is also a reference book for organising programmes for reading festivals in schools and contains instructions for teachers to organise programmes for day celebrations associated

with birth and death of writers. It also gives instruction for teachers to promote students to send their products for publication in children's magazines. *Vayanayude lokathekk snehapoorvam* (2005), a book prepared by DIET in collaboration with UNESCO aims at helping teacher librarians to arrange books in their schools and also in class libraries. DIET also trains school librarians, HMs and teacher educators in Institute of Teacher Education (ITE). It also gives an account of the programmes conducted across the district to promote reading habit among the children. Two magazines *Chinth (2005)* and Drops (2006) were published by teacher trainees of the Malappuram DIET.

SLATE and PENCIL were other programmes conducted by DIET. As part of this teachers' text and worksheets were given to all the teachers in the district. Worksheets and modules were made available to everybody from the blog of DIET. DIET conducted as a study and found that the micro-processes of learning were not followed in all the classrooms in teaching Malayalam and environmental science in the district and they identified the reason as lack of understanding, attitude, time and resources. Therefore it was an experiment of pilot classes with prescribed learning modules prepared by DIET faculty members in association with Resource Persons (RPs) and teachers in the district. The PENCIL (2014) programme was conducted by DIET in association with the education department, SSA and LSGs with a view to ensure process-oriented classroom learning for the students of classes III to VII.  Under the programme, the teachers were given worksheets, reading materials, learning aids, pictures, videos and audios, and teachers' manuals. What was more important was that the programme ensured cluster training, academic support and LSG support to the teachers.

*Academic and resource support and training.*

The special edition of the *Mukkutti* (2001) published by DPEP Malappuram offers the paradigm shift that has taken place in the curriculum and the resultant changes brought out in language learning. It defines creativity as something that is visible in a story, poem/song, sculpture, or experiment. The new approach aims at giving opportunity to children to express their abilities in a creative manner in the form of discourses and states that creativity will be enhanced by letting the children view a thing in multiple perspectives and also by promoting them to think differently and from diverse perspectives. It also details how to plan school activities to ensuring a nourishing school environment.

Preparing a unit plan ensuring the processes of learning is a difficult task. Therefore teachers were provided experience in training in developing it. *Anweshanam: Adhyapaka Saktheekarana Paripadi*, for class II (2010) gives a detailed account of the unit plan in the book for the class II part 2 prepared by SSA Malappuaram with the help of BRC trainers and DIET. Commenting on these activities, Dr. Vasudevan a faculty member at DIET says, "We do not give training to teachers. Earlier we used to do that but now a practice-oriented training is imparted to them. Now BRCs are giving training. Now we call them for conducting try-outs and researches. DIET gives trainings to HMs, AEOs, etc. for academic administration". Another DIET faculty member, Nisha remembers an event in which training was given to teachers "we gave training to teachers, HMs, and cluster co-coordinators as part of the *Ente Malayalam programme*. We also give training to AEOs, HMs in general and to the newly-promoted HMs in

particular.   Modules are prepared at the district core groups comprising DIET faculty, HMs, teachers and representatives from SSA, Rashtriya Madhyamik Sikshak Abhiyan (RMSA), and IT@school. AEOs are given training at first for classroom monitoring, followed by HM who got two-day workshops in the name "help" for classroom monitoring. Term-wise list of class-wise learning achievements are prepared to help HMs monitor the classroom activities in better ways and in a more efficient manner. We ensure proper implementation of the monitoring programme by conducting Internal Support Missions (ISM). We also conduct empowerment programmes for RPs".

Pavithran, a DRG member shares his experience of cluster training. "Teachers form groups just like what they do in the class and do the activities as per the modules. They come out with the final product that can be used as teacher's version in classroom activities. They also prepare magazines and newspapers". On the changes which have taken place in teacher training programmes, he shares that "training given to teachers during DPEP period is different from what we give now. The main idea then was to prepare children to write without teacher's assistance.  Teachers were free to take any theme for that. Children could take some guidance from teachers and encouraged or rather meant to write poems based on those guidance. Though training was given continuously there was no demarcation of the learning achievements of students in each class. Criterion for evaluation was also not age specific. Similarly, the elements to be included in each discourse for different standards were not listed specifically. In the next stage, classroom activities were related to social needs under which the students were to write a discourse as an appendage to the given text and following a theme.   Learning

outcomes for each class is given in gradation of difficulty level. Now there are micro-processes through which the writing activities should go through compared to the earlier practice of leaving to the teacher. Now the things have changed. We form the indicators first and the instruction for forming the indicators is clearly given in the handbooks also. The discourse-oriented method of learning has brought in many desirable changes in language learning".

*Programmes for Nurturing Literary Creativity.*

Many programmes have conducted in the district for nurturing literary creativity in students. The notice of the Malappuram district Sargotsavam conducted in 2015-16 and 2017-18 show that literature festival was conducted for primary school students.



*Figure 24.* Poster of Sargotsavam (festival of Arts) in Malappuram revenue district.

*Kunhatta*, a magazine prepared by GUPS Ponmala, gives a note on the Sargothsavam 2017 written by Fasil P (p. 62). It shows the activities of their *VKSV* and how it helps children. Residential camps were conducted and published a compilation of the creative writings of children (*Shalabhangal mruduvayi mozhiyunnat*h: *Sargavedi* 2012-13). There were also book exhibitions of each workshop. The activities of the camp were described well in the document (see Appendix 35).



*Figure 25.* Book Exhibition in *Sargotsavam* Camp at Malappuram.

There were discussions on how to make special day celebrations as a platform for language learning and for developing aptitude towards language and literature. It was made mandatory for teachers to arrange a list of library books for the standards V, VI and VII. The list contained books of poems by Kunhunni mash, Basheer's works, Totochan, biographies of poets, Birbal stories, autobiography

of Innocent, Letters from a Father to the Daughter by Nehru, and stories of Ashitha among others. Instructions were given to teachers to conduct a story fest, short film fest, etc. in the schools. Training manual of DRG conducted on 18.4.18 at AUPS Malappuaram shows that there was also suggestion to publish the written works of the children. Teachers were given practical experience in using videos to enhance learning and Practical experience in how films can be used as tool for enhancing learning was also given. Training was also given to teachers when new discourse was introduced. In that way teachers were given training to make films based on a story named *Vellappokkathil* written by Thakazhi Shivasankara Pillai in DRG training (see Appendix 36).

Teachers were familiarized with the unit plan at cluster meetings. The annexure for supplementary reading was given in the text itself instead of the practice of giving instruction to use other texts.

**Block level Bodies, their Programmes and Implementation.**

The Block Resource Centres (BRCs) and the Cluster Resource Centres (CRCs) are entrusted with the implementation of the programme at the block level. DIET faculty as academic co-ordinator, BPOs, BRC trainers and CRC-coordinators work at block level to train and provide academic and resource support to the teachers. According to a BPO, "BRCs rarely conduct innovative programmes of their own. As much as 90 percent of their programmes are the plan of district or the state. Only the remaining 10 percent is left for BRCs to

do something innovative of their own. But again, this also depends on the strength of trainers and their areas of interests. However, BRCs will have an annual plan of their own based on their routine duties of giving training, monitoring and OSS. BRCs will prepare the annual budget by consolidating those of the schools. The budget of each BRC is consolidated at the district level and finally at the state level. The state will send it to Union Human Resources Ministry as it is funding the programme under the SSA. The same process is followed in the opposite direction until it reaches at school level as the SSA has only fixed intervention heads and each of these programmes falls under these heads".

About the structure and function of BRCs, BPO says "there are 15 BRCs in Malappuram. A BPO is appointed on deputation from school teachers to run the BRCs. There are 10-15 CRCs under each BRC. Each CRC has a cluster co-ordinator who currently is protected teachers from other schools who lost their job because of division fall. One school will function as cluster head. There will be a cluster room as well where the cluster-level planning will be done. Each BRC will prepare an annual calendar and their monthly planning is carried out on the basis of this. There will also be programmes recommended by the state and unique programmes introduced by BRCs. Vacation and cluster trainings will be decided by the state. BRCs also conduct programmes for parents occasionally".

BPO talks about the functioning of BRCs. "There are only five-six trainers now, down from 10-15 in the past in each BRC who are under the supervision of a BPO and an academic co-ordinator. Usually, each block has 10-15 CRCs. All the schools in a panchayat

will usually come under a CRC. BRCs are providing training to teachers and other community members associated with schools under the recommendation of the SSA, SCERT, or DIET. Each BRC runs an office associated with government schools with minimum infrastructure. Most BRCs do not have a library to keep books or a proper space to keep the training modules or training report. BRC trainers visit schools and give OSS". A DRG member explains the changes took place in BRCs during DPEP period and SSA. "There were 16 trainers under each BRC when DPEP was introduced. There was heavy workload also. But the number of trainers has fallen to only five-six in each BRC".

Some BRCs have developed blogs for publishing children's works. For instance, Manikandan, a SRG member from Malappuram district says the BRCs in the district run blogs. "Schools can upload the details of best activities conducted in the school as videos and photos on this site", he adds.

Publishing magazines was very popular during the constructivist curriculum period and BRCs played a key role in that and an editorial board was formed in each BRC for this. *Peythutheerathe* (2013), *Sargavedi* (2013) etc. are compilation of on-site poems and stories written by the children who participated in the sub-district level workshop conducted by Malappuram BRC.

Manikandan, a SRG member shares his experience both as a SRG and as a BRC trainer. "A BRC trainer will be tasked with the responsibility of clusters or panchayats. He/she also takes up the duty of a cluster co-ordinator. Our main duty is to check how effectively the programmes recommended by state curriculum are implemented

at the school levels. We do monitoring and OSS, which is our main responsibility. We identify practical difficulties faced by teachers in teaching as we can make changes in the teaching manual, and show model teaching, as well as go sometimes for team teaching. Trainers try to solve the problems faced by teachers and at the same time train them as well. A trainer will have participation in core SRG, SRG, and DRG as well. We conduct PEC meetings, discuss the flaws and achievements of schools from panchayat level, discuss the evaluation reports after each exams, recommend corrective measures to improve the level of learning, apart from giving suggestions to PEC for conducting programmes, action research, and extend the results".

He adds "being a trainer since 1997 I have been part of the textbook making process. BRCs came into the picture after the rollout of the DPEP. Initially each BRC had 15-18 trainers but now the strength has come down, However despite the massive fall in the number of trainers, the number of our interventions has increased considerably". He goes on to say that BRCs are not only trying to implement the programmes recommended by the state, but also conduct some innovative programmes such as camps for children, preparing reading materials, and giving special training to teachers.

Cluster training 27.2.2009 & 28.2.2009 at BRC Vengara offers the processes followed in writing character portrayal and slogans.
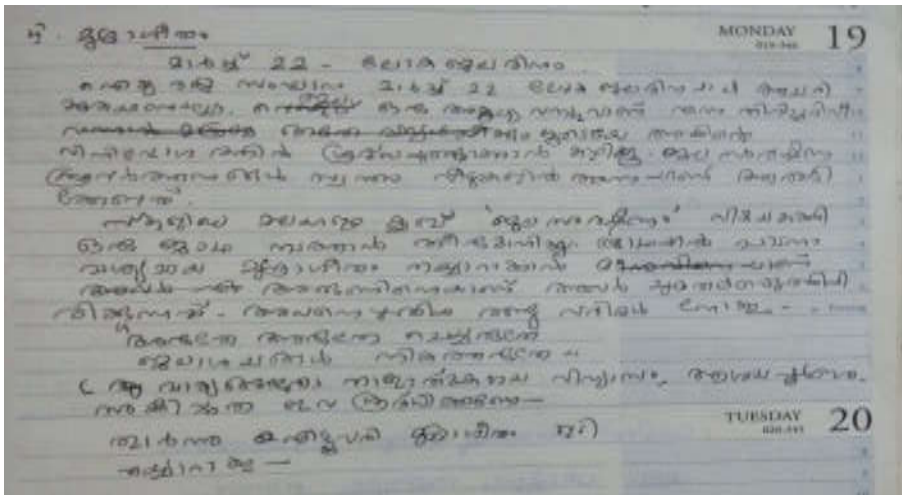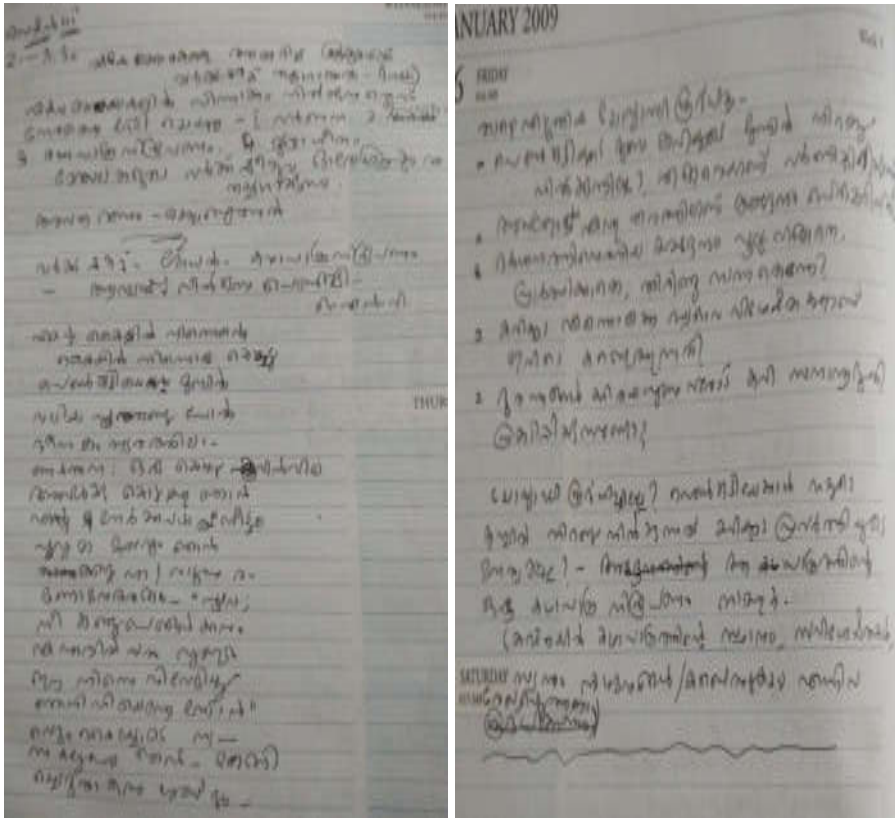
*Figure 26.* Processes Followed in Writing Character Portrayal and Slogans.

There were discussions on best activity (*Mikavu*) undertaken by the schools. The 2009 edition of the *Mikavu* explains the training given to teachers on using blogs. This aims at sharing the creative activities of children and teachers in various schools under the BRC. *Kalika*, BRC documentation 2015-16, explains its vacation training, cluster training, *VKSV* workshops and RP empowerment programmes conducted by the Manjeri BRC. They conducted workshops and organised book exhibitions at the school level where both printed magazines and handwritten magazines were prepared by the students.

*Niratham* documentation 2014-15, shows that vacation training, cluster training and HM meetings were held systematically in the Manjeri BRC. Moreover workshops were conducted to train teachers to prepar the teaching manuals. The workshop was lead by seniour DIET faculty. They also regularly give OSS to schools. Training was imparted to teachers to prepare them to organise a workshop called *Kunjezhuth* which was aimed at promoting creative writing skills in students for which a workshop was conducted in all the LP schools under the Manjeri BRC which published the writings of the children.
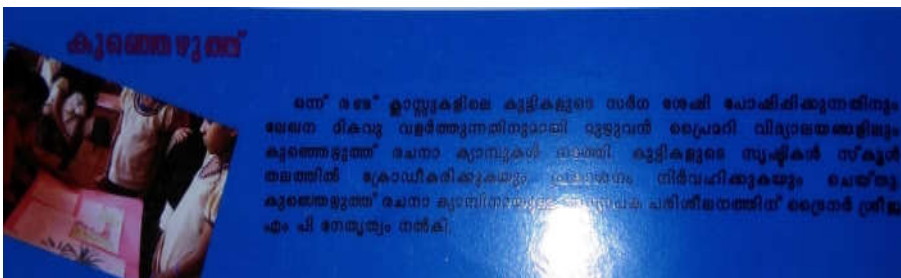


*Figure 27.* Programme for Nurturing Literary Creativity Named *Kunhezhutthu.*

A SRG member, Manikandan shares his experience on this front. "There are no specific and separate programmes to develop literary creativity in students as the focus is developing the learning activities which include the expression of creative skills. The principle of curriculum itself is to promote learning through creative activities". BRCs are conducting camps and workshops apart from training teachers. *Kannadi* (2000) of Malappuram BRC, *Kathiraniyumputhunambukal* (2008) of Manjeri BRC, *Kunjezhuth* (2015) of Tirur BRC, *Arunima* (2016) of Perinthalmanna BRC, *Samathalamsmaranika* (2008) of Manjeri BRC, *Njangalude cheriya cheriya akashangal* (2009) of Parappanangadi BRC, and *Samanwaya* (2013-14) of Edappal BRC offer detailed account of the workshops conducted for students, wherein their magazine carried many poems written by the students.

About the publications Bindhu, a BRC trainer says that when she was at the Kuttippuram BRC, they published a magazine in each term including the literary works of teachers and students. All the schools under the BRC were given their representation through students' works. Fund was allocated for publishing a magazine as well. The Malappuram BRC published a magazine, which also had for the first time, the literary writings of the differently-abled children, in December 2017.

Manikandan, a SRG member explains the support that the BRC offers to schools. "Each school is asked to develop a list of unique activities for the coming academic year during vacation training time.

That apart, the BRC also offers academic support.  For this each school is tasked with the job of making a video CD based on the children's activities organise at the school level and then present them at the block, district and state levels at the *Mikavu* festival (presentation of best programme of the school). The schools that show unique and successful activities will be recognised".

*Programmes for Promoting Reading Habit.*

BRCs conduct many programmes for developing reading habit in students. The children are  encouraged to use library books and then hold competitions like reading note preparation, writing appreciation notes, letter writing etc.

*Kalika*, Manjeri BRC documentation 2015-16 explains   a programme named *Vayanavasantham* conducted in every school under the BRC for promoting reading habit. The book also details how can they form an association of creative teachers. An audio CD named *Navaneetham* was prepared for this which contained the poems recommended for the class VI by the collective effort of teachers and students under the BRC. Programmes conducted for Malayalam language learning by BRC show that they were aimed at developing the creativity in students and teachers. The Malappuram BRC conducted another programme called *Pusthakavandi* in 2017 to nurture reading habit in children. As part of this, books collected by SSA were made available to all schools under the BRC. A vehicle carrying books reached every school. The programme also aimed at collecting reading

notes and giving prizes for good write-ups. Below is the picture of the inauguration of the programme (Madhyamam daily 4/11/2017):



മലപ്പുറം ബി.ആർ.സി തല പുസ്തകവണ്ടിയുടെ യാത്ര നഗരസഭ ചെയർപേഴ്സൺ സി.എച്ച്. ജമീല ഉദ്ഘാടനം ചെയ്യുന്നു

*Figure 28.* Programme for Promoting Reading Habit Named *Pusthaka Vandi.*

BRCs also prepare supplementary materials for promoting learning such as publication of the *Mazhavillu Pravarthanapusthakam* (2005) for Malayalam language learning in primary classes. This was full of activities to help promote creativity in children (see Appedix 37)**.** The Areekkod BRC prepared *Vazhikatti Ammamarkulla Kaipusthakam* (Handbook for mothers) for mothers to help their children with creative writing activities.

**Panchayat Level Bodies and Programmes for Implementation**

To make all its programmes more people-oriented and to elicit the maximum public participation, the DIET also involves the Local Self-Government bodies. The panchayths began to hold a key position in the educational activities of primary level in the district with the introduction of decentralisation. This saw the formation of VECs and PECs in every panchayat during DPEP period. The activities conducted by panchayat are given in *Karuka: Kinginikkoottam* (2000), *Kanavum Mikavum* (2008), *Nirakathir mikavinte sakshyapathrangal* (2009), *Sardhakam* (2007), and *Schoolthala Mikavukal* (2008-09). They show the active role of panchayats in organising and conducting camps and workshops for nourishing the creative skill in students.

*Karuka: Kinginikkoottam* (2000) details the activities done by grama panchayats (p. 8). The Areekode panchayat compiled and published the classroom works of the students as a magazine. *Sardhakam* (2007) details the *Vijayaradham,* a compilation of creative writing of children in the Vazhakkad panchayat while Thazhekkod gramapanchayat gave books to the reading corners of 13 schools and conducted residential camps for children and gave away prizes for the best handwritten magazine at the panchayat level (*Kanavum Mikavum*, 2008). *Nirakathir Mikavinte sakshya pathrangal* (2009) takes stock of the creative writing workshop of Thazhekkod panchayat, while *School thala Mikavukal* (2008-09) is an example of effective decentralised planning in the field of education at panchayat level in Malappuram

district. Many panchayats like Kodur, Marakkara, Vazhakkad, and Pandikkad brought out innovative educational programmes to develop creativity in children during the year 2009. Some of them are given in Table 9.

Table 9

*Innovative Educational Programmes Conducted by Grama Panchayats to Develop Creativity in Children*

| Kodoor Gram Panchayat | Marakkara Grama Panchayat | Vazhakkad Gram Panchayat | Pandikkad Gram Panchayat |
|---|---|---|---|
| CD library in schools | Newspaper for all schools | Vijayaradham newspaper | Community living camps |
| Art festivals | Travelling hand-written magazines | *Ezhuthukoottam* camp (Camp for practising writing) | Film production |
| Community living camps | | | Special day celebrations |
| | Study tours | | |
| | Souvenirs | | |

**Theme 2. Changes in Language Learning.**

The Primary education curriculum of 1997 brought changes in all aspects of education. Some of them are explained as follows:

*Learning Objectives.*

The main change recommended in the objective of language education by constructivist curriculum was the development of literary creativity. Many programmes were designed for achieving this objective. The text books and handbooks were given suggestions consistently to provide opportunities for creative expression.

The curriculum revision in 1997 brought about changes in the textbooks by making them child- centred and activity-oriented by taking the inputs from primary school teachers. The Yashpal Committee Report (1993) was also taken into consideration while drafting the new textbooks. According to a member of the curriculum committee, Sathyanadhan, "earlier textbooks were meant for teachers who would come to the class with teaching notes. But a change to this habit was initiated in 1997; as a result position papers were formed for each subject. Curricular statements and pedagogy were also recommended and the new textbooks were drafted with the activities to attain the curricular objectives. The inclusion of teachers whose field experiences have benefitted well in the drafting of textbooks. There were activities to write poems and stories as well. But words like constructivism and discourses were not heard in those days. Training was imparted without giving knowledge of the theoretical background of the curriculum revision".

Another member in the textbook committee, Dr. Parameswaran shares his experience of textbook making. "Textbooks are revised in every five year. Basic discourses like story, poem, experience note, diary, conversation etc. are familiarised in the primary classes, while complex discourses like script, drama, etc. are familiarised in the higher classes. The indicators of discourse evaluation also vary with the level of classes. If there are three indicators in the lower primary classes it will be changed to five indicators in the upper primary classes. There is a continuous growth in it". He further says that "textbook formation committee is also changed along with curriculum revision. Textbooks were formed by a person or by groups earlier. Now there works a mixed group in the

background that includes teachers, experts, poets, RPs, DIET faculty etc. The textbook formation process itself became democratic. If the textbooks for classes I, III, V, & VII changed this year, the next year would see the new textbooks for classes II, IV & VI . Each textbook is formed based on some themes and each unit will have a theme and the text will be appropriate to the age level and interest of the child".

A member in textbook committee, Ajmal, shares "textbook committee was formed earlier by handpicking some experts, research officers from SCERT, DIET faculty, writers etc. The committee has only one task, selecting the content for the textbooks prior to 1996. A change happened to this practice with the curriculum revision in 1997, which made textbook formation more democratic by including teachers in the list". He talks of the importance of processes in learning, "Processes and not content is important in the new curriculum. If we tell that you write a poem, that is not a process. We have to familiarise the students with many poems to develop an idea needed for writing a poem. We have to analyse the poems to help the students understand the structural and emotional aspects of poems. Enough ideas should be channelised to the students before letting them to freely express them".

A DRG member, Pavithran, shares the changes in textbooks and reading corners since the curriculum change happened, "contrary to the earlier practice, now the trend is to include even the writings of new writers in textbooks. There are instructions in textbooks to familiarise students with the works of famous writers with similar themes and also to familiarise them with other works of the same author. We instruct the teachers to keep such works in the reading

corner. Earlier, the practice was to keep everything that we get in the reading corner. Now they should keep only the books that are relevant in the immediate context".

A scrutiny committee was also formed in 1996 to evaluate new textbooks. The report of the chairman of the committee T. C. Venugopala Panikkar confirms that the non-detailed textbooks of the upper primary classes are capable of developing creativity in students and therefore it can be recommended for language learning in UP classes.
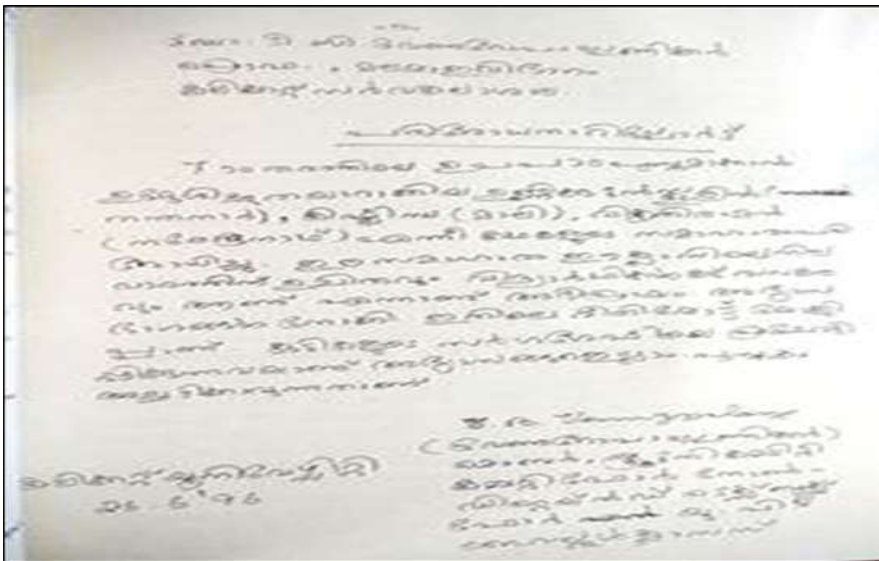


*Figure 29.* Minutes of Scrutiny Committee to evaluate new textbooks.

### Teaching Learning Activities.

A member in the curriculum committee, Dr. Parameswaran clarifies the aim of language learning and the role of the teacher "a teacher's duty is to help the learner reach the level endowed in him by giving experiences, and not to make all children poets or novelists.

Getting opportunity is very important". Recalling his school days, he says "today children are getting ample opportunities to familiarise with different discourses and to practice on them. Both should go hand in hand. Getting opportunity to write is important. The objective of language learning is to make children capable of writing discourses independently. Students should be familiarised with 30 discourses when they reach class IV. We aim at developing both reading and writing in an integrated way".

The process of writing a story is given in detail in the handbook *Poothiri: Adhyapakasahayi, Standard I,* 1998). Story-writing begins with writing simple dialogues.

**മത്തങ്ങാ മുത്തശ്ശി**

മുത്തശ്ശിക്ക് പേരക്കുട്ടികളെ കാണാൻ ആശയായി. കുഞ്ഞുങ്ങളുടെ വീട് കാടിനപ്പുറത്താണ്. ഒരു കുട്ടയിൽ നിറയെ സാധനങ്ങളും എടുത്ത് മുത്തശ്ശി പുറപ്പെട്ടു.
നടന്നു നടന്നു മുത്തശ്ശി കാട്ടിലെത്തി.
അയ്യോ! അതാ ഒരു പുലി.

എവിടെ പോകുന്നു?
കുട്ടയിലെന്താണ്?
പുലി ചോദിച്ചു.
മുത്തശ്ശി പേടിച്ചു വിറച്ചു.
പേരക്കുട്ടികളെ കാണാൻ പോകുന്ന കാര്യം പറഞ്ഞു.
അപ്പോഴേക്കും നരിയും സിംഹവും ചെന്നായും അവിടെ എത്തി. അവർ കൂട്ടുകൂടുന്നു. ഹായ് !
പേരക്ക, നെല്ലിക്ക, ...........
മുത്തശ്ശി കരഞ്ഞുകൊണ്ടു പറഞ്ഞു.
എന്നെ വെറുതെ വിടണേ.
ഞാൻ കുഞ്ഞുങ്ങളെ കണ്ട്, ഇതുവഴി തന്നെ വരാം.

*Figure 30.* Begining of Story-writing

The teacher gives the suggestions such as asking the children:

- Can you guess the dialogues among the characters in the picture?

- Can you present the dialogue in group of two students, and

- Can you dramatise the whole story.

The handbook presents strategies to develop a story by asking thought provoking questions.

കഥ വികസിപ്പിക്കൽ

13

എങ്ങനെ ഈ കഥ അവതരിപ്പിക്കുന്നു എന്നതിനെ ആശ്രയിച്ചാണ് കുട്ടികൾക്ക് കഥ വികസിക്കാനുള്ള സാധ്യതയും. ചിത്രം ഉപയോഗിച്ച് കഥയാരംഭിച്ചാലോ? എങ്കിൽ എങ്ങനെ? ചിത്രത്തെ ആസ്പദമാക്കി ചിന്തയെ ഉണർത്തുന്ന ചോദ്യങ്ങളിലൂടെ.

- കാട്ടിലെത്തിയ മുത്തശ്ശിയെ പുലി എന്തിനാണ് തടഞ്ഞത്?
- എന്തിനാണ് മുത്തശ്ശി കാട്ടിലൂടെ യാത്ര ചെയ്തത്?
- മുത്തശ്ശിക്കെത്ര പേരക്കുട്ടികളുണ്ടായിരുന്നു?
- മുത്തശ്ശി അവർക്ക് എന്തെല്ലാം പലഹാരികൾ കൊണ്ടുപോയിരിക്കാം?
- മുത്തശ്ശി എങ്ങനെയാണ് തത്ക്കാലം രക്ഷപെട്ടത്?
- എന്തിന്റെ ഉള്ളിലേക്കാണ് കയറുന്നത്?
- എങ്കിൽ മുത്തശ്ശി എങ്ങനെയായിരിക്കും മടങ്ങിയത്?
- ഉരുണ്ടുവരുന്ന മത്തങ്ങക്കുള്ളിൽ ആരാണ്?
- ആരായിരിക്കാം മുത്തശ്ശിക്ക് ഈ ബുദ്ധി പറഞ്ഞുകൊടുത്തത്?

ഇത് ഒരു രീതി മാത്രം. കഥയുടെ ഇടയ്ക്കുനിന്നു തുടങ്ങുക. പിന്നോട്ടുപോവുക. കഥയുടെ അവസാന ചിത്രത്തിൽനിന്ന് തുടങ്ങി വീണ്ടും പിന്നോട്ടു പോവുക. നൽകിയിട്ടുള്ള ചിത്രത്തെ കുട്ടികൾ വായിച്ചെടുക്കാൻ ഇതിലും മെച്ചപ്പെട്ട മാർഗം നിങ്ങൾക്ക് നിർദേശിക്കാനുണ്ടെങ്കിൽ സ്വന്തം റീച്ചിംഗ് മാന്വലിൽ കുറിക്കൂ.

*Figure 31.* Strategies to Develop a Story by Triggering Thoughts.

It is clear from these that development of the skill for creative writing and publication of class magazines is an inevitable part of a constructivist classroom.

Since the new curriculum demanded massive changes in learning methods and activities, teachers were supported with handbooks, which worked as an additional supportive material

intended for teachers to help them plan and prepare classroom learning. It also gave a theoretical understanding of the basic principles on which the curriculum was envisioned and helped them plan teaching learning process accordingly. Even if the handbook was prescribed for teachers even before 1994, it became readily available to all teachers only since 1998. They were prepared for each class separately in workshops that involved experts, writers, academicians and teachers. In the initial stages of the introduction of handbooks, activities were given in general, but later activities appered in modules (a module is a list of activities arranged meaningfully in an order with the aim of developing discourse forms). Instead of giving a general annexure at the end, it became included in the chapter itself. An integrated approach is followed in the first and second standards.

The period also marked shift from letter teaching to whole language approach that can be represented as:
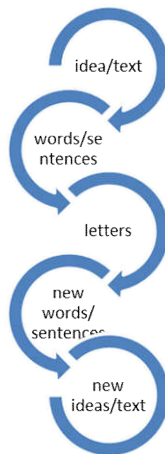


*Figure 32*. Whole Language Approach

Clear instructions were given in the book so as to establish a structure for the implementation of the new curriculum introduced by DPEP (see Appendix 38). *Poothiri Adhyapaka Sahayi*: Standard I (1998) recommends providing maximum need based inputs to students.  The instruction for writing activity is given as follows:

ലേഖനപ്രവർത്തനങ്ങൾ നടക്കുമ്പോൾ എന്തെല്ലാം ശ്രദ്ധിക്കണം?

- എഴുതുന്നതിനുള്ള ആശയം കുട്ടികൾക്ക് കിട്ടാവുന്ന വിധത്തിൽ മുന്നൊരുക്കം വേണം (ചർച്ചകൾ, ഫീൽഡ്ട്രിപ്പ്, വായന,...)
- എഴുതിക്കൊണ്ടിരിക്കുമ്പോഴും എഴുതിക്കഴിഞ്ഞ ശേഷവും താനെഴുതിയത് വിലയിരുത്താനും പോരായ്മകൾ പരിഹരിക്കാനും അവസരം നൽകണം
- മറ്റു കുട്ടികൾ എഴുതിയത് വായിച്ചു കേൾക്കുകയും തന്റേതുമായി തട്ടിച്ചു നോക്കുകയും ചെയ്തു മെച്ചപ്പെടുത്താം.    അധ്യാപകൻ എഴുതിയതുമായി താരതമ്യം ചെയ്യലും, പുസ്തകങ്ങളിലുള്ളതുമായി താരതമ്യം ചെയ്യലും സ്വയം മൂല്യനിർണയത്തിനു കൊടുക്കേണ്ട മറ്റവസരങ്ങളാണ്.
- എഴുതുമ്പോൾ തനിക്കെവിടെയാണ് പ്രയാസം അനുഭവപ്പെടതെന്ന് കുട്ടിക്ക് പറയാനവസരം നൽകുന്നത് അധ്യാപികയുടെ തുടർന്നുള്ള പ്രവർത്തനങ്ങളെ സഹായിക്കും. കുട്ടിക്ക് സ്വയം പരിശോധിക്കാൻ അവസരം കിട്ടുകയും ചെയ്യും.
- പ്രവർത്തനത്തിൽ പങ്കെടുക്കാൻ കഴിയാത്ത കുട്ടികളെ യുക്തമായ സന്ദർഭങ്ങളിൽ സഹായിക്കാനും അവർക്കനുയോജ്യമായ പ്രവർത്തനങ്ങൾ കൂടി ആസൂത്രണം ചെയ്യാനും ശ്രദ്ധിക്കണം.
- കുട്ടികൾ വരുത്തുന്ന പോരായ്മകൾ വിലയിരുത്തി തരംതിരിക്കുകയും അവയുടെ കാരണം കണ്ടെത്തുകയും തുടർന്നുള്ള സ്വാഭാവിക ഭാഷാ പ്രവർത്തനങ്ങളിൽ ക്രമത്തിൽ പരിഹരിക്കാൻ അവസരമൊരുക്കുകയും ചെയ്യണം.
- കുട്ടികൾ നടത്തുന്ന ഓരോ ലേഖന പ്രവർത്തനവും അവരുടെ പുസ്തകങ്ങളിൽ രേഖപ്പെടുത്തിയിട്ടുണ്ട് എന്നുറപ്പുവരുത്തണം. മെച്ചപ്പെടുത്തിയ ശേഷം ഉൽപന്നങ്ങൾ ചുവർപത്രിക, ക്ലാസ്സ് ഭ്യൂത്തുപത്രിക, പത്രങ്ങൾ, കുറിപ്പുപുസ്തകങ്ങൾ, എന്റെ കഥാപുസ്തകം, പാട്ടുപുസ്തകം എന്നിവയിൽ ചേർക്കുന്നു എന്നുറപ്പാക്കണം.
- പുസ്തകങ്ങളിൽ ചിട്ടയായി രേഖപ്പെടുത്തുന്ന ശീലം മെല്ലെമെല്ലെ വളർത്തിയെടുക്കാൻ കഴിയണം. ഇതിനായി
  തീയതി ചേർക്കൽ, തലവാചകം ചേർക്കൽ, സ്പെയ്സിംഗ്, തുടങ്ങിയ കാര്യങ്ങൾ പരിചയപ്പെടുത്തണം.

*Figure 33.* Instruction for Providing Maximum Input prior to Writing Activity.

*Anweshanam: Adhyapaka saktheekarana paripadi*, UP Malayalam (2009) prepared by DIET gives the micro-process of a story writing activity:

- Individual reading by the children.

- Presentation of the narrative by the teacher with voice modulation and keeping up the mood.

- Discussion on the structure of the story.

- Individual story writing.

- Random presentation by children.

- Formation of groups and presentation in the group by all members.

- Developing the story in the group.

- Group presentation of the story in the class.

- Evaluation of the story based on the criteria evolved from the children's discussions.

| Sl. No. | Criteria | A | B | C |
|---|---|---|---|---|
| 1 | The beginning of the story is good | | | |
| 2 | Creative theme | | | |
| 3 | Natural flow of the story | | | |
| 4 | Use of language appropriate to the story theme | | | |
| 5 | The ending | | | |

- Selection of the best story and discussion on the use of language and style used in the story.

- Displaying the best expressions used in the story of well-known writers in a chart and discussion on it.
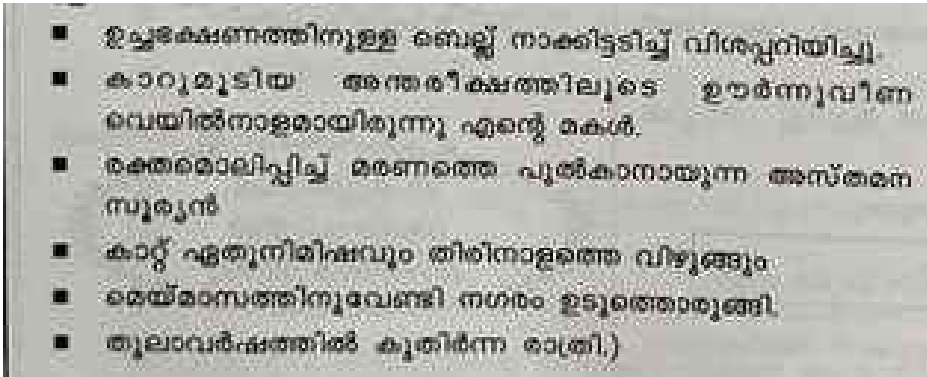
*Figure 34.* Best Expressions in a Story

Letting the children refine their story in the model of usages and language used by great writers.

- Reading the story by sharing.

- Recommend the story to the class or school magazines.

The process of writing a story goes through all these stages and ends with the making of a magazine. This is the model for writing different discourses. There may be some changes depending on the nature of the discourses, though. The evaluation criteria for different discourses are also given in the book.

### *Changes in Classroom Culture and Evaluation.*

A member in the textbook committee, Ajmal shares his experience of teaching during the initial days of the DPEP era and the changes it brought about in Malayalam language education. "The discussions on creativity development and a comprehensive development of children were not the active objectives of teachers

before 1997. Instead they were engaged in making children rotting the text. I started working as a teacher in 1996 on leave vacancy. I could see the zeal of DPEP in schools in those days. Integration was followed in the first two standards. Students started to read more. Then more books were needed for the students to read and the teachers to present the materials given in the textbooks".

He continues, "a change was noticed in the concept of school library which spawned the concept of class library. The reading corner concept was also developed in parallel with class libraries. There kept books for students to read independently. As a result, reading habit grew among them. Along with that the activities of the library council began to link with school activities. Reading day and reading week celebrations became an integral part of school days. Parallel to these changes some thoughts have raised in the media also as they started to publish students' creative writings and drawings. Then the presentation style in *Kalikudukka,* Labour India, etc. also underwent changes".

A BRC trainer, Bindhu, shares her experience as a teacher during DPEP time. "It was during DPEP period teacher training, creativity of students, and self-learning habits were developed as a result many writers were groomed. Noora and Ardra (both of them have bagged some awards for writing poetry and published collections of poems) are among the list with many poems under their names. Earlier the teachers could take any text for activity or any kind of discourse in the initial stage of implementation, but the SSA made

some changes in it. Now the prescribed textbooks of SSA give themes and discourse should be written as an annexure to it. Each discourse was given indicators and gradation level for each standard. The introduction of SSA made it more systematic up to UP level. Though SSA is just a continuation of the DPEP, it differs only in the funding agency. Monitoring was active during DPEP period. But now OSS is more active than monitoring".   She continues to share that "now we do not give training particularly for developing magazine. *Vidyarangam* is giving training on how to develop a magazine".

Clear instructions on how to develop an educational culture by giving training to teachers and by conducting camps for children were given in *Karuka: Kinginikkoottam* (1998) a bi-monthly journal published at state level. There were instructions on how to organise group activities and the methods to ensure the participation of all children in them. The book also offers suggestions for teachers for arranging reading corner in the classrooms. It recommended the following points:

- Setting up at least one reading corner in every classroom at a convenient place so that kids can access it freely.

- Make sure that books appropriate to the interest and aptitude of the students are available.

- Provide opportunity for students to take books freely, read and write reading notes.

- Make the students the caretakers and the record keepers of the books.

- Ensure availability of a variety of books in different genres.

- Keep more than one copy of the same book.

- Make sure that a teacher is available to guide the students.

- Ensure that the reading corner is a permanent settlement.

There were also details of how a reading corner can be effectively used for developing creative abilities in children. All these made the reading corners an integral part of the constructivist classroom. There were also instructions to develop a reading culture for both students and parents and made the following recommendations for the same:

- Use books as part of learning activities.
- Issue books in the classroom and at the reading corner for promoting reading habit.
- Issue books to parents.
- Allow the children to select and take the books home.

There were also instructions for teachers to organise and conduct the following activities for children:

- To develop wall magazine, story book, school newspaper, collection book of proverbs and riddles.
- Organise programmes for special day celebrations.

- Help the children make special hand-written magazines.

Teaching notes gave way to teaching manuals and the teachers had to prepare well for developing a teaching manual. As a result many changes were introduced in teaching manuals over the years. Teachers with the help of RPs began to develope good teaching manuals in the cluster trainings by taking suggestions and keeping the micro-processes of learning. Films, documentaries and film songs became part of the learning process (see Appendix 40).

The change recommended in the evaluation was it became Continuous and Comprehensive (CCE). Instead of the rote way of learning, exams too became activity oriented and addressing the creative talent in students. Evaluation questions were not textbook based so that students were free to write anything. Collection of poems and stories were recommended for students that too became tools for evaluation.

**Theme 3. Changes in School Culture.**

The constructivist curriculum recommended many changes in school culture. A DIET faculty, Vasudevan explains the same. "Education became more democratic and sharing. Creativity also began to come to the public space". *Karuka: Kinginikkoottam* (1999) published at state level describes the duties of various stake holders in education like SRG conveners, HMs, cluster head HMs, BRC academic co-ordinators, BRC co-ordinators, trainers, SSGs, VECs, PECs etc. that were recommended by the constructivist curriculum.

They were entrusted with various duties in the new system. This shows how clearly the instructions were given for developing a school system involving various elements for its functioning.

### *Programmes for Promoting Reading and Writing.*

Even if *VKSV* was functional prior to the constructivist curriculum era, it got a pull only towards the end of the DPEP era. *Ezhuthukoottam Vayanakootam* (a group for reading and writing) was a very successful programme of the *VKSV*. The success of the programme made it continue under the head of *VKSV*. It used to be conducted writing competitions and residential camps seeking the help of locally acclaimed writers at school, sub-district, district and state levels. The competition gave way to workshops for giving practice to all the children in writing. It tried to ensure the participation of LSGs and locally acclaimed writers. Some schools even went to the extent of conducting film and documentary fests at school under the *VKSV* offering many opportunities for students to become a part of creative activities. It was also aimed at training them to make magazines at schools, by helping in writing editorials, sequentially arranging the content, selecting the theme for each issue and also editing the submitted works. The BRCs have no role in the *VKSV* as they developed as an independent system with a governing body comprising different levels of committees at sub-district, district and state levels.

A member of textbook committee, Ajmal, recalls that at least one printed magazine was published in 80 percent schools in

Malappuram district during the DPEP days. "When I was working in Vengara BRC, a student from the Cherur orphanage school published an anthology of her poems under the title of *Murshidayude Kavithakal* (Murshida's poems). I think it was the first of this kind in the state. And it was just the beginning as this encouraged another girl, who was autistic; to publish a book titled 'Dew drops'. Then many others followed and I was present at the publication of many individual collections in those days". Having passed these years, he continues, "now all the schools have started publishing class level magazines. They are doing it under teachers' supervision, in which students do the key roles of editing, layout, issue theme selection, and linking it with day celebrations. As a continuation to this trend all newspapers began to publish children's creative works as supplements".

Ajmal, as a trainer for some years recalls that he was part of an *Ezhuthukoottam Vayanakoottam* workshop of Chelembra panchayat which was attended by around 60 students from different schools. "One girl presented a poem named *Venalmazha* (Rain in the summer). Her lines made me think that children understood many things even better than the adults. What they wanted was the language and the way that every classroom should provide. Sadly, not all teachers could do that. This experience helped me develop a package for nourishing creativity at the state level. What we are following now is a comprehensive curriculum. All discourses are included in it. Script, drama, film etc are all part of the curriculum now".

A BRC trainer, Bindhu, talks of a programme called "A *pusthkavandi* (A vehicle of books) which was supposed to ferry books to all schools, followed by holding writing competitions like writing reading notes, appreciation notes, making character sketches etc. It also recommended that schools should publish a magazine including these writings". She also shares that "there are no special programmes to develop literary creativity among students, but the whole classroom objective of the curriculum was aimed at developing creativity in students. So the textbooks were designed keeping that purpose in mind". She recalls that "in those days both at the vacation and cluster training sessions, teachers were trained to make magazines and newspapers".

Sharing his experience as a trainer during the DPEP days, Manikandan, a SRG member says that "DPEP has brought many innovative programmes. *Amma Library* (Mother library) is a concept introduced by DPEP. Now some schools are conducting *Vayanappura* (House for reading) as an extension of this programme. It aims at developing reading habit in children". A DRG member, Pavithran, who joined the service in 1994, says "in the early days of DPEP, children used to get an opportunity to write only during school youth festivals. But the curriculum introduced with the DPEP opened opportunities for children to add lines to complete a poem and write new poems. Now poem writing is based on a given theme given in the text as independent writing is promoted well in this curriculum". He elaborates further saying, "I felt that Malappuram district was far ahead of others in implementing curriculum recommendations as I

was holding the position of PTA president in Kozhikode. It might be because Malappuram had a very early start into the new system as it was one of the pilot districts in which DPEP executed".

SRG member, Manikandan points to the financial challenges these programmes face today since these activities have gained wider traction. "Since all schools now publish magazines, finding finances for this becoming a challenge now. Students are producing good works. They are able to write poems on any themes, because they are getting opportunity to write. Students in some schools are sending their works to children's magazines for publication. All schools are publishing annual magazines now. There was no such practice in the past. Copying the school magazines, today many newspapers are publishing supplements for children. They can't stay away from these changes in education. Even newspapers which always criticise public education are filling their pages with the writings of children who study in public schools. It is only because of the changes that happened in education. Under the old curriculum no such activities were needed for the children as they studied only *thara* and *para* under the phonic method. But the new curriculum demands the writings from students and that too do so in the classrooms. It is not the newspapers which opened the opportunity for children but it is the children who forced the newspapers to do what they do now".

A textbook committee member, Ajmal talks about the *Ezhuthukootam* camps for students. "*Ezhuthukootam* camp was conducted with the recommendation of the SSA by preparing modules at the state level. Training was given at the SRG and DRG

levels. In the beginning, only the few extra-ordinary students were allowed to participate in these camps and only a very few of them got such opportunities. Then we began to think of making it for all children. On that basis class-wise modules were prepared. The programme was conducted at first in the class and the selected students were given an opportunity to participate in school-level camps followed by panchayat, BRC, district and state-levels. He concludes by saying "the *Ezhuthukoottam* camp is now conducted under the head of *VKSV* and is funded by the SSA. In the beginning competitions were conducted by *VKSV*. But today it offers a chance to all".

Another DRG member, Pavithran is happy that Vidyarangam is giving opportunity to children to participate in literary workshops and camps. Earlier it was aimed at conducting story and poem writing and singing competitions, whereas now it trains all children in creative writing by conducting class level workshops first followed by school level workshops. These workshops and camps aim at providing its benefits to students to get the opportunity to participate in camps and share their experiences. Today there are also competitions for making magazines, something not there in the past when teachers used to select a few studious students for competitions. Now many schools publish books of students (*Ninadham: Adhyapakarkulla kaippusthakam*, 2005-06).

### *School Support.*

To further equip the teachers, there are On-Site Monitoring Support (OSMS), OSS, and Internal Support Mission (ISM) in schools.

*Anubhavathmaka padanavum pariseelanavum* (2000) published at state-level elucidates on conducting various activities related to DPEP like *Kinginikkoottam, Praveshanothsavam*, camps etc. and also to train teachers in organising reading corners, forming School Supportive Group etc. A SRG member, Mankandan says "we visit schools with BPO, DIET faculty, and AEO for monitoring. We conduct School Resource Group (SRG) meeting at every school after OSS where we discuss the points noticed in the academic activities at the school and suggest solutions to the problems the teachers face". Every school began to get school support groups like SSGs, Class Parent Teacher Association (CPTA), Mother Parent Teacher Association (MPTA) to ensure community participation.

**Conclusion of the Analysis of Objective 2.**

The constructivist curriculum implemented in 1994 through DPEP and SSA has brought many changes in the structural units associated with the Kerala school system. Unlike a linear relationship between the teacher and the students, the DPEP and SSA have developed a system to support the schools in its entirety, thus by focusing on the entire gamut of learning per se.

The data analysis clearly establishes that the children got plenty of opportunities to write in the constructivist classrooms. Prior to 1997 the main activities for children were to:

- Copy the lesson as homework or in copy book.
- Answer the questions given in exercise part.

- Write the meaning and opposite of words used in the lesson.

- Take the dictations from the teacher once or twice a month and write them in the composition book.

But the constructivist curriculum has made changes in language education by providing opportunities as follows:

- Textbooks with opportunity to express and develop creativity writing skills of children from first standard onwards.

- Teachers' handbooks to ensure the micro-process of writing in classroom activities.

- Supplying supportive materials to teachers to help them plan and organise classroom learning activities in association with special day celebrations.

- Providing handbooks/ teachers' text with process based activities.

- Getting well trained teachers in every school.

- Combining club activities with classroom learning process on one hand and on the other continuing with the classroom activities as part of club activity.

- Making school/classroom libraries an integral part of learning activities.

- Adopting different strategies for developing reading and writing habits in teachers, children and their parent as they go hand in hand.

- Making schools well-equipped with class libraries and subject-wise reading corners.

- Giving value to the literary writing skill of children.

- Making creative writing skill a key criterion of the evaluation process.
- Giving opportunity to children to publish their creative writings either in the school magazines or class magazines preferably every month or at least once a year.
- Developing a culture that value creative writers and making them a part of school activities.
- Organising creative writing camps at school, panchayat, block, district, state-levels.

These structures and resources are tasked to work collectively as a system to enhance the overall quality of education. Parents and the society are also entrusted with taking the responsibility in the learning of their children. The study also shows the evidence of a consistent interest in nurturing children's creativity in all the policy documents and programmes over the past 22 years, directing creativity as an important aim of education.

**Analysis of Objective 3**.

To study the transformations in the developmental pathways and in the role of school system for developing literary creativity among students during the constructivist curriculum period.

The data for Objective III is derived from the following Research Questions.

1. What are the programmes and practices conducted at school for promoting literary creativity among primary school children?

2. What are the programmes and practices conducted by external agencies for promoting literary creativity among the primary school children?

3. What are the common experiences and the motivating factors that cultivate creative writing ability among writers in the constructivist curriculum period?

The results of the third objective are derived from the four types of data sources, they are:

- Semi-structured interviews with writers in the age group of under 30
- Semi-structured interviews with teachers
- Focus group discussions with students studying now and semi-structured interviews with old students of the school
- Analysis of textbooks (Standards I to VII), teaching manuals, notebooks, literary products in portfolios, evaluation questions and answer scripts, SRG minutes, books of club activities and day celebration, school publications and the extension of students writing in publications of external agencies.

The data gathered about the programmes and practices at the schools and the developmental pathways of writers during the constructivist period is presented in four major themes.

- Programmes and practices conducted at classrooms that promote literary creativity among primary school children
- Programmes and practices conducted at school that aimed at promoting literary creativity among primary school children.

- Programmes conducted by external bodies to nourish literary creativity among primary school children.
- Developmental pathways of literary creativity among writers in the constructivist curriculum period.

Each of these objectives has separate sub-themes as well. They are the following:

Theme I: Programmes and practices conducted at classrooms that promote literary creativity among primary school children:

- The teacher and the classroom atmosphere.
- Textbooks and learning activities.
- Process of writing.
- Classroom products.
- Assessment and evaluation.

Theme II: Programmes and practices conducted at school that aimed at developing literary creativity among primary school children:

- School atmosphere and day celebrations.
- School library.
- Club activities.
- School publications.

Theme III: Programmes conducted by external bodies to nourish literary creativity among primary school children:

- Programmes for teachers.

- Programmes for students.

- Changes in pre-service teacher training (D.Ed and D.El.Ed.).

Theme IV: The developmental pathways of literary creativity among writers in the constructivist curriculum period:

- Home related factors.

- School-related factors.

- Other factors.

**Theme 1. Programmes and Practices Conducted at Classroom that Promotes Literary Creativity among Primary School Children.**

The study uses the teacher and classroom atmosphere, textbooks and learning activities, process of writing, classroom products, and assessment and evaluation as the sub-themes for analysing classroom practices as recommended by the constructivist curriculum. Data gathered are presented under following five sub-themes:

*Teacher and the Classroom Atmosphere.*

Teacher is the key functionary in the implementation of constructivist curriculum in the actual field. Therefore curriculum demanded changes in attitudes and competencies of teachers to equip them to the new role ascribed on them. Teachers have shared in detail the nature of the training they received. Teachers shared that they were given intensive training in the beginning of the implementation of constructivist curriculum by DPEP. They underwent series of

training as *Kinginikkoottam-I, Kinginikkoottam- II* etc. They were aimed at making teachers familiarised with the new curriculum, activity based classroom and the new approaches in teaching different subjects. They were also given training in developing and familiarising evaluation tools and grading indicators. They say that now they are provided with monthly cluster training, and five to six days of vacation training at BRCs. Common training is given in Lower Primary classes (LP) and subject-wise training is given in Upper Primary classes (UP). The nature of training too was based on the principles of constructivist curriculum. Instead of giving training, teachers were empowered to take up the new responsibilities.

Shashibhushan, a teacher remembers the nature of training he received "There wasn't a system of giving training to teachers prior to DPEP period. In fact, it started with DPEP. There was also a five-day basic training for all teachers. There was no separate training for teachers to help boost creativity in the students. The classroom learning itself was with that aim". Recalling her training, Jyothi, a teacher says "We have got a lot of training during the DPEP time. We have participated in vacation courses, cluster training and panchayat level training. There were also workshops and exhibitions of students' products at panchayat level". Majeed, a teacher also agrees when he says, "teachers were given massive training during that time at BRC. Teachers have to act like students at the training sessions. The whole language approach was practiced in the classrooms. Textbooks also underwent changes. Instead of lengthy lessons, lessons were given in

small portions with interactional questions that could kindle emotions in students".

Teachers agree that the focus of training changed in each year. They remember that the practice of giving teachers' version at the end of each activity as a model and editing are introduced lately only. Teachers had to develop it on their own. So teachers were given the opportunity to develop good teachers' version keeping the criteria of a discourse in cluster trainings. They were added to teaching manuals. The teacher, Bindhu remembers such an experience, "We were grouped at cluster trainings. Each group has to develop some simple stories as annexure to the text. Then each group has to present the story in a narrative form. We used to select the best one and add it in the teaching manual. Such stories were meant at arousing interest in students. I remember a girl in the second standard named Shehla Mahsin. She used to write well. Second standard students are familiarised to write autobiography".

Teachers were divided into groups during the cluster trainings along with tasking them with responsibilities. They were given group activities to develop teaching manual in the cluster trainings (see Appendix 39). Each manual prepared by groups were presented and evaluated by setting some criteria, which were prepared by teachers themselves in the cluster (see Appendix 40). The teaching manual gets modified in the cluster by sharing and adapting from other teachers. Training undergoes micro-level changes every year. The changes that happened in the TM are given in the notes shared during the vacation

training (2017-18). It shows that day celebrations, club activities, and collaboration of classroom activities ensuring participation of CPTA are gradual advancements occurred in the process. There were suggestions to relate classroom activities with day celebrations, Sargavedi (stage for creative activities), and the CPTA among other things. Planning became an integral part of teaching and learning processes. Teachers were asked to make the plan of activities on an everyday basis.

Teachers were given training in developing reading materials for children. Accordingly, many schools prepared reading materials and local texts for children during the period. According to a teacher, Mohanan, "I prepared local texts named Abhi's Worries (*Abhiyude Sanghadangal*) and Unni and Mother (*Unniyum Ammayum*) with illustration based on simple stories to motivate children to read. The books are prepared in such a way that arouses curiosity and interest in children to read further. The local texts are short and attractive enough to catch children's attention. So every child likes to read it". Teachers were also provided with many resource materials during this time. Prahlad Kumar, another teacher shares "handbooks are the most important resource we are getting. Process based activities are given in handbooks. Handbooks help us to plan and carry out learning processes well…. Now we get audio-visual aids like CDs to supplement classroom processes. These are new advancements".

Regarding classroom atmosphere another teacher Venu says, "I had my education in the old method and now I am teaching under

another method. I know the differences between the two. The theme of the poem in those days itself showed the attitude of the teachers towards the students… he sings…*thayattukattunna sisukkalethaan, thadichu sikshichu valarthavenam* (the students who show naughtiness should be punished)**.** Education was teacher-centred at that time and the teachers are friends now. Creativity is valued and stressed in the new system. School level group activities are very essential for developing creativity in children. We have to build confidence in children and that can happen through and promoted at collective activities. Competition cannot promote creativity in children as for creativity to develop there has to be fearless atmosphere".

Majeed, another teacher has a different take on DPEP "Technical aspect in teaching writing lost its way to the ideas during the DPEP period. Students wrote ideas with mistakes. It was not allowed to correct children's mistakes during that time. Bye-hearting and copy writing was not promoted in the language classrooms". Prahlad Kumar, another teacher says "Even average students can write better poems now. They are familiarised with many writings. There will not be many students who write well. But everybody can refine their writings by getting familiarised with different works".

The constructivist curriculum emphasised the importance of integrated activities to promote reading and writing. To nurture the habit of reading, the teacher along with students would arrange class library and reading corners in each class.

*Figure 35.* Arrangement of Class Library



*Figure 36.* Arrangement of Reading Corner

It comprises books collected both by teacher and children. A teacher Mohanan supports this saying "there are reading corners in each class. The teachers and students used to keep those books which were related to the lessons in the reading corner of the class. Popular children's magazines are also kept for reading in the corner". Teacher Bindhu says "class library is very active nowadays. I myself have bought and kept many books in my class. Book festival was conducted once in the school. We have a good library here".

Hafsath, another teacher confirms that "there are 40 books in our class library. Students those who have reading habits can nourish their skills in better ways in the new system". Another teacher, Hashim, also joins saying "reading and library are important in education today. In fact the focus has now changed from school library to class library". Echoing similarly, Jyothi, a teacher says "students are given library books to promote reading habit in them. And now the SSA has developed reading cards as well for each class".

Interview and FGD with students share that the classroom atmosphere was friendly and encouraging. Sruthi, an ex-student of AUPS Thenjippalam says "when I wrote a good poem the teachers encouraged me well. I also got opportunity to read and hear poems by other students.There were many activities that promoted creative writing in my school days". Students also admit that they are getting books freely to read at classroom. Faiza Nadha, a student of VMHMUPS Punarppa says "we have a regular library period. We take books from the class library during that time to read". These comments establish the fact that conscious efforts are being made to change and empower teachers and promote reading and writing habit among students.

Observation of the classrooms yielded that seating arrangement has changed in almost all the classes. Teachers move around the class for giving individual attention. Classrooms are decorated with students' products. Class library and reading corners are visible in every class. Teachers are using laptops and smart phones in the classes.

### *Textbooks and Learning Activities.*

To correct the limitations of the textbooks in the pre-constructivist period that promoted only the mechanical way of teaching, the constructivist curriculum recommended changes in the textbooks as well. As a result, new textbooks entitled *Poothiri* and *Kingini* were introduced in 1997 for Standards I to IV. These textbooks were very attractive with beautiful pictures that were enough to take the children to an imaginative world of their own. The cover pages show the nature of textbooks.



*Figure 37.* Cover Pages of Text Books

The names of the units echoed the nature of activities (see Appendix 41). This shows that textbooks became child-friendly and were written in the language of children; for example *'Kudu, kudu, kudu, kudu; kwa kwa kiyo kiyo* (echoes the sounds in natural world through which the child starts interacting to the external world) etc. The textbooks of upper primary classes also underwent changes following the changes in the curriculum at the lower primary levels in 1999. The Malayalam textbook for Standard V shows that the constructivist principles were imbibed in the new textbooks also. They were activity-oriented and discourse-based. Here is an example for story writing activity based on the chapter *Ezhilam palayum Kunhippoovum* (see Appendix 42).

The textbook of 1997was revised in 2003. The *Kerala Patavali* for Standard 1 shows marginal changes from the discourse-oriented method to an exercise-oriented one. There were also matching type and fill in the blanks type questions along with activities for writing discourses. Units became thematic. Different discourses dealing with the same theme were clubbed together into a single unit.

The next revision took place in 2009. The *Kerala Patavali* for standard I (2009) shows the growing nature of textbooks wherein the lessons were in narrative format. The teacher has to present the narratives with facial expressions and gestures. There were also slots in the narration without breaking the mental image formation of the child. Some slots were there for asking thought-provoking questions with the possibility of giving multiple answers, while some slots were

meant for text with a definite answer. There was also a long list of reading materials to help the children familiarise with the different discourse forms. There were also spaces for the children to develop text. The students had to fill the slots to complete the story.

These textbooks were again revised in 2014 and in 2019 making them more child-friendly and as a self-learning material, thus losing their position as the principal document that guided students' learning and became one of the learning materials used in the classroom. These new textbooks offered the students an opportunity to familiarise with different literary genres and different genres with the same theme. Script writing and films became an integral part of the text including audio and video texts.

Explaining the process of initiating writing in the first standard, Jyothi, a teacher says, "The activities in the first standard begin with describing an object using adjectives. By allowing students to add more adjectives, we help them develop a poem out of it. Students are also allowed to find out a word that can come in the place of another word in the poem without changing its meaning and rhythm. This was the initial form of giving practice in creative writing, while the practice for writing poems and stories independently begin in the higher classes".

Shajini and Ambili, the teachers in the first and second standards talk about the initial activities given to the students to practice writing. "We give the students some pictures and ask them to write dialogues based on them, or give heading, tell or write a story

based on them; or give them some simple rhymes to develop tunes out of them or to add more lines; or give a part of a story and ask them to complete it either individually or collectively. We also give puzzles to arrange in order or give a story context and ask the children to role play, or develop a dialogue from a story and even stage a drama based on a story etc".

Hashim, a teacher recalls his student days: "When I was a student there were many things to learn by rote, leaving no opportunity to read and write independently or think freely. The new curriculum has made the classrooms active". Appreciating the new textbooks, he says "under the constructivist curriculum, the textbooks are filled with poems and stories. As a result the children are familiarised with many poems and stories as part of their classroom learning activity. This has helped the students develop a structure of writing. Students start with adding words to a poem, then adding lines and then writing independent lines at the end. Students are familiarised with editing in the second standard onwards". He continues: "The students are getting plenty of opportunities in the new curriculum to develop their abilities. For instance, they are familiarised with writing activities in the first standard onwards. The same discourses are continued in the higher classes with increasing difficulty level. Criteria for evaluation also change with the higher classes".

Talking about the changes in classroom activities, teacher Mini says, "Earlier we made every written product into magazines. Now

instructions are given to what and where to make magazines. Teachers are getting polished after each training".

Jayasree, a teacher, shares her opinion about vagueness in evaluation during DPEP time "no clear instructions were there to evaluate a discourse of a group of students as there was no clearly defined criteria for the same. But now there are clear instructions to evaluate different discourses in different classes". According to Lalitha, a teacher, "the teachers and students are learning together collaboratively in the new classrooms".

Talking about the changes brought by constructivist curriculum, Saraswathi, a teacher says, "the constructivist curriculum has brought in many changes in education. Creativity is given proper importance in it. Even if a child has varied interest, studiousness was the only thing that was valued in the classroom. The arts and the finer things of life were given a secondary status. Now academics and art hold the same status. School has become a venue for developing abilities in students. The society has also changed and many public libraries are doing many things now to promote reading habit in school children". According to Majeed, a teacher, it is a common practice during DPEP time to convert every literary product into magazines. When each unit finishes there will be a magazine. Students were given opportunity to write in annual magazines also".

Reminds of DPEP time, Saraswathi, a teacher continues "it has opened up a stage for all students. Only one or two students got opportunity in the earlier times to participate in writing competitions.

Now it has changed. There are opportunities to develop the abilities at minute level. I wish I could have developed my abilities if I got this opportunity during my school days". Shashibhushan, a teacher comments on the importance given to creativity in the new curriculum, saying "creativity is given importance in language learning during DPEP time. There are enough opportunities for students to write poems and stories in the classroom itself. They also have opportunities to convert a discourse into another discourse form". On the curriculum revision of 2013, he claims that "the revised curriculum of 2013 has made the textbook content loaded, as a result there aren't many activities for creative writing. Creativity is given less importance today compared to DPEP time. The number of students who write well has also come down now".

Mohanan, a teacher talks of conducting learning festivals in his classroom. "Classroom festivals aim at the whole round development of the children as part of their learning activities. Each unit gives continuous opportunities for each student to express and exhibit his/her skills in different mode of expression-verbally, orally, well as in drawings. For instance I used to conduct reading festival (*Vayanothsavam*), writing festival (*Ezhuthuthsavam*), and drawing festival (*Chithrothsavam*) at the end of each unit". Describing the process of conducting such programme, he says "half day is allotted for each festival. The teacher lists the skills to be achieved by the students in relation to reading, writing, and drawing at the end of each unit that comprises two or three chapters. Prior to the reading festival, the teacher gives direction to the students to collect other works of the same author or other works with similar themes. Some of them are prescribed in the handbook. The reading festival lasts for

half a day. Students exhibit the works at the corner of the classroom. Then the classroom activities are open to the students to present their reading skills. At the festival, children read their own poems, or others' poems or present appreciation of the poems.  In this way, the class as a community gets to familiarise with different works of different authors and related works". He goes onto add that "then there is the writing festival at the end of each unit. Children exhibit poems, stories, appreciation etc. written by themselves. These festivals as a whole work as a revision of the chapter last taught".



*Figure 38.* Exhibition of Literary Products.

Interview and FGD with students give that they were given group activities that usually consists of 5-8 children in a group. The members in the group get opportunity to share ideas with friends. Each group has a leader who takes the responsibility of presenting the product after completion of a work. Most of the students opined that

they have permanent group in the class. Students have also shared their views on the nature of learning activities.



*Figure 39.* FGD with students at AUPS Mannazhi on 22.03.2018.

According to Priya, an ex-student of AUPS Thenhippalam "There were many groups in our class and each group had to publish a wall magazine every week. We had to write poems and stories as part of classroom activities. This could help me realise that I have an ability to write. We didn't have anything to learn as question and answer type. Most activities are for independent writing. There were many group activities too". Anoop, another ex-student of AUPS Mannazhi says that they had so many activities to write poems and stories. Learning was not monotonous as we get plenty of opportunities for interactions. There were many group activities too".

On her writing Sruthi, an ex-student of AUPS Thenjippalam says "I started writing as a task I have to do, not by genuine interest. When teacher instructed I tried to do it with maximum effort".



*Figure 40.* Wall Magazine

Talking of the learning processes at the classrooms, Archana, an ex-student of GMUPS Chirayil, says "I started writing poems by adding lines". Sneha, an ex-student of the same school shares that she wrote poems and stories in the classroom. An ex-student of AUPS Malappuram, Aleena recalls how the students were asked to bring a diary, story collection book, poetry collection book, riddle collection book, and the notebook etc. as part of the learning process". According to Anoop, an ex-student of AUPS Mannazhi "there were many activities during those days like making wall magazines, handwritten magazines, notices and posters". FGD with students

(Mithila, Isha, Farhan, Nashifa and Nadha) also shows the nature of learning activities wherein they got opportunities to write in the classrooms.

These interviews with the teachers and students give the idea that there are opportunities for the children to familiarise with different discourses in the classrooms. Students are given group activities to share their ideas and express it in different discourse forms. They also get the opportunities to write, edit and refine their creative writings. Notebooks and products in portfolio also show some evidences of it.
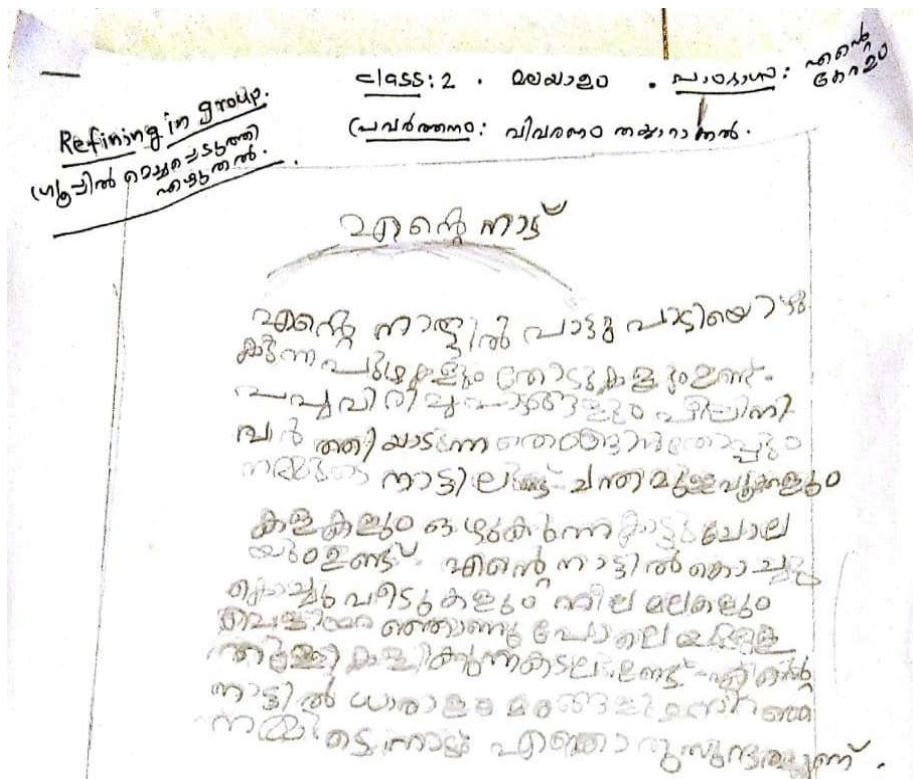


*Figure 41.* A group product in portfolio of a second standard student.

*Process of Writing.*

The constructivist curriculum gives importance to the process of writing and over the years, many changes have taken place in its process. According to Hashim, a teacher, "today the students are going through the micro-process of writing in the classroom. Such precision was not there earlier. It has evolved over the years. As teachers, we have undergone training to do editing…. Group activities are taking place in the classrooms now with each group having five to eight students". Recalling the DPEP days, Jyothi, a teacher says "there was no well-defined process for writing in the initial time of the DPEP but it developed over the years gradually. Individual writing was not promoted much during those days and the focus was mostly on group activities. Today even handbooks (teacher's text) have improved than those of the DPEP era. Parents are asked to be active participants in many school activities today". She further opines that children are getting acquainted with different discourses in the first standard itself in its simplest form today. They are using different discourses even to introduce a single word or a letter. For example, she says "if you are teaching the word *mazha* (rain), the teacher uses poems or stories replete with the word *mazha*. After giving ample opportunities to hear the word in different contexts, the teacher will pronounce the word loudly and write it on the board, offering the children the chance to understand the meaning in real life context".

Shashibhushan, a teacher talks about the process of writing. "There is a process in writing. After deciding the topic, there will be a discussion on the topic. Then the students are allowed to write independently, either alone and in group. Once written, they share it,

improve it and at the last edit it". Jyothi, a teacher also joins in explaining how the process of editing takes place. "Editing practice began now of late and the students are allowed to correct it many times. Self-correction only is promoted in the classrooms".

Pavithran, a teacher explains the minute process of writing that is followed now in the classroom as follows "familiarise with an issue that has social relevance in the present context…. Experience it from different kinds of discourses… In-depth understanding of the issue from the text prescribed for the activity followed by expressing the ideas individually, random individual presentations, sharing in a group, refining the work in a group, group presentation and presentation of the teacher's version. It is followed by editing at different levels, of the idea, sentence, or the word, evaluating the work by self-evaluation, peer-evaluation, or teacher's evaluation and at the end exhibiting the work in magazines, newspapers or in a portfolio". He also shares that all these processes are not kept in all learning activities. Jayasree, a teacher shares the reason for it "the present textbooks are too content loaded. Therefore process is kept in some activities only".

On the present model of teaching, teacher Bindhu explains that "we are not teaching alphabets directly today, instead we create contexts for learning. Students are getting many opportunities to write. We were not allowed to correct mistakes during DPEP time. Now it has changed. Editing is given importance. We get special training for editing during vacation training". She continues: "The instruction to follow micro-process of writing became important only after 2008. Now we follow a process in writing, starting from

individual writing to presentation of the teacher's version and editing at the end". She also talks of the learning activities in the classrooms "Teachers have to refer some books to create a good learning atmosphere in today's classrooms. The list of books is given in the teacher's text for each class and when the students are given opportunity to go through the same process repeatedly, their writing skill is shown significant improvement". This is so because "there is continuity and gradation in teaching different discourses in each class. I am teaching in Standard III wherein I have to teach writing conversations, appreciation, experience notes, travelogues, poems, stories from pictures, dramas etc. and convert one discourse to another. As a result, the students have no hesitation today to participate in writing competitions. They like to write".

However, an analysis of the notebooks indicates that the process of writing is not well practiced in all activities which the teachers attribute to an overload of content. But the teachers also claim that they follow the processes in some activities. FGDs with students show that they are getting opportunity to write individually and in groups, apart from editing. An analysis of the students' notebooks offers us the following:

- Evidences of individual writing
- Evidences of editing
- Learning products (see Appendix 43).

It has also been noted that teachers were not trained to edit and evaluate the works of children in the initial period. But gradually micro-processes have evolved after learning from experiences. Editing

and presentation of the teachers' version was included only lately. Changes are happening in this process at the minute level as well.

### *Literary Products.*

Classrooms are envisioned as a place for making literary products in the initial stage of the constructivist curriculum during the DPEP period. Students are considered highly imaginative and therefore learning objectives and activities have been recommended for help develop their literary creativity. Teacher Sheeba says, "earlier we made everything into magazines. Each unit ended with formation of magazines, leaving the classrooms filled with them". Teacher Lathika also has similar view when she says "the classrooms were decorated with childrens' own work in the initial years of the DPEP period. We used to publish class magazines". Another teacher, Jyothi notes the falling number of magazines now.
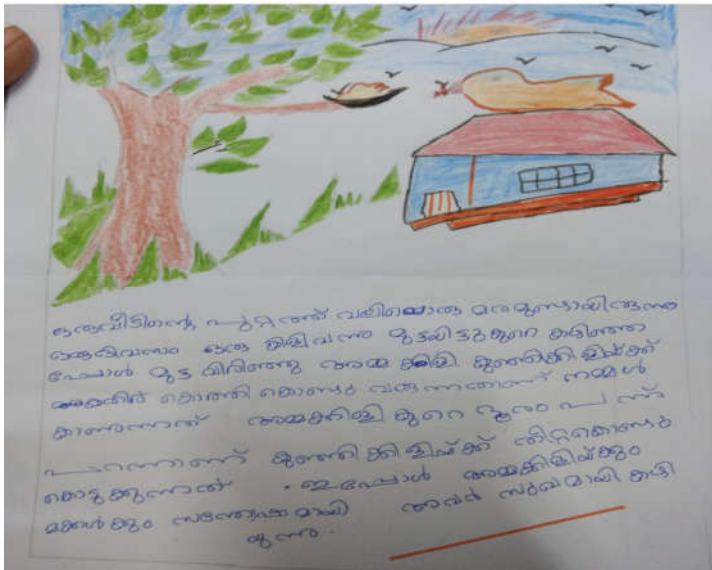


*Figure 42.*  Classroom Product of Standard IV.

FGD and interviews with students share that editorial board was formed in every school. For providing equal opportunity, the members in the editorial board are changed each year. FGD with the students of AUPS Mannazhi gives a look into the kind of classroom productions. The students are happy that their teachers encourage them to write. Abhinand says "We present the work done at the writing festival or exhibit them in the place provided for displaying written works. Good works are published in our *Mukulam* inland magazine".
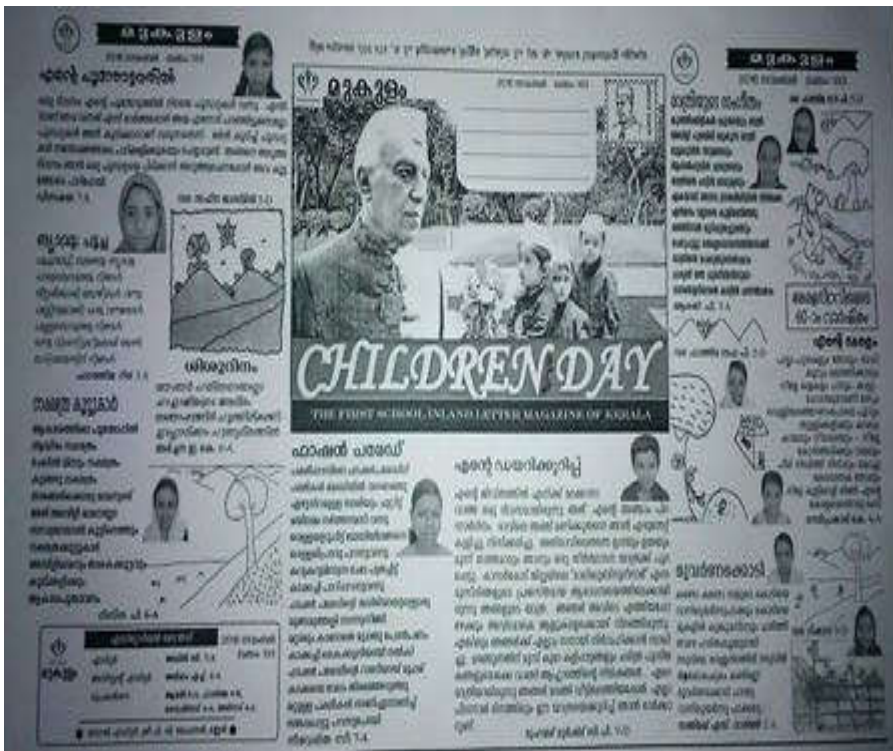


*Figure 43. Mukulam* Inland Magazine

FGD with the ex- students of GMUPS Chirayil figures out that good works used to be selected for publishing in our magazine named *Sargalayam*, while the students of VMHMUPS Punarppa also share that they used to give their classroom products for publishing in the *Jalakam* newspaper. But ironically, what the kids learn in the primary classes is not growing proportionately as they enter higher classes and almost stops fully once they are into plus two class.

Majeed, a teacher captures it well when he says "we see a continuous fall in the writing skill of children when they enter high school classes. It is usually seen stopped when they reach Plus 2 as creativity is not given importance in the higher classes". Hrudya, an ex-student of GMUPS Chirayil says, "I do not write now". Another ex-student of the same school, Ananthu openly admits "we do not feel that writing is a thing that matters". Another student, Sneha recalls that she had the habit of writing when she was in primary classes. "But we are not getting any such opportunities at the high school now. Nobody is giving any encouragement". Another member Archana says that the new school publishes magazines once a year. So we are not getting opportunities".

### *Assessment and Evaluation.*

The activity-oriented and discourse-based classrooms brought major changes in the evaluation system as well.  Evaluation became continuous and comprehensive thereby an essential part of the classroom learning process. There was a shift from teacher-correction to self-correction for promoting children's confidence. Shift from

summative evaluation to cumulative evaluation by taking in to account the records of participation in classroom and club activities. Many documents were provided for evaluating children in the DPEP period. For example, documents like *Ente Kuttikal, Amma Ariyan* etc. Students had to keep *Ente Kadhapusthakam* (My story book), *Ente PattuPusthakam* (My poetry book), *Ente Kadamkadha Pusthakam* (My riddle book), diary book etc. were very common earlier. Moreover magazines prepared in the classrooms also became tools for evaluation.

Bindhu, a teacher adds by saying "the final product of the classroom learning process will be kept in the portfolio. That is used for continuous evaluation also". Jyothi, a teacher talks of the collections that the students had to keep "students had to keep books to collect stories, poems, pictures and proverbs with the names *Ente Kadha Pusthakam* (My story book), *Ente Kavitha Pusthakam'* (My poem book), Ente Chithra Pusthakam (My picture book), *Ente Pazhamchol Pusthakam* (My proverb book) etc. during that time".

Majeed, a teacher remembers, "publication of wall magazines was common during DPEP time. Monitoring was very active making teachers to be very vigilant about practicing the instructions they received during their training period. Chart displays were common then which helped the students to become very familiar with the technical aspect of making a school magazine. A cross section of learning will be available through these magazines. Evaluation is also done based on them". Recalling the initial years of DPEP, he continues

"exams were not textbook-based and as a result, knowledge of the content was not tested but competency was the key metrics. Now some changes have happened".

Jyothi, a teacher talks of the evaluation system during these periods, "there were no clear instructions on how to evaluate the writing of students properly during DPEP period. There were no well-refined indicators. But now indicators are given in the textbook itself for each class for self and peer evaluation". Shashibhushan, a teacher also feels the same inadequacy of the evaluation system during the initial period saying "there was no clarity on how to evaluate the writings of students during DPEP period. The progress in each discourse was difficult to measure". But they admit that more clarity is brought now in evaluation and in indicators through training.

Creative writing skill became a valuable criterion for evaluation since 1997. Evaluation papers clearly show that the questions were there for writing travelogue, autobiography, poem appreciation, description, story, poem etc.

**B**    സമഗ്ര ശിക്ഷ, കേരളം    **302**
വാർഷിക മൂല്യനിർണയം 2018–19

ക്ലാസ് – 3      മലയാളം      സമയം: 2 മണിക്കൂർ

കുട്ടിയുടെ പേര് _____

വിദ്യാലയത്തിന്റെ _____

ഡിവിഷൻ _____

അധ്യാപകന്റെ ഒപ്പ് _____

രക്ഷിതാവിന്റെ ഒപ്പ് _____

| ക്രമ നമ്പർ | പ്രവർത്തനങ്ങൾ | ലഭിച്ച ഗ്രേഡ് |
|---|---|---|
| 1 | ഉത്തരമെഴുതാം | b |
| 2 | സംഭാഷണമെഴുതാം | a |
| 3 | കവിത പൂർത്തിയാക്കാം | b |
| 4 | കഥയെഴുതാം | |
| 5 | ഡയറിക്കുറിപ്പ് തയ്യാറാക്കാം | c |
| 6 | കുറിപ്പെഴുതാം | b |
| | ഓവറോൾ ഗ്രേഡ് | B |

1. താഴെ കൊടുത്തിട്ടുള്ള ആറു പ്രവർത്തനങ്ങളിൽ ഒന്നാമത്തെ പ്രവർത്തനത്തിന് നിർബന്ധമായും ഉത്തരം എഴുതണം. രണ്ടു മുതൽ ആറു വരെ പ്രവർത്തനങ്ങളിൽ നാലു പ്രവർത്തനങ്ങൾക്കു മാത്രം ഉത്തരം എഴുതിയാൽ മതി.

2. മൂല്യനിർണയ പ്രവർത്തനങ്ങൾ ആരംഭിക്കുന്നതിനുമുൻപ് പന്ത്രണ്ട് മിനിട്ട് സമാശ്വാസ സമയമാണ്. ഈ സമയം ചോദ്യങ്ങൾ നന്നായി വായിച്ച് മനസ്സിലാക്കാനുള്ളതാണ്.

പ്രവർത്തനം 1 – ഉത്തരമെഴുതാം.

കഥ വായിച്ച് ചോദ്യങ്ങൾക്ക് ശരിയായ ഉത്തരം തെരഞ്ഞെടുത്തെഴുതുക.

> ആമിനയും ശാലുവും ഉച്ചയൂണ് കഴിഞ്ഞ് പുറത്തിറങ്ങി. സ്കൂളിന്റെ അടുക്കളയിൽ അവർ ഒരു സാധനം ഒളിപ്പിച്ചുവെച്ചിട്ടുണ്ട്. അവർ എന്നും അതെടുത്ത് നോക്കും. ഇന്നും അതിനാണ് പോകുന്നത്.
>
> അടുക്കളവരാന്തയിലെ ജനലിന്റെ പൊത്തിൽനിന്ന് ആമിന അതെടുത്തു. ഒരു മത്തൻ കുരു. ഉള്ളംകൈയിൽ വെച്ച് ആമിന കുരുവിനെ ശാലുവിന് കാട്ടിക്കൊടുത്തു. ശാലുവിന് കൗതുകം. അവൾ തിരിച്ചും മറിച്ചും നോക്കി.
>
> ഒറ്റത്തട്ട്. ശങ്കരൻ ഓടിപ്പോയി. കുരുത്തം കെട്ടവൻ. ആ കുരു തെറിച്ചുപോയി. ആമിന കരഞ്ഞു വിളിച്ചു. "മത്തൻകുരുവേ നീ എവിടെയാണ്?" അവൾ ചുറ്റും നോക്കി. ഒരിടത്തും കണ്ടില്ല.
>
> ദിവസങ്ങൾ കടന്നുപോയി. ഒരു ദിവസം ആമിന വെള്ളം കുടിക്കാൻ അടുക്കളയിൽ വന്നപ്പോൾ ആരോ അവളെ വിളിക്കുന്നു. അവൾ ചുറ്റും തിരഞ്ഞു. ആരെയും കണ്ടില്ല. കുറേത്തിരങ്ങി നടന്നു. അതാ കൈകളുയർത്തി നിൽക്കുന്നു മത്തൻവള്ളികൾ. "ആമിനേ ഇത് ഞാനാ, നീ ലാളിച്ച മത്തൻകുരു. നിനക്ക് ഞാനൊരു സമ്മാനം തരാം. ദാ പിടിച്ചോ ഇവനെ, എന്റെ മത്തൻകുട്ടനാണ്". സ്നേഹസമ്മാനമായി ഒരു മുഴുത്ത മത്തൻ ആമിനയ്ക്ക് കൊടുത്ത് ആ മത്തൻവള്ളികൾ ചിരിച്ചു.

*Figure 44.* Evaluation questions of Malayalam for Standard II.

The evaluation papers of Malayalam from standard I to VII show that literary creativity was well addressed in all of them (see Appendix 4 *Samagra Siksha Keralam Varshika Moolyanirnayam 2018-19,* Standard I & *Samagra Siksha KeralamVarshika Moolyanirnayam* 2018-19, Standard III). Interviews with teachers claim that there were many

questions to test the creative skill of students in the initial phases. But they agree that now it has changed.

Students also have their takes on exams and evaluation of writings. For instance, Sruthi an ex-student of AUPS Thenhippalam says "Exams were oriented towards writing independently". Archana, another ex-student remembers "Our exams, too, were based on such questions. We were asked to write poems and stories". FGD with students also share that they write poems, stories, appreciation notes, descriptions, travelogues etc. in the exams. The critical analysis of the question papers is also done after every exam by the teachers and is reported in the SRG minutes. An analysis of Malayalam exam conducted in 2011 shows that questions were there for testing the literary creativity.
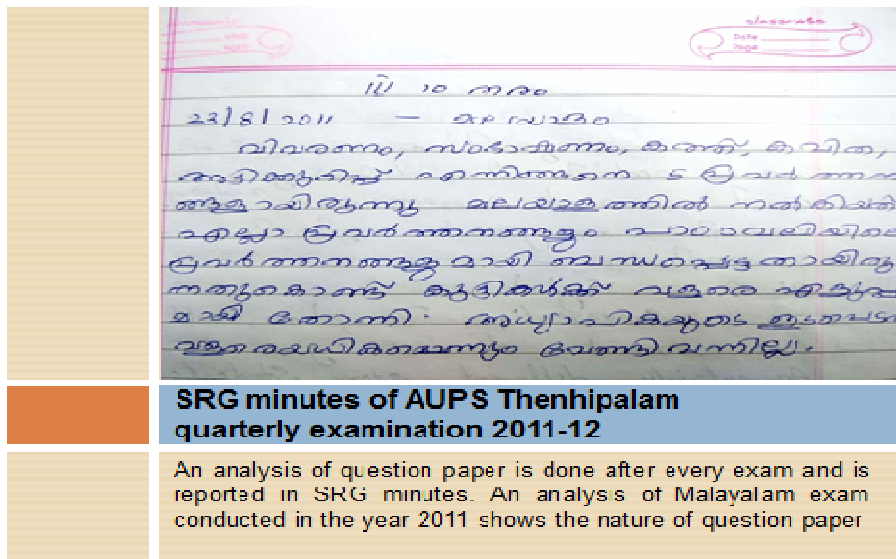


*Figure 45.* Copy of SRG Minutes about Analysis of Activities in Evaluation.

**Theme 2. Programmes and Practices at School that Promote Literary Creativity in Primary School Children.**

The constructivist curriculum has brought about changes in school culture too. The school became a venue for different kinds of literary activities. Various programmes and practices conducted at the school were analysed on the basis of the changes in the school atmosphere and special day celebrations, the kind of school library, clubs and their activities, apart from school publications. Some of the major programmes are the following:

*School Atmosphere and Day Celebrations.*

The constructivist curriculum demands changes in the culture of schools by making it democratic. There were also efforts to establish relationship with the community where the school is based and for this CPTA, MPTA and SSG were formed. A support system for schools was also established by DIET, BRCs and CRCs. Shashibhushan, a teacher elaborates on the impact. "There was vigorous monitoring and support system during DPEP time. Now that has become weak". Jyothi, a teacher joins by saying "during DPEP time we had to write teaching manual every day. We had to write response columns also. Monitoring was very active at that time. Attending teacher training was compulsory. Trainers were also well trained and they used to visit schools and used to point out our negatives in the next cluster meetings. Classrooms were filled with charts and hand written magazines. Formation of a wall magazine was essential every Friday". She continues, "The practice of celebrating special days also became active with DPEP. We had to

share our activities as part of the special day celebrations in the cluster meetings. There was a kind of competition among schools in conducting such programmes. Students' creative items were given the utmost importance".

Students also share their experiences about school atmosphere. Sruthi, an ex-student of AUPS Thenjippalam says "the school atmosphere and teachers were nourishing as there were many writing activities and many writers like Ravanaprabhu and Malayath Appunni were invited to the school for special occasions. We got used to interact with them". Another student Priya says "day celebrations were very active during those days. There were many writing competitions too. On one such occasion our (a collection of their poems titled *Yudham*) book was released by poet Ravanaprabhu".

Aleena and Pavithra, ex-students of AUPS Malappuram share the same opinion about school atmosphere recalling the many programmes at the school during their days. Aleena says "I have published a poem in Mathrubhumi weekly when I was in the seventh standard. We have prepared class and school magazines. We have prepared a family magazine too".

*Figure 46*. Published Poem in Mathrubhumi Weekly

FGDs with students also support this saying special day celebrations are conducted actively nowadays. Field notes were prepared based on relevant events occurred in the data colletion process. Textbooks became open with the constructivist curriculum. Audio and video texts were used in learning activities and schools began to develop films and short films.

### Field Note 1: (A class at AUPS Malappuram on 17.01.2018).

The researcher was at the computer lab of the school. The bell rang for the third period and a teacher comes out and checks the projector in the class. Soon the children enter the class and he gives some instructions and takes some notes. Then he plays the short film 'Father, son and a sparrow'. He shows some other videos, too.

Students are enjoying all of them. After the films are done, he begins a discussion in which the students actively participate. Then they were asked to write an appreciation of it.



*Figure 47.* Example of the changing nature of learning methods in schools.

### Field note 2: AUPS Thenjippalam

It is the interval period and the researcher is sitting in the staff room, engaged in a conversation with some of the teachers. One of them is Sheeba who told an interesting story about a book release conducted by her students in the 7th standard. She mentions specifically that she was not informed in advance. As she enters the classroom three students come pulling a boy near to her and tell her that he has made a poetry book and requests her to unveil the book. The book was covered beautifully. I took the book and turn the pages and find the book to be well decorated with pictures and the poems are neatly written without any spelling mistakes. If the poem is about

a butterfly, a picture follows on the same theme. I read out the first poem and appreciated him and offered a new notebook to write more poems. Other children have brought chocolates to celebrate the book release. Taken aback she releases the book and asks the boy to show the book to other teachers, and immediately, the four boys, including the author rush out to other classrooms carrying the book and the chocolates on a tray. Everybody appreciated him.

Sheeba adds that the author of the book is an average student who began writing poems by changing some lines and words of a song. He wrote the poems but some other students might have helped him to write it without spelling mistakes. To encourage him I used to tell him that he should write many poems and gave him a book. It was a reminder of how the children have changed now. They have familiarised with the concept of book release and how it is conducted. After the interval, Sheeba sent the boy to me and I asked him about the occasion. He looked very happy and seemed very confident of his identity as poet. I also encouraged him to write poems.

### *Observation Note on the Schools Selected as Cases.*

Constructivist curriculum envisages school as a system for learning that involves the active participation of many people like students, teachers, educational functionaries, parents and community. It views learning as a natural process that happens through interaction of students with other students, teachers, and the immediate surroundings of the child. The observation of the school showed that the schools have good physical environment with good building and attractive pictures drew on the walls. Pictures of stories were engraved on the walls of schools and the classrooms. More over the notices and pictures pasted on the walls throw light into the rich

school culture that involves club activities and day celebrations in association with birth and death anniversary of famous writers. School library, class library and reading corner were there in every school. A calendar of duties assigned for teachers and activity calendar for each month were displayed in association with day celebrations that falls in the month.

SRG minutes show that meetings are conducting once in a week and immediately before a day celebration. The schools have a good SSG and an active PTA. Schools are conducting many programmes with the support of PTAs. Reading week celebration is seen very active in all the schools. The day celebration book shows convincing evidence for a rich culture of reading and writing. The school also conducts library visits once in a year. Systemic planning and collective effort of teachers were seen in the school, especially in aided schools. The transfer of teachers in government schools are seen as impediments to the successful implementation of the programmes. Photos of schools are given here:



*Figure 48.* School Atmosphere of VMHMUPS, Punarppa.

Students seem to be very happy as friendly atmosphere pervades the school. They come to staffrooms and interact with the teachers freely. The investigator has seen students offering chocolates to teachers and books to libraries on birthdays. The researcher could experience a rich culture of reading and writing in the schools as there are many displays of pictures and quotes of writers, language gallery, notices of club activities etc. A box was kept by library council in GMUPS Chirayil to keep reading notes; school library, class library, reading corner, walls decorated with written manuscripts and reading cards were also observed in these schools.



*Figure 49.* School Atmosphere of AUPS Mannazhi.
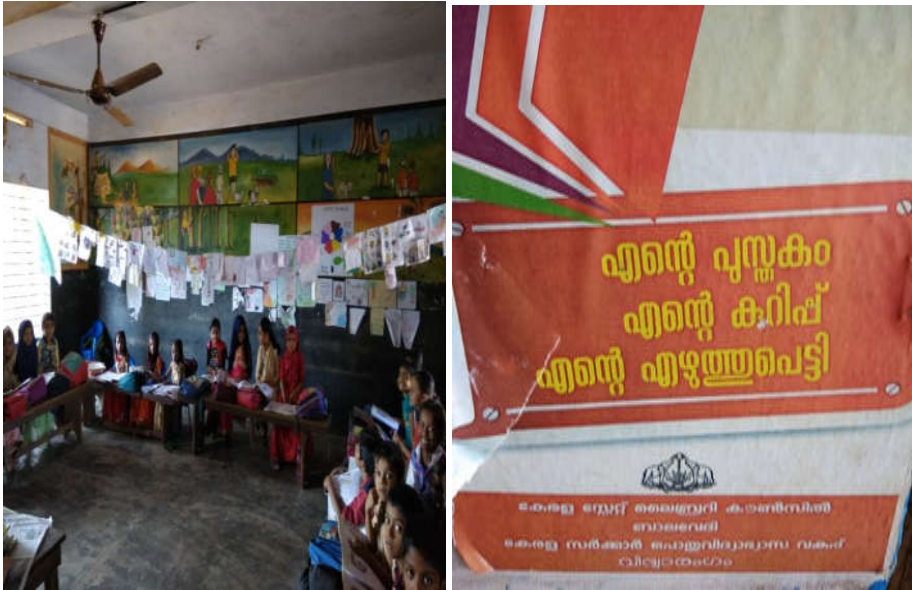
*Figure 50.* School Atmosphere of GMLPS Chirayil.



*Figure 51.* School Atmosphere of AUPS Malappuram.

Every classroom has class library and reading corner. Children seem free to take books from the reading corner. The teacher is friendly, and the children are expressing their thoughts and feelings freely. Students' writings, hand written magazines and wall magazines are kept and used for other learning activities and audio-visual aids are used for classroom activities. Teachers give students opportunity to see and edit their writings and encourage them to do so. Moreover, comments made by teachers on students are notable as they are able to tell that which of the students are good at writing poem or story.

*School Library.*

Though school libraries were mostly inactive in the pre-constructivist period, the constructivist curriculum has rejuvenated school libraries as reading of supplementary materials is essential for learning envisaged by the new method. Since learning processes essentially demands reading materials, teachers also did the role of the librarians. Various methods have been adopted in schools to develop a library. The schools selected for case study have comparatively good libraries. According to Hashim, a teacher, they conduct various activities for promoting reading habit in students. "Planning starts in June itself. Books in the school library are circulated among the members of the class. The SSA funds for maintenance of the library and also for buying books". Teacher Musthafa also talks about the programmes they conduct as part of reading week celebrations. "We conduct book exhibitions and many

writing competitions also. We also regularly visit libraries in the locality. This time we visited district library at Manjeri".



*Figure 52.* Inauguration of the School Library at VMHMAUPS Punarppa by Mundoor Sethu Madhavan, a short story writer in 2011-12.

FGD with students also share that they get books from the library. An ex-student Sruthi of AUPS Thenjippalam says "the school library was active but there was no class library during our time". FGD with students and analysis of the school publication also gives the details of school library and associated activities in these schools as part of reading week celebration and special day celebrations.

*Clubs Activities.*

The constructivist period also saw the growing trend of club activities in the schools in the state. Malayalam club, reading club, *VKSV* etc. have been promoting literary activities in schools. Club activities became a part of learning and integral part of special day celebrations. These clubs and their associated activities and day celebrations have spawned opportunities for the children to participate in literary writings in the school. For instance, the activities of *VKSV* have been very active for long now. It's a state funded programme in the schools for fostering creativity in children. Under this many cultural programmes like writing workshops, literature festivals (*Sathithyothsavam*), story festivals (*Kadhayarangu*), chat with poet (*Kavi Sallapam*), poetry appreciation training (*Kavithaswadana Kalari*), visit to public libraries, reading week celebrations (*Vayana Chiri*) etc. are being conducted across schools. This has also opened a platform for the students to participate in writing workshops and to interact with writers at their schools. Many students are publishing their literary work at class and school magazines and for some students a platform for individual publication of books as well.

*Figure 53.* Notice of Programmes of Vidyarangam Kala Sahithya Vedi

On how *VKSV* is helping launch many a student writer, Majeed, a teacher says such associations being very active helped many students prepare class-wise and school-wise magazines. Talking about the stages of conducting workshops, Hashim, a teacher says "the nature and content of literary workshops are prepared as per the state level module. We have separate magazines for the four discourses. Students are getting familiarised with many poems and stories through such workshops. Selected students get to participate in sub-district level workshops followed by two days of residential camp at the district level. Primary classes have workshop at district level only. Now the government has earmarked some additional funds in the budget for conducting such workshops. Rs 1 lakh has held in reserves for such camps at every district". On the impact of these

workshops in making better writers among the children, he is fully satisfied as those who have attended these workshops "have shown better writing ability. These programmes complement the actual learning process that aims at the development of creative writing skill in students".

Hashim, a teacher who is also a co-ordinator of the *VKSV* at the district level, explains what *VKSV* does for initiating the children into the world of letters. Also being a co-ordinator, he coordinates the activities of schools in the district and is tasked with publishing the *Vidyarangam* magazines in the district. *VKSV* conducts camps and each camp ends with forming a magazine.  The module for the camp is prepared at the state level with the help of teachers and writers and is a continuation of the classroom activity wherein students write poems and stories and they present it before a group of students and writers and the best ones are published in the class, school or district level magazines.

Teachers share that even if *VKSV* was there earlier also the practice of publishing students' writings in magazines started with a programme named *EzhuthukoottamVayanakoottam* (Group for reading and writing). The brochure of an *Ezhuthukoottam Vayanakoottam Sahithyothsavam* for 2009-10 (A programme for promoting literary fest at school) offers a glimpse of its activities.
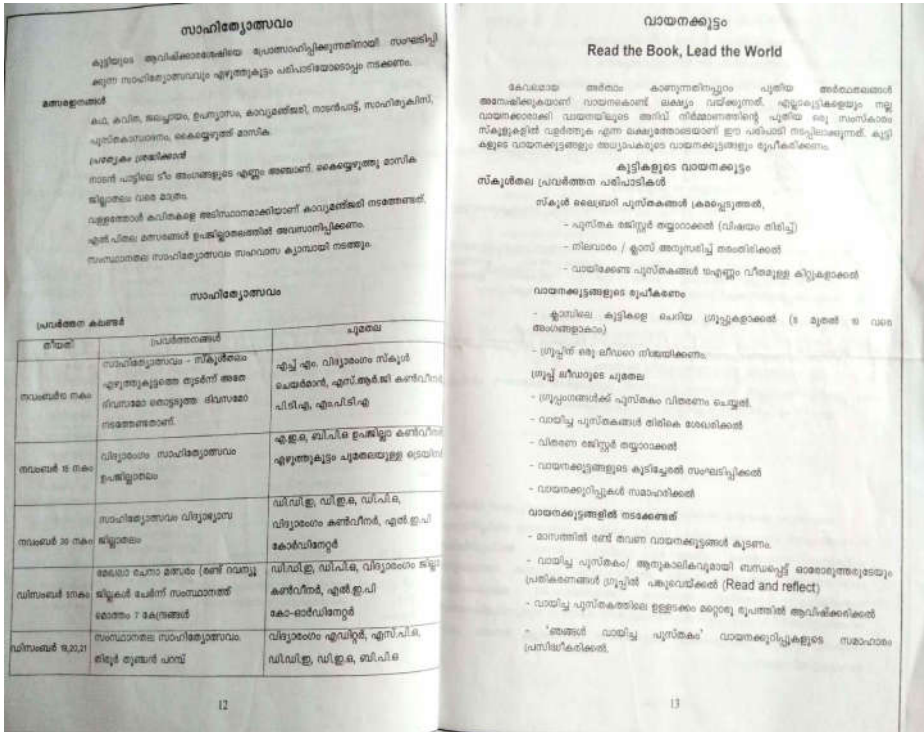
*Figure 54.* Brochure of *Ezhuthukoottam Vayanakoottam* Literature Festival

"Earlier we used to invite writers for the inauguration of reading week celebrations. Today the *VKSV* is leading the programme," says teacher Musthafa. There is a convenor and a joint convenor in every class for *VKSV* and there is programme like writing competition, for which it invites writers for conducting literary writing workshops. Another activity we carry out regularly is visiting public libraries and as part of the schedule for this year, we visited Manamboor Rajan Babu's (a writer in Kerala) home".

Saraswathi, a teacher says *VKSV* is existed earlier also, even during the pre-constructivist period. "There was *VKSV* earlier too. But

they weren't as active as we see them now". She continues, "Today all the students have to be a member of one or other club like the Vidyarangam club or Malayalam club which conduct many programmes to foster creativity in students, wherein writers of repute interact with the kids and give them advice in writing. We have even conducted writing competition for the mothers of those children who are members of the Malayalam club. Sathyan Ravimangalam has conducted a story-poem writing workshop this year". She explains more activities of *VKSV*. "We also conduct many programmes as part of the special day celebrations. For instance, on the death anniversary of Basheer this year, our students presented a drama based on one of his novels. We also hold week- long programmes on the reading day celebrations that fall on 19thJune.That apart, we conduct many competitions related to reading. There are also competitions for writing, reading notes, and making magazines".



*Figure 55.* Publication of *VKSV* at AUPS Thenhippalam.

*Figure 56.* Publication of *VKSV* VMHMUPS Punarppa.

Hashim, a teacher says infact; *VKSV* began as part of the *Sahithya Samajam,* where writing activities were not very important. Then schools began to conduct writing competitions as part of youth festivals and *VKSV* began to conduct many writing competitions since its formation along with literary writing workshops where practice is given importance. Students are familiarised with the techniques of writing each discourse at the workshops. They get familiarised with many stories and poems and can share their views. Some of our students have participated in state level workshops as well. I can confidently say that these writing competitions and workshops have created lots of students who can write stories and poems. We also conduct exhibition after the school level workshops since 2017".

Majeed, a teacher, also agrees by saying "yes, we have conducted writing workshops for our students where we invited locally acclaimed writers. One workshop was conducted by S.R. Raveendran, a poet who sang poems and took class about poetry. Artist Balakrishnan Olavattoor was also invited to conduct a workshop for students. Ashraf Kavil, a teacher as well as a writer, was invited many times to the school". Hashim says "A literature fest was organised for the V to VIII standard students with a view to identify, encourage and nourish their creative writing skills by *VKSV* and SSA in our school".



*Figure 57.* Notice of the Literature Fest Conducted at AUPS Malappuram in 2015.

FGD with the students of AUPS Mannazhi and VMHMUPS Punarppa also share that they have visited neighbourhood libraries. FGD with students in GMUPS Chirayil, AUPS Malappuram and AUPS Thenjippalam have shared their experience of participating in writing workshops and interacting with writers. Sruthi, an ex-student of AUPS Malappuarm informs that she has participated in story writing competitions conducted by the *VKSV* first at the school level and then at the district level where she has won the prize for story writing. Another student FaizaNadha has participated in writing competitions conducted by *VKSV* "I have got the first prize in poetry at sub-district level". Sneha, an ex-student of GMUPS Chirayil recalls her participation in a workshop for writing poem and for acting in drama once at sub-district level. Among the publications of the school, many hand written magazines were noticed prepared by *VKSV*".

### *School Publications.*

Magazines became a common practice across the schools during the constructivist period with most schools publishing at least one printed magazine in a year. This is clear from the interviews with teachers and old students, especially during the initial years of the DPEP era. But sadly their numbers and frequency have come down now. Saraswathi, a teacher says "while all the writings ended in the notebook in the past, DPEP brought in a welcome change. Class level written magazines were fashioned and schools began to publish printed newspapers. And we have our own newspaper called *Jalakam* which still goes to print, offering our pupils a platform to publish their

works". According to teacher Mohanan, the best works in the class are selected for the *Mukulam* magazine published monthly. We also send the best published ones to popular children's magazines".

In fact, the schools conduct many programmes throughout the year they started to make an annual plan for a year. For instance, the annual plan of AUPS Thenjippalam for 2001-02 shows a list of programmes nourishing creativity (see Appendix 45). The SRG minutes of the Punarppa School shows the elaborate plans for setting up a reading corner and also launching school magazines from the beginning of the academic year itself and teachers are given charge of them (see Appendix 46). Day celebration book of VMHMUPS Punarppa shows that many activities aimed at creating a creativity fostering culture in the school (see Appendix 47). The discussion with the students of AUPS Mannazhi gives the details of Radio *Mukulam* (see Appendix 48), it is programme with a radio station. The members of the Radio *Mukulam* read news headlines every morning in Malayalam and in English. Then there are *Kavya Manjari* for reading poems; *Ente Vayana* for introducing a book; *Ente Rachana* to present children's own writings; *Punchiri Pottichiri* for the first standard students to present rhymes or stories among others. Children also present skits based on special day celebrations.

Saraswathi, a teacher says, "we are conducting a programme called *Sargavedi* to provide a platform for creative self-expression in the children and present their works and share reading experience. We also display *Bhasha* (language) gallery in every class".
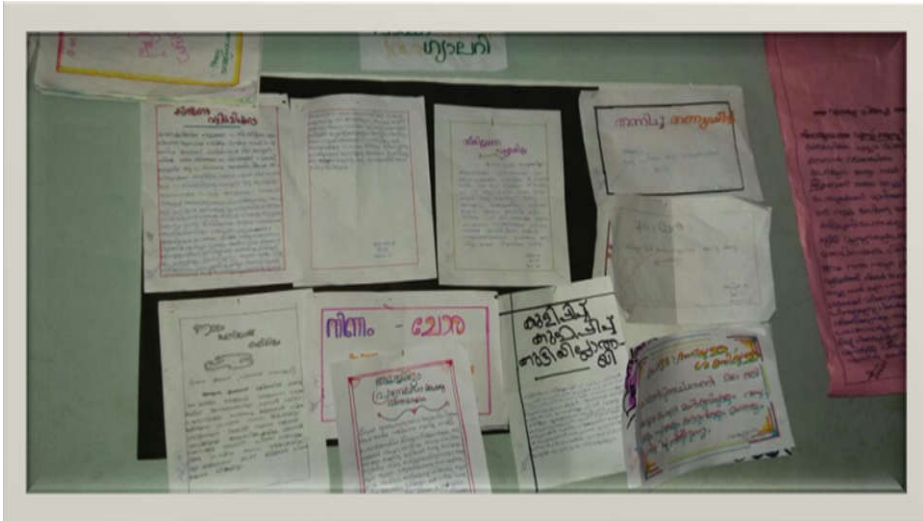
*Figure 58.*  Language Gallery to Display Literary Works.

Hashim, a teacher  joins by  saying in 2007 we conducted a programme to encourage  all the students to form their own written magazines by compiling their own works after giving some instruction on the technical aspect of writing like the structure, including how to write preface, content, how to align etc. The first standard students prepared four-line poems and letter pictures. Then all the students in the school brought out their magazines, 1,455 magazines in the first year itself. One of the insights from this experiment is parental interventions in the formation of the magazines for many students. So, we decided to launch a new magazine written by all the members of a family and presented the idea at the next CPTA. And the response was overwhelming and as much as 1,300 family magazines were born. The next was an audio magazine in the same year (2007) by allowing students to recite the poems they wrote or stories written by them. We played that on the radio too.

*Figure 59.* Publication of Family Magazine

He continues, "these programmes have got recognition at state and national levels. The change I noticed after these continuous programmes are that the students started to send their works for publication in the Balarama and the Mathrubhumi. Some of them have sent their works to children's supplements in newspaper like *Velicham, Aksharamuttam* etc. The main focus during that period was on fostering their creative writing".

Jyothi, a teacher shares "We have conducted a workshop for helping the kids to develop a video CD and we invited writers for giving practice in writing poems". Another teacher of the same school Shashibhushan says "there was a programme called *Mikavu*, wherein each school would present their unique activities at the cluster level. It

started during the DPEP period and our school won the first prize at the state level for the video CD". He continues that "there are opportunities for the students to engage in independent writing and the special day celebrations have created opportunities for students to participate in various creative writing activities. Realising this, we conducte rain festival and published a book including the writings of the students about rain".



*Figure 60.* Publiation of Magazine by AUPS, Thenhipalam.

Then he talks of another programme in the school called the *Vayanakkoottam* (reading circle) aimed at promoting reading habit in the students. "For this, normally we select an area and a student from that area during the vacation time and then we give a kit of selected books to the child, who will also work as a librarian and distribute

these books to the students and their parents who are interested in reading. Since it is in vacation, students gather in the evenings and read the books". He also talks of the radio station in the school "We had a radio station which was run by the students of each class and they presented activities including reading news, familiarise a writer, and present their own works". He adds "now it is not working as getting finance support is an issue".

The constructivist curriculum demands the involvement of the community in all the programmes at the school. CPTA, MPTA, and SSG are formed for this purpose. Talking about the role of parental involvement in school activities, Jyothi, a teacher says, "The practice of parents visiting the school became active with DPEP. Earlier parents rarely visited the schools.  The CPTA system was also developed with it".

Another teacher, Bindhu says "we do a lot of activities to promote reading habit in students. Now SSA has introduced a new programme named *Ente pusthakam, Ente Vayana kuripp* (My book, my reading note). For this, a box is kept in the school for the students to keep their writing notes". At the FGD with the members of *Jalakam* editorial board, Midhilaj, Isha, Sudharma, Faiza and Farhan, share their activities in the year included donating books to class library on their birthdays, holding class and school level workshops as part of the *VKSV*, *Vayanavaram* (reading week) celebrations, visiting the home of a writer, Manamboor Rajan Babu, visiting library and writing competitions as part of the special day celebrations.

Recalling how the *Sargalayam* magazine was initiated in the school, teacher Venu shares "one day a girl student walked into the staffroom and showed a story to me. Since it read well, I made a proposal at the next staff meeting to begin a magazine and they accepted it. The first issue of the magazine *Sargalayam* came out with the works of children in 2009. Some of them were classroom writings, while some were copies. For the second edition, we invited creative write-ups from the children. Initially still there were many copies as we didn't have a system for filtering. So we formed an editorial board with children from different classes. The students were free to give any kind of writings of their own. The 45[th]edition of the *Sargalayam* was launched by the poet P. L. Sreedharan and the centenary issue was released by the famous writer Shihabudheen Poythumkadavu". Majeed, a teacher in the same school also talks of the works in *Sargalayam*, and says "the most of the content in the magazine was an extension of their classroom practices. It may be poems, stories, drawings or any kind of discourses. Classroom processes are becoming a platform for students to express their thoughts and feelings".

Teacher, Nalini talks of *Mukulam* magazine "the magazine is published monthly by the school and has an editorial board of 7 children with a staff editor apart from a lay-out committee, artists and editors. *Mukulam* offers opportunity for students who are not only from my school but from others as well apart from the old students to publish their literary products. The magazine also invites works from writers". Teacher Mohanan claims that *Mukulam* is the first of its kind

publication in Kerala started in 1998. Recalling the birth of the magazine he says, "The idea of an inland magazine came from children themselves in the early days of the DPEP era. The spark was ignited by the poem 'Cherungoran' written by the best children's writer Kunhunni Mash. Based on this poem they wrote poems, stories etc. as part of the classroom activity. They also prepared a *Cherungoran Pathippu*, a manuscript of the written works of Kunhunni Mash. And we decided to send a copy to the poet himself and have forgotten about the entire episode. But one day we received a letter from him asking us to fetch a few children to him. That ignited the students to make a little magazine on the poet himself and gift him on their visit to him. Thus our first inland magazine was inaugurated by Kunhunni Mash himself at the portico of his home in 1999 December 9".

Saraswathi, a teacher says "we decided to begin a school newspaper because students were writing elaborately. Students got an opportunity to evaluate themselves through this venture". The teacher then shows us the evidences of children's literary creativity in their notebooks and portfolios (see Appendix 49) and says "there is an editorial board of students for the magazine and they collected the works from students before the 20th of every month". Sadikhali, the staff editor of the *Jalakam* says, "we select the best from the classroom activities. *Jalakam* offers a platform for all to read the writings and inspires other students too. The editorial board is selected based on their literary and linguistic abilities".

*Figure 61.* Editorial Members of *Jalakam* News Paper.

Hashim, a teacher says "when I joinend the school in 2005 the students were writing well. The primary class textbooks were also loaded with creative writing activities. Students were writing well and they kept it in class magazines where they lie unnoticed. I thought if it comes out as a printed magazine everybody could read it. I decided to conduct a creative writing workshop. The first edition of magazine named *Valappotukal* came out in 2006 as a bi-monthly initially and now has become a quarterly. From around 600- 700 works, the editorial board filters and selects the best one for the magazine. From

the cover page to the last page, everything is done by the board. We also take the help of the writer Manamboor Rajan Babu".

Shashibhushan, a teacher shares the reason that failed venture of a school newspaper called *Aruvi* published all by the students themselves, due to the financial constraints. Then published a booklet named *Ente Nadu* (My Village). He also recalls a collection of poem published by three students titled *Yudham* (War), inspired by the activities of DPEP. Shashibhushan says "Our school also published a newspaper, *Mazhayar*uvi and launched CD of songs written and sung by children". Priya, an ex-student and editorial board member of the school newspaper *Aruvi*, credits her ability for literary writing to this publication. "My writing habit developed from the school. I had many very good teachers and a good library. Moreover, we had a newspaper named *Aruvi*. I started with writing for the newspaper". Sruthi of the same school also recalls her association with the newspaper *Aruvi*. "I used to write in it. It opened up opportunities to write". She adds "*Aruvi* was published in every week. It was like class-wise competition to get our poems published in it".

A teacher, Mohanan speaks of the *Mukulam* Children's Club in the school which has helped many of the children become writers by kindling and fostering their creativity. "The Club was inaugurated by the famous author M.T. Vasudevan Nair in 2004. The club organises fieldtrips to historical places and arranges visit to writers' homes". The teacher admits that it was the DPEP that gave a platform both for the children and the teachers to express their creativity for the first time. "I was selected as a resource person in the initial days of the DPEP. The trainings and experiences that I received during that time

definitely helped me organise such programmes in the classroom and in the school and to believe in the creativity of children".

At FGD, some students have detailed the formation of the editorial board in their schools, which was there in every school that selected, edited, and did the magazine layout. The members in the editorial board are also changed each year. They also say the *VKSV* is now publishing magazines at school. Priya, one of the three students who published a collection of poems titled Yudham (War) says, "It was our teachers who encouraged us to publish poems. We wrote new poems and some of the poems were published in *Aruvi*".



*Figure 62.* Publication of Collection of Poems by Students.

Ananthu, an ex-student and another member of *Sargalayam* editorial board, says "all the children wrote in it and I was a regular reader of it. Then one day I too thought to test my writing skill and initially copied ideas from other poems and wrote". Sneha, an ex-student and another editorial member of *Sargalayam*, reminds that "Editorial board members select, edit and finally publish the works of others. We were also asked to make magazines on particular theme and one was a request to make one based on the theme of the Olymbics".

**Theme 3: Programmes Conducted by External Bodies to Nourish Literary Creativity among Primary School Children.**

As the radical changes brought about by the introduction of the constructivist curriculum began to get wider publicity among other agencies and some external bodies also began to interact with schools. The DPEP opened up not only the windows and doors of the school but also the skill of children. It also opened a venue of opportunities to academics, teachers, and students to write extensively. Shashibhushan, a teacher recalls the early days, "newspapers began to give importance to students' learning since DPEP period. Textbooks were open-ended that needed new information and students' writings also started to publish in them".

*Programmes for Teachers.*

The Kerala State Film Academy in association with SSA organised a workshop for school teachers in 2008 to develop a culture among the school children that value films. The workshop aimed at

developing the teachers' skills to form and organise film clubs in schools.

A literary workshop called *Vidyasahiti* 2017 was held in association with SSA, *VKSV*, and the *Kerala Sahitya Academy* at SIEMAT- Kerala during May 14-16, 2009 for select teachers from various districts (Akbar, 2017). To underline the importance of education in developing the creative ability of children, teachers were given training and a workshop for enriching their literary interest and knowledge of various discourses. The workshop focussed mainly on two discourses poetry and short stories. There was also a session on how to make the school library into learner-friendly and child centred one.   A teacher participant, Hashim claims that the workshop has helped him sharpen his ability as a teacher in ensuring and promoting literary talent of his learners".

He also recalls the training and workshop conducted for teachers through the *VKSV* "We have conducted a workshop named *Puthiya Kalam Puthiya Kadha* (New age, new stories) in Malappuram with 150 teachers and 15 writers". Analysis of the publication of teachers shows that Malappuram district has conducted unique programmes in developing a creative community of teachers. They have formed an Association of Creative Teachers (*Adhyapaka Samiti*), collective of creative teachers from the district. The association aims at:

• Organising an association of creative teachers in the district and conduct trainings and workshops for them

- Publishing the writings of teachers and students of various schools

- Developing literary texts for the school students of the district involving the students and the teachers

- Promoting literary creativity of students and teachers , and to

- Utilising the creative writings of students and teachers to enhance the quality of general education.

They have published two books with the writings of teachers named *Adhyapakarude Nooru Kadhakal* (Teachers' 100 stories) edited by Rahman Kidangayam and *Vayanayude Soundaryam* (The beauty of reading) edited by Dr. Satheesh (see Appendix 52).

In association with *Ezhuthukoottam Vayanakoottam*, an *Adhyapaka Vayanakoottam* (Teachers' reading group) was also conducted for skilling the teachers in promoting literary creativity at district level and envisaged many activities throughout the year. A teacher Mohanan explains that "a workshop was conducted for teachers in Malappuram district to share their reading experiences and based on that workshop a book was published by teachers. I have participated in it".

Hashim, a teacher says "*VKSV* is giving training to teachers. Vidyarangam co-ordinators at district level are getting training at SIEMAT where almost all the famous writers in Kerala will come and share their experiences". He adds "last year BRC has conducted a

programme to honour teachers who are writers as well in the district. It was with the special interest of DDE (Deputy Director of Education). We used to conduct discussion with writers in association with reading day celebration. All these programmes are conducted with the assistance of SSA".



## പ്രൈമറി അധ്യാപകർക്ക് ശില്പശാല

മലപ്പുറം റവന്യു ജില്ലാ വിദ്യാരംഗത്തിന്റെ ആഭിമുഖ്യത്തിൽ പ്രൈമറി അധ്യാപകർക്ക് കുട്ടിക്കവിത, കടങ്കവിത, നാടൻപാട്ട്, കഥ, പഴഞ്ചൊല്ല് എന്നിവ ക്ലാസ് റൂമിൽ പ്രയോജന പ്രദമായ രീതിയിൽ വിനിമയം ചെയ്യാൻ സഹായകമായ ശില്പശാല ജൂലൈ 28 ന് ശനിയാഴ്ച 10 മണി മുതൽ 2 മണി വരെ മലപ്പുറത്ത് നടക്കുന്നു. കവിയും, നിരൂപകനും, നോവലിസ്റ്റുമായ കല്പറ്റ നാരായണൻ ശില്പശാല ഉദ്ഘാടനം ചെയ്യും.

രജിസ്ട്രേഷൻ    :    രാവിലെ 9.30ന്
സ്ഥലം        :    മലപ്പുറം ടൗണിലുള്ള എ യു പി സ്കൂളിന്റെ അടുത്തുള്ള ശുചിത്വമിഷന്റെ ഓഫീസിന്റെ രണ്ടാം നിലയിലുള്ള ഹാളിലാണ് പരിപാടി.

കൂടുതൽ വിവരങ്ങൾക്ക്:
9847976461 (കെവി സെയത് ഹാഷിം ) വിദ്യാരംഗം ജില്ല കോ ഓർഡിനേറ്ററെ ബന്ധപെടുക.

*Figure 63.* Notice of Teachers' Creative Workshop.

The group of creative teachers was entrusted with the following duties:

- Organising class libraries and reading corners in the school.

- Organizing programmes for promoting reading habit and writing habit.

- Organizing creative writing workshop with the assistance of locally acclaimed writers.

- Publishing the works of students and ensuring its reuse as a learning material (*Ezhuthukoottam Vayanakoottam, and Adhyapaka Vayanakoottam*).

*Kerala Shasthra Sahitya Parishath* (KSSP) also played a role in popularising the new curriculum in the state. They conducted Children's festivals (*balothsavam*), Children's processions (*balothsavajadhakal*), Teacher training, publication of books and magazines and prepared learning modules.

### *Programmes for Students.*

The *Karuka* Newsletter (1997) published by the DPEP was an effective platform for teachers to write about their own experiences on one hand and for the children on the other to publish their own writings.
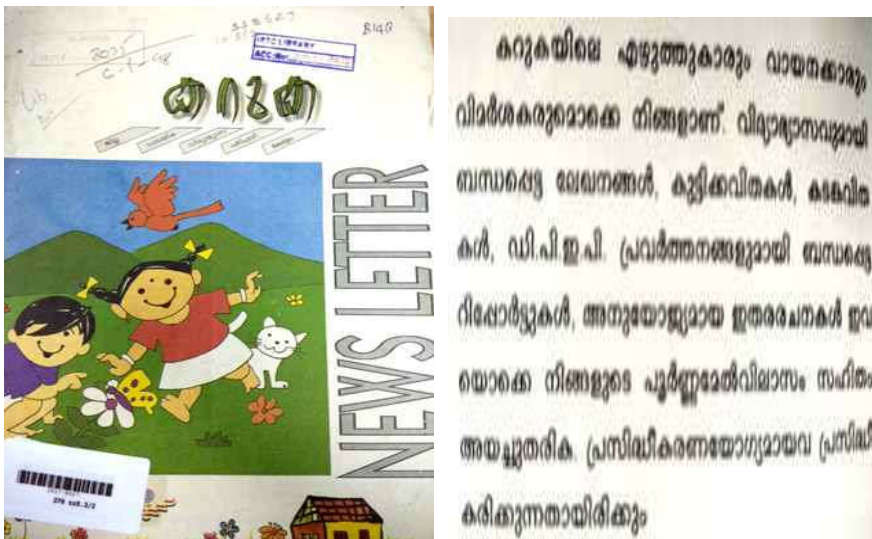


*Figure 64.* Publication by BRC Malappuram and Invitaion for Creative Products.

*Kannadi* (1999), a monthly newsletter published by BRC Malappuram shows that the interest of getting ideas of new curriculum and also shares the experiences of teachers and academicians and publish the writings of children. The classroom experience of a student in AUPS Mannazhi gives a picture of the DPEP classroom in the district. He writes:

*Figure 65.* Experience of DPEP Classroom Learning Shared by a Learner.

*Mukkutti* (2001) was another magazine published during DPEP period for sharing children's writings and teachers' experiences. Teacher, Mohanan recalls that "the works of some students in our school got published in *Mukkutti*. Some students have published in newspapers too"

A report in *Mazhvillu* of the *Mathrubhumi* daily on 16.12.1999 shows that it has started to offer a proper venue for children to publish their writings and also to teachers to share their experiences. There was special mention of the *Mukulam* magazine of AUPS Mannazhi:

*Figure 66.* Entry of Students' Works in News Paper.

The works of students who participated in *Ezhuthukoottam Vayanakkoottam* workshops were published by various BRCs in Malappuram district. For example, *Kilukkam Sarga Sangamam* (2009), *Thunchante Mannu* (2009), *Smriti Sarga Sangamam* (2009), *Ezhuthola, SargaSangamam* (2009), *Ponmula, Ezhuthukoottam Rachanakal* (2009), *Chirakileri, Sargasamgamam* (2009), *Channam Pinnam* (2009), *Varnangalude Lokam* (2009) etc. were filled with the works of children.

Interviews with the students and the teachers of AUPS Mannazhi have given deeper insights into the publication details of the writings of children. It affirms that the learning process has definitely helped in nurturing a creative community in the school. Over 100 students published their works in the popular childrens' magazines during these years. The children's wing of all leading newspapers in the state like *Mazhavillu* and *Kutti.com* published by Mathrubhumi daily; the *Padippura* by Malayala Manorama; the *Aksharamuttam* by Deshabhimani; and the *Velicham* by Madhyamam have published hundreds of poems, short-stories and drawings of children. 'Eureka', a children's magazine has published 12 works of the children from this school in a single volume. A poem named *Shunyatha* (Emptiness) written by a student is in the teachers' handbook published by SCERT of Kerala in 2010. Some of the poems written by children are translated into English for the National Council for Children's Literature (NCCL), New Delhi.

*Figure 67.* Publication in Children's Magazine (Eureka).

Since the introduction of DPEP, some newspapers began to publish the works of children. The early version of Mathrubhumi Vidya can be traced to *Mazhavillu*, which was full of creative writings of children dated from July 2000.

*Figure 68.* School Activities in Newspaper

*Madhyamam Velicham* 2008 shows that newspapers also started to conduct literary competitions for school and college students (see Appendix 53). The report of the *Kinginikkoottam* exhibition of the DPEP in 2001 that was published by the Malayala Manorama on June

6, 2001 (see Appendix 50) gives the details of DPEP publications such as the *Mukkutti, Kinavu, Kanavu,* and *Kurinhi* which have been offering a platform for children to publish their works. The Vidyarangam monthly published by SSA at state level gives space for children to publish their works and its first magazine came out in April 2004. This magazine aimed at informing the public about the programmes of the SSA and sought their responses. The magazine also invited creative writings from the students of standards I to VII classes.

The DIET is also providing a platform for children to publish their works. DIET News (2001-02) invited the creative writings of teacher trainees, teachers and students in various schools. Extension of writings of children is exemplified through the inclusion of the creative works of the students in the souvenirs of cultural clubs and organisations (See Appendix 51).

Local Self-Government Institutions (LSGIs) began to take part in school activities with the introduction of decentralisation that initiated in the same period. As a result Panchayat Education Committee (PEC) was formed in all the panchayats and some panchayats also began to conduct creative writing camps for children. Interview with Hashim, a teacher gives some glimpses into the activities of the Library Council and LSG institutions in school activities with the introduction of the constructivist curriculum. The Kerala State Library Council (*Kerala Grandhasala Sangham*) is another agency that began to make influential interventions in school

education in the recent past. They organise many programmes to promote reading habit in children. According to Hashim, "the library council conducts some programmes associated with the reading week celebrations that falls in June in memory of P. N. Panikkar's birthday".

The *Kerala Sasthra Sahitya Parishath* is another agency that works hand in hand with public education. KSSP has been conducting many programmes for developing the creative writing skills in school children. It has conducted *Balavedi Bhashothsavam* (language festival), *Vijnhanothsavavm* (knowledge festival), teacher training, research, residential camps for students etc. The training module of *Balavedi Bhashothsavam* (1998 October 31 to November 1) shows creativity of students were addressed well in the training given to children.

KSSP has identified the importance of giving opportunities for children's creative writings along with scientific creativity and has included it in their programmes. The brochure of the Eureka *Vijnhanothsavam* (learning festival) held in 2016-17 which shows that creative writing has become a part of their programmes.

*Figure 69.* Notice Showing the Equal Status of Literary Creativity and Scientific Creativity.

The *Kerala State Jawahar Balabhavan* (KSJB) is another institute that works in association with public education to foster literary creativity in children. It organises workshop for school children in association with the Indian Poetry Society involving students from various schools in the state.

The letter received by an ex-student, Nived, of AUPS Mannazhi to participate in the workshop conducted in 2001:

**KERALA STATE JAWAHAR BALBHAVAN**
Kanakakkunnu, Thiruvananthapuram - 695 033
Phone : 316477

കേരളാ സ്റ്റേറ്റ് ജവഹര് ബാലഭവന്
കനകക്കുന്ന്, തിരുവനന്തപുരം – 695 003
ഫോണ്: 316477

11-12-2001

To ഉക്ഛോ
AUPS മറ്റുഴി.

മാന്യമിത്രമേ,

മലയാള കവിതാരചനയില് താല്പര്യമുള്ള കുട്ടികള്ക്കുവേണ്ടി, ഇന്ഡ്യന് പൊയട്രി സൊസൈറ്റിയുടെയും കേരളാസ്റ്റേറ്റ് ജവഹര് ബാലഭവന്റെയും സംയുക്താഭിമുഖ്യത്തില് നടത്താന് ഉദ്ദേശിച്ചിട്ടുള്ള ശില്പശാലയില് പങ്കെടുക്കാന് താങ്കളുടെ/ഗ്രാങ്കളുടെ സ്കൂളിലെ കുട്ടി, മാസ്റ്റര്/കുമാരി....Niven Mohan....... അര്ഹത നേടിയിട്ടുള്ള വിവരം സന്തോഷപൂര്വ്വം അറിയിച്ചുകൊള്ളുന്നു. കുമാരി/മസ്റ്റര്....Nived Mohan..... നെ ഞങ്ങളുടെ അകമഴിഞ്ഞ അനുമോദനങ്ങള് അറിയിക്കുമല്ലോ. താഴെപ്പറയുന്ന വ്യവസ്ഥകള് പ്രകാരമായിരിക്കും ശില്പശാല സംഘടിപ്പിക്കുക:-

*Figure 70.* Invitation Letter for Creative Writing Workshop by KSJB.

The Kerala State Institute of Children's Literature (KSICL) is a part of the larger system that tries to develop the creative writing skills in school children. The institute conducts separate camps for select students from various schools focussing on different discourses. Here is the notification for *Sargavasantham* 2017. As part of this, camps for drama, poetry, story writing, drawing, media, and environment were conducted in Palakkad, Kollam, Kottayam, Kasargod, Malappuram, and Idukki districts, respectively.

*Figure 71.* Notice of Creative Vacation Camp for Students.

It conducts annual workshops at different places.



*Figure 72.* Notice of Creative Writing Workshop.

As part of this, the institute also organises workshops for children, writers, and drawing artists (*Thaliru*, March 2012).



*Figure 73.* Workshop Conducted by KSICL

The institute has also been publishing a monthly magazine named *Thaliru* for children in the 10-18 year age group since 1995.

*VKSV Margaregha* (2017-18) shows that it has included a poem written by Anuhava, a student from Malappuram district (see Appendix 53). All these are evidences of getting serious consideration

for students' works and explain how these programmes provide a platform for children to publish their works.

Poems and stories written by students at the state level workshop were published by *Ezhuthukoottam Vayanakkoottam* as a book named *Puthumazha* (see Appendix 54) while those from the district level *VKSV* workshop published as a book in 2018 named *Cheppu* (see Appendix 55).

### *Changes in Pre-Service Teacher Training (D.Ed/D.El.Ed.).*

The curriculum of elementary teacher education has also undergone changes in the constructivist period, which is well reflected in the activities being carried out for teacher trainees. They are given training in creative writing and publishing. The D.Ed (Diploma in Education) and D.El.Ed (Diploma in Elementary Education) curriculum has also undergone changes in accordance with the changes in school education. The curriculum for primary teacher education was revised in 2005 following the curriculum revision of primary education in 1996. The revised curriculum identifies fostering creativity as an important skill to be inculcated among children and has accordingly devised the curriculum in such a way that giving practice to teacher trainees in acquiring that competency comes first.

*Adayalam*, a documentation held in 2014 details reading festival conducted by pre-service teachers at DIET (see Appendix 56). Pre-Service Teacher Education (PSTE) in DIET also started to publish magazines with a purpose to provide practical experience to teacher trainees in conducting and developing programmes for encouraging

creativity in children. Teacher trainees were also given practical experience in writing, editing, compiling and publishing their works. *Yey kooy* (2004), *Chinth* (2005), *Drops* (2006) were published during this time.

To achieve these objectives, the curriculum has recommended changes in the content, process, products, and evaluation (see appendix 61). The curriculum for teacher education was revised again in 2013 following the recommendations of NCF (2005), KCF (2007), and National Curriculum Framework for Teacher Education (NCFTE (2009). The National Council of Teacher Education (NCTE) developed a model syllabus under which the curriculum recommends a paper named *Bhasha padanavum sahityavum* (Language learning and literature) for developing basic knowledge among teacher trainees in Malayalam language and literature. The curriculum also suggests poetry, story and drama workshops for teacher trainees.

### Theme 4. Developmental Pathways of Literary Creativity among Writers in the Constructivist Curriculum Period.

The data gathered from writers under age 30 who had their education in the constructivist curriculum period are presented in three themes.

- School-related factors.

- Family and home-related factors.

- Other factors.

Each of these has separate sub-themes too. They are as follows:

Theme 1: School-related factors.

a.  School library and reading culture.

b.  Textbooks and learning activities.

c.  Clubs and cultural activities.

d.  School Publications.

e.  Encouragement from teachers and the system

f.  Evaluation

Theme 2: Family and Home Related Factors

a.  Collection of books at home and reading habit.

b.  Support and role models in the family.

c.  Books as gift.

d.  Habit of hearing poems, stories, religious texts and film songs.

Theme 3: Other factors.

a.  Public libraries cultural clubs and other organisations.

b.  Role models.

c.  Participation in workshops, camps, literary festivals etc.

d.  Influence of peers or friends' circle.

*Theme 1: School Related Factors.*

Here the researcher has collected data from the writers about their school experiences.

*School Library and Reading Culture.*

School libraries and activities associated with libraries are given importance in the constructivist period. Ardra (both story writer

and a poet) says that class library and the reading corner were active during her schooldays. She recalls, "There was a class library in every class in my school. We had the practice of giving books instead of chocolates on birthdays". She adds further that "we had reading corner also in the class. We wrote poems and stories on chart and displayed them in the reading corner. We made so many handwritten magazines during those times. All of them were kept in the reading corner after its release. We made small written magazines based on a given theme related to chapters. There was also a space named 'writing corner' in the class where all the creative writings of the students were displayed".

Shyma, a poet, reminds of her school library "school library and class library were very active. Students were free to take books for reading". Nishma (both story writer and poet) remembers that "I studied in Aravankara government school up to Standard X and the school had a big library from where I could take books home for reading. Apart from that there were also class libraries and reading corners in each class. The reading week celebration was very active up to the upper primary level and the reading intensity changed when we reached the high school as books were not freely available". She adds "When I was in the LP and UP levels, the teachers used to bring books to the classes. Some select books were given group-wise and some books were rotated among the group members. We used to keep the books in the class library and the reading corner".

*Textbooks and Learning Activities.*

Ardra says, "We (students) used to write stories based on pictures. We also used to keep collections of poetry and stories in the school. I used to write stories by drawing pictures in it. We used to write experience notes as part of learning activities". She adds "we (students) used to have more group activities like changing a story in to drama…. Children who didn't read any other books read the inland magazine named *Ithal,* published in our school and they wrote letter to it". Shyma shares "I started writing not as self-driven but as part of the classroom learning activities which began from first standard onwards. In fact, it was the teacher after noticing my writings advised me to write poems and stories. Then I started writing more". She adds "learning activities have influenced me in writing. I believe it was possible only because I could study in a government school which made me familiarise with different forms of discourses".

Nisthul Raj, a poet says that he does not have any memory of the LP classes and he blames it on his frequent shifting of the school every year.  I began writing independently only when I was in the UP and HS and I got the freedom to express my opinions and present what I wrote".  According to him, "children's creativity is encouraged in the education system since the introduction of DPEP, which demanded the teachers to be democratic towards the children and help them grow up in freedom". He also talks of the examination system "there was no fixed answer for anything". Ardra's first story was published in the children's magazine Eureka when she was in the first standard

and it was about a butterfly. Nishma also shares that she started writing from the second standard onwards as part of classroom learning activities and was not self-driven.

*Clubs and Cultural Activities at School.*

In the interviews, the writers below the age of 30 claim that there were many clubs in their schools which used to hold creative writing competitions. For Nihal, (a poet), these school clubs used to conduct creative writing competitions and also writing competitions as part of youth festival. The *Kairali* Club has been publishing magazines in the school. The members of *Kairali* Club were also the members of the Malayalam Club, and used to hold the programmes of *VKSV*" and he is proud that he could participate in many workshops and camps conducted by the *VKSV*. "Once I got an opportunity to meet Pavithran Theekuni at one of such camp. I have also participated in sub-district and district level workshops when I was in IX," he recalls. Ardra also says that there were many writing competitions at the school as part of the youth festival and *VKSV*, while Shyma used to participate in the writing competition conducted by *VKSV* up to sub-district levels. She continues to inform that "there were many writing competitions at her school as part of the special day celebrations".

Ardra is more vivid when she says that the *VKSV* used to be very active in the school where she participated to prepare written magazines on the spot along with her nine-member group. She continues further and says that the *VKSV* used to organise literature workshops for them where she used to get the opportunity to interact

with many writers. "There were many good programmes in the school, and all of them have influenced me well", she says and goes on to add that "SSA has conducted the *Ezhuthukoottam Vayanakkoottam* camp where I wrote poems. I wrote poems with tunes till I reached Standard IV. I also participated in the *Ezhuthukoottam Vayanakkoottam* camp when I was in the fifth and it is from these camps I got an idea of prose poems and became interested in it. That experience has refined my taste in writing. We got classes from writers and teachers. There were also group activities and discussions on given subjects and we also got instructions on editing poems".

Shyma, who has participated in workshops conducted by the *VKSV* up to sub-district level, says that once she was selected for state level camp but couldn't participate. But she credits such workshops for fostering and developing her writing skills. Similarly credits the activities of the clubs as well which according to her were very active in her school, and that "I could publish a book only because of *VKSV* Club". Nishma remembers the many competitions and camps that the *VKSV* has conducted. Following this, "I started participating in literary workshops. The *VKSV* used to organise many literary activities in the school. It was through that I got a platform for writing as they used to organise camps at the school, sub-district and district levels and I was lucky to participate in all of those camps where I could interact with many popular writers of the time". She has more to share, there were many writing competitions as part of the youth festivals. It had the nature of competition. I was more influenced by the activities of the *VKSV*, though. Similarly, the special day

celebrations were active in the school up to VII. But the situation changed when I reached the high school where the focus shifted to academics only".

Nisthul Raj says "I used to take part in the workshops conducted by the *VKSV* at different levels and used to participate in their camps also. That apart, he has participated in the activities of the library council up to X at the district level. They used to suggest 10 to 12 books every year in different genres like children's literature, story, novel, autobiography, biography etc. and we were asked to write answers to objective and descriptive questions they prepared. These programmes helped me in reading books in different genres and also helped me categorise the books I read". On the special day celebrations like the reading week, he says "I feel that those celebrations promoted reading habit while other competitions and cultural activities promoted creativity in children. Basheer's birthday was celebrated well in the school every year".

Ardra describes her school atmosphere to be very free with no restrictions at all. Similarly there were many cultural activities in the school, she recalls an event wherein "a children's own arts festival was conducted at the school, all by the children themselves". Nishma too describes that her "school atmosphere was very free. I am a member of *VKSV* from standard II onwards, which opened up my initiation into writing". But she admits that her interest in writing has come down when she reached in higher secondary classes as she gets no encouragement to literary skills whereas only academics is valued.

She says, "there were no extra-curricular activities. Therefore writing was stopped for a while". Nishma recalls that "The school climate was suitable for free thinking and expression. I had the image of a writer and it was well reflected in others' attitude towards me at school".

Nihal recalls the many opportunities he got at the school to interact with writers. "Writers were invited to our school and we had opportunity to interact with them. Writers like Pavithran Theekuni, U. K. Kumaran, and P. Surendran were invited to our school". Ardra too remembers such an occasin in saying "Sukumar Azheekod (the great literary critic) was once invited to our school during an annual programme. *VKSV* also used to invite many locally famous writers from Malappuram district during the occasion of school magazine release.

*School Publications.*

Schools offer opportunities to students to publish their work in extension. Nihal remembers that "I had a desire to become a poet from standard VIII onwards. An inland magazine was published once a month from our school. I had written a poem named *Kathorthirikkam* as part of the competition of the *Vidyarangam Kala Sahitya Vedi*. My teacher recommended me to publish that poem in it and later I published another poem and a story in it". Ardra recalls the inland magazine named *Ithal* in her LP school, for which she has written poems and stories. "I became an editorial board member when I was in the IV and the editor in V". She goes on to add that "the poems and stories published in *Ithal* were the products of my classroom activities.

We (students) kept a box named *Ithal Petti* (a box named after the magazine) in the classroom to drop our writings in it. It had an editorial board of students and a staff editor. Also a weekly newspaper named *Kannadi* was published when I was in the UP school and it was run by the students themselves with an editorial board. A newspaper used to be released in the school assembly. Our teachers gave us full freedom to make it and we modelled it after the daily newspapers like *Mathrubhumi* and the Indian Express".

Recalling how she prepared hand written magazines in the school Shyma says, "I have published a book of poem named *Sameeksha* when I was in VII under the *VKSV*". Nishma says "Our school used to bring out written magazines as part of *VKSV*. She offers more: "my two collections of poems were published from the school. The first was *Thenthullikal*, when I was in II standard and the second '*Kattil parakkunna karachilukal'* when I was in VII standard". Nisthul Raj, who changed three schools before completing LP classes and because of that he does not have a good memory of any of them, says  "When I was in UP, we (classmates) used to bring out many class newspapers, wall magazines, and written magazines in every week. I was in the editorial team. The name of the paper was *Mizhi*. There was also a magazine bearing the same name. I have written in it. I had the duty of editing what others have given for publication".

*Encouragement from teachers and the system.*

In the interviews, the writers have claimed that they have been encouraged well by the teachers during their school days. Nihal

remembers that the teachers used to appreciate and encourage them (students) always and specifically names a teacher by the name of Mohan, "It was he who motivated me to publish a collection of poems". Ardra also says she was lucky to have always been encouraged by the teachers. "Sometimes they took us to the library….My teachers used to appreciate me publicly in the assembly if my poem was published in the magazine". Nishma got the encouragement to write from the school itself. "I got an opportunity to meet teacher Sheeja in a camp when I was in standard V. It was she who encouraged me well. I didn't get support from family in the beginning. Sheeja teacher has influenced me well in writing".

*Evaluation system*

The evaluation system gives value to creativity of the students and questions were there to test it. Ardra says "the questions in the evaluation in the LP classes were primarily for testing our creative writing skill and questions were there to complete a story or poem. We had activities to write stories and dramas as answers in exams in UP classes". Nishma shares that "Questions were there in the form of activities during that time. There was nothing to be bye-hearted….Creative writing was tested in the exams. There were activities to complete by giving few lines of a poem or the starting of a story and to write letters". Nisthul Raj remembers that there were no patterned questions in the exams during those days. There were no fixed answers for anything whereas we were given freedom to discuss and write its product".

### Theme 2: Family and Home Related Factors.

The data gathered about family and home related factors that contribute to the development of literary creativity in writers is presented under each subtheme.

#### Collection of books at home and the habit of reading.

Interview with writers gave the idea that all of them had reading habit and some of them had collection of books at home. Nihal says "There were many books at home. A good library was there at my home…..My parents always encouraged me to read and write". Ardra says "My mother was the editor of Eureka (a children's magazine in Malayalam). She used to bring me books. I had a good library at home. My mother suggested me good books to read". She adds "many newspapers, magazines and children's literature were bought at home. *Deshabhimani*, Hindu, *Mathrubhumi* weekly, *Deshabhimani* weekly, *thaliru* (popular newspapers in Kerala) etc". "My parents have been encouraging me in writing". She supplements "As my parents were teachers they used to bring books for me from school library". Nishma remembers "There were no books at home during that time". "I didn't get encouragement from family in the initial stages….but they became very happy when I published the book". Nisthul Raj shares "Parents had no reading habit. There were not much books at home". Nihal says "Parents liked to spend leisure time by reading books…. I searched books for myself. I collected books from friends also". He reminds "my father also liked reading".

Ardra says "I like reading very much. I feel that because of that only I was able to write. My interest in writing started with storytelling habit of my mother when I was a kid. My mother tells that she is able to tell these stories because of DPEP system that existed during that time". She adds "We used to discuss the books we read and films we saw at home". Shyma says "I had the habit of reading. Now it is reduced well". Nisthul Raj says "I like reading. Reading became serious from 10th standard onwards".

*Support and Role Models in the Family.*

Those who have role models in the family are seen following writing habit. Nihal says "My father had the habit of writing. He has published a book of stories". Ardra says "My mother used to tell stories and poems when I was a child. It is through these stories and poems I entered into this field. I have started telling stories when I was in Anganwadi".

*Books as Gift.*

Ardra says "Whenever parents go to buy books they brought books for me by writing my name on it. Sometimes they took me also when they go to buy books".

*Habit of hearing poems, stories, religious texts and film songs.*

Habit of hearing poems, stories, religious texts and film songs was also seen influencing in developing creative writing. Ardra says "I was very much interested in hearing stories. Amma used to tell me

stories. I demanded stories to have food, to take bath and to sleep. As I brought up hearing stories I had the wish to become a writer".

### Theme 3: Other factors.

Societal factors also play an influential role in contributing to the development and manifestation of creativity in children.

#### *Public libraries, Cultural Clubs and Other Organisations.*

Interviews with the writers show that public libraries and associated cultural activities play a significant role in nurturing literary skill in children. Nihal recalls that, "there was a public library near my school. I used to go and collect books from there. Since my father was its secretary I never faced any problem in getting all the books I wanted". He specifically mentions the *Puthuparamba Grameena Library*, which has helped him well in sharpening his literary appreciation. Nisthul Raj also speaks about the village library called *Pouramithram*, where he had membership from an early age as when he was in second standard. For women writers, the influence of public library is not very big. For instance Ardra says, "I didn't have the habit of visiting public libraries which are not active in our place". Nishma supports by saying her village also do not have both public libraries as well as literary clubs.

#### *Role Models.*

The interviews with writers show that most of them have no role models. But Ardra shares that "I was influenced by the story of Sumangala named *Mitayippothi* (chocolate cover) during my school

days…. I like K. R. Meera (famous writer in Kerala) very much. I have written a letter to her".

*Participation in Workshops, Camps, Literary Festivals etc.*

Interviews show that participation in workshops, camps, literary festivals etc. have made profound influence in writers. Nihal shares that "I have participated in a two day workshop conducted by the Ayyappa Panikkar Foundation in Thruvananthapuram. Ten members were selected from each district. Sachidanandan (famous poet in Kerala) was our guide. I have also participated in a camp conducted by the Library Council at the district level, where I got the opportunity to meet P.N. Gopikrishnan, T.V. Ramakrishnan, Arshad Bathery (writers in Kerala) and so on. These workshops and camps helped me in understanding poetry well".

Ardra says apart from the camps attended as part of the education system like *Vidyarangam, Ezhuthukoottam* etc. she has also participated in other camps. "I have participated in camps conducted by Eureka, which used to publish Children's Eureka every year with children as editorial board members. Prior to that they used to conduct camps with the selected students. We wrote poems and stories in the camp followed by discussions on it. Our duty was to edit the works sent to us by other children. I have participated in three such camps. I got the opportunity to hear many famous writers in those camps. I also participated in workshops organised by *Deshabhimani* and *Ankanam Samskarikavedi*. Camps have really helped me not only in refining my writing but also to understand the limits of my writing and reading".

Nishma has participated in residential workshops conducted by *VKSV* which has helped her to evaluate her own works critically. It was also a platform to gather the knowledge and experiences from veteran writers and to interact with them. Camps were very active with field trips and cultural programmes and there were group activities as well. It also helped him understand how a literary work is interpreted by readers". Nisthul Raj shares that the N V Krishnavarrier Trust used to conduct literary camps each year at Kottakkal which he used to participate from standard X onwards. "It helped me in developing literary aptitude. I have also participated in another workshop conducted in Waynad by the Kerala Sahitya Academy where many writers and critics of repute have taken classes followed by discussion and presentation of poems. It was a memorable experience".

*Influence of Peers or Friends' Circle.*

Friends' circles have played a significant role in the development of literary creativity in some writers. Nisthul Raj shares that his friends' circle enjoys literature and they discuss literary trends on a new platform called created by themselves called *Thirakkavitha*, a facebook group of those who love reading poems.

## Conclusion of the Analysis of Objective 3.

The data offer a detailed introduction about how the constructivist paradigm in education has opened a new space of creative writing activities among school children. Constructivist classrooms provides an enriched setting in which children go through a structured process that provides opportunities to acquaint

themselves with varied discourses, receive inputs through different modes of narratives, guidance, multiple modes of self- expression, idea sharing, motivation to work alone and also in groups, scaffolding, self-evaluation and evaluation of others' ideas, editing and refining by themselves and recognition for their efforts. It also elaborates on the school and class libraries, reading corners in the classrooms that provide a nourishing atmosphere for children to read and gather experiences. As reading and writing complement each other, class and school libraries play an important role.

The analysis of SRG minutes and day celebration books show that there are many cultural activities and competitions at every school as part of these clubs that provide the children with varied opportunities to write and then refine their writings. Analysis of class magazines and school magazines show that the opportunity to see their work in the class and school magazines also motivates the students to write.

The constructivist curriculum demanded changes in teaching and learning practices in the classrooms. Such changes demanded changes in the school system on one hand and the attitudes and behaviours of the teachers on the entire gamut of teaching and learning. As a result, teachers' role in regard to the nature of learning objectives and activities has undergone dramatic changes. Activity became an essential part of classroom learning. Shared experiences got acknowledgement. Development of literary creativity has become a major objective of education and teaching and learning became activity-based and discourse- oriented.

The data on observations and field notes offer that the students are getting a fear-free environment to hear, see, and to experience different discourses as models. The analysis of the textbooks, notebooks and teaching materials shows that the content of the textbooks are within the experiential orbit of the child igniting feelings and thoughts in her/him. Learning activities are designed in such a way that they produce different discourses in meaningful contexts. It has been seen that a social constructivist classroom provide students with multiple perspectives to look at a thing and also varied opportunities for multiple modes of expression. A person cannot become creative unless she/he gets a channel for self-expression. Creative imagination of a child withers unless it is practiced. Here it can be observed that the constructivist classroom provides a systemic structure to refine the skills of the students.

Analysis of the information shared by the teachers and students in their interviews show that many strategies were in place actively to develop reading and writing habit in children. Both school and classroom libraries and day celebrations have become an integral part of the learning activity and they advanced to publish class, school and annual magazines. Evaluation of the creativity, too, has undergone changes by becoming continuous and comprehensive, while the exams have become activity-oriented by testing the creative writing skills of the students. By triangulating the data with interviews of writers show that the school system has played a significant role in the development and manifestation of literary creativity in them.

T his chapter discusses the summary, interpretation and contributions of the study. The themes emerged in the analysis of the data are discussed in the light of cultural-historical activity theory. The three research objectives of the study are discussed in three sections, which are followed by a conclusion. The limitations, implications, and suggestions for future research are also described in this chapter.

## Summary of the Study

The present study attempts to explore the programmes and practices introduced by the constructivist curriculum in the primary education of Kerala initiated in 1997 and its implication in the development of Literary Creativity among children. Though the number of popular and semi-academic writings on the constructivist curriculum in the context of Kerala are plenty, research studies in this area have been very less, which makes the primary rationale to conduct this research. The study explores the traditional agencies associated with the development of Literary Creativity, the transformations occurred in those agencies, and the role of education in its development through the programmes and practices of the constructivist curriculum. The following were the major objectives of the study:

- To study the developmental pathways and the role of school system and other agencies in the development of literary

creativity among people during the pre-constructivist curriculum period.

- To explore the programmes introduced in the constructivist curriculum period concerned with the Malayalam language education that aims the development of literary creativity among the primary school children.

- To study the transformations in the developmental pathways and in the role of school system for developing literary creativity among students during the constructivist curriculum period.

Cultural- Historical Activity Theory (CHAT) is used as the conceptual and analytical framework of the study. CHAT offers a philosophical and cross-disciplinary perspective for analysing diverse human practices as developmental processes in which both individual and social levels are interlinked. For fulfilling the objectives, the study entails qualitative research strategy as it needs to understand the subjects embedded in the context and the everyday activity of them. Research design followed is case study method, multiple case study method in particular, since enquiry of the present study needs an in-depth analysis of programmes and practices of the education system and the individuals involved in it. In this study, the individuals are taken as cases for the first objective whereas schools assumed as an embedded system are considered as cases for the second and third objectives. The writers and schools have been selected through the purposive sampling technique. Ten writers from Malappuram above the age of 30 years who had their education in the pre-constructivist

period were selected for meeting the first objective. Apart from this, excerpts from the published interviews with some famous Malayalam writers were also made use for this purpose. Five schools were selected as cases to meet the second and third objectives. The school as a case is seen as an embedded system that consists of teachers, students, administrative and academic bodies, and educational functionaries attached to school. The district selected for the study is Malappuram, which is in the northern part of Kerala. The district has been one of the three districts selected in the first phase of the DPEP implementation in the state.

Multiple methods like Interview, FGD, document analysis, observation and field notes were used to generate data. The fieldwork for this study is stretched over to three phases. The Thematic Content Analysis Technique is used to analyse data in a meaningful way. Data analysis gives various themes and sub-themes for each objective. These themes were then discussed in the light of proposed theoretical framework of the study.

The researcher identified three systems, family, school and societal that play a crucial role in the development of literary creativity of people in the pre-constructivist period. During the pre-constructivist period, the societal system acts as the most significant agency in the development of literary creativity. Public libraries are instrumental in building the habit of reading literature among people. The constant association with library has encouraged people to become vivid readers, which subsequently made them interested in writing. Another phenomenon of this period has been the emergence

of social groups of people interested in literature. Their circles encourage and motivate each other.

Though family system is less significant than societal system in the pre-constructivist period, it also works as an agency for enhancing literary creativity among people. It plays an influential role especially in the case of females and people from the affluent families. Parents having reading and writing habits generally influence their kids, thereby encouraging interest on creative writing among the children.

In comparison these two systems, the school system has a less influential role in the development of literary creativity among people during this period. The literary activities are generally not part of the teaching-learning process; rather it is considered as extra-curricular activity. The teaching-learning process encourages reading habit of students, but does not encourage writing skill. The language teaching intends to enrich the vocabulary as well as learns the proper usage of language and its technical aspects. The development of literary creativity is not conceptualised as the objective of education during the pre-constructivist period.

The analysis claims that all family and societal agencies are confined to some pockets either around libraries or some families and have no access to majority of the people. Traditionally, these factors act as agencies of the development of literary creativity that lack public nature, leading to the poor accessibility of the majority.

The implementation of a new curriculum in 1997 marked a significant change in the history of primary education in Kerala. One major change introduced by the constructivist curriculum is the

establishment of a new system to coordinate the academic activities of schools. A new system has been formed by restructuring the old bodies of education that intrigued new responsibilities and created new structural units.

The adjoining system of school is a decentralised arrangement that works in many levels with various functions formed during this period. PEDSK, SCERT (former SIE) and SRG have been formed for academic activities in the initial period. SIET (1999) and SIEMAT (2005) have also been formed for helping the process. At the district level, some of the bodies are newly formed like DPEP district project office and DIET has reformed functionally and has acted as the coordinating and monitoring system of educational activities within the district. BRCs have been set up and directly linked with the school mainly to provided training to teachers for making them equipped to the proposed curriculum The bodies like PECs and CRCs under BRCs at panchayat level act as a decentralised system of educational co-ordination that has become functional during the period of implementing constructivist curriculum in the school, which has been one major change of the time.

The constructivist curriculum has also intended to restructure the classroom processes and school culture. The change in classroom activities is meant to reform text books, teaching-learning process, and change the class room by setting up class libraries and reading corners. The class room processes are supposed to gain stability in the school culture, as there is space for linking the classroom activities in the envisaged school culture. School Resource Group (SRG) has been formed and entrusted for this purpose. A new group called School

Support Group (SSG) has also been formed to ensure local support for the implementation of new curriculum.

The BRC at block level and CRC, VEC/ PEC at the panchayat level have helped in the initiation of the constructivist curriculum by equipping the teachers to the new role ascribed on them and also provide support through OSS, OSMS, and ISM. SRG, SSG, CPTA, and MPTA are formed at the school level. Academic planning is done at the school level once in a week in SRG meeting and once in a month at the cluster level. Clubs have also been registered in the school along with reformation of the then existed pre-service trainings according to the new curriculum.

The reforms introduced by constructivist curriculum have evidently got reflected in the language education. The constructivist curriculum has redefined the primary objective of language education as the development of literary creativity instead of acquiring the ability of language use.

Considering the learning methods, it has been observed that in the constructivist period the discourse oriented learning activities provide opportunity of familiarising with the different forms of discourses, its structure, and conversion of one discourse into another. The micro-process of writing is followed in the classroom for evaluating discourse writing and opportunity is given to improve the writing at different levels. The classroom atmosphere has also become encouraging and fear free with more emphasis on creativity.

The nature and concept of textbook has also changed drastically in the constructivist curriculum period having the content

selected from the experiential orbit of the child and giving slots for children to fill the text. Collaboration becomes the major characteristic of learning method in this period. Students are given group activities in the classroom. Many activities concerned with language education, which demand collaboration from teacher, students, parents, writers, and community members. Subsequently, the new community has created new Zone of Proximal Development (ZPD) with the implementation of constructivist curriculum.

Libraries have become a central factor of teaching learning process during this period. Reading corner, class library, and school library have become an integral part of learning activities. Club activity and day celebration have also become a continuation of classroom activities. In this way, the extra-curricular activities have got ingrained within the curriculum.

In the constructivist curriculum evaluation has become a sum of continuous assessment and term end assessment practices. Language learning and evaluation has become discourse oriented. Moreover, children's abilities in art and physical education and personal qualities have also become part of assessment practices.

In the constructivist period wall magazine, written magazine, collection of books, portfolios, etc. have become the criteria for evaluating a child. Divergent thinking is promoted to look at things differently during this period. The Continuous and Comprehensive Evaluation (CCE) practice offers opportunity for self-evaluation, peer-evaluation, and teacher's evaluation. Students are given freedom for

the multiple modes of representation of an idea and accordingly assessment is done.

In the constructivist approach, the focus on creativity has been shifted from mere reading experiences to practice oriented experiences that are embedded in the curriculum as well as in the whole educational processes. During the course of constructivist curriculum implementation, *Vidyaarangam Kala Sahitya Vedi* has played a crucial role in coordinating the literary activities within the school. Efforts are made to create a school culture for continuing the classroom activities through various programmes conducted in the school.

Considering language teaching, the object of language education is defined as the development literary creativity and the outcome is considered to be literary works. Children have started to produce literary works in different forms and have also started to publish books. The development of writers' identity through engagement in a classroom activity is new in the context of teaching learning process in the school.

An expansive transformation in the school activity system in the case of literary creativity has come into existence with the restructuring of the school system and the initiation of interactions with other systems in the society. The major process that facilitates this expansion is the change in the object of language education from the enhancement of language skills to the development of literary creativity.

With these structural changes in the school system and the concomitant changes in the teaching learning process owing to the constructivist curriculum, education has become an influential agency in developing literary creativity among children.

With the implementation of constructivist curriculum, the school has started to interact with various other systems, thereby changing itself to an interacting system. School has started to interact with the traditional agencies related to the development of literary creativity. Libraries and clubs have become part of the teaching learning activities in the constructivist curriculum. This mutual interaction of systems is a product of the introduction of constructivist curriculum.

It has been observed that the process of education has become more complex with the involvement of more people and activities; however, at the same time, it has become more decentralized by stretching the system of many bodies with the introduction of constructivist curriculum. The school system related to the development of creativity has become more relational, thereby involving more people in the constructivist period. Thus, the school system has become more collective and systemic. Compared to the pre-constructivist period, the agency of the development of literary creativity has become more democratic and inclusive.

Though the system of pre-constructivist period has undergone drastic changes in the constructivist period, it does not mean that it is completely a new one. Many elements of the old system may continue

to work in the new system as well. Even though questions on such matters remain valid, it is definite that with the introduction of constructivist curriculum, the school system has turned as an influential agency in the development of literary creativity among students by restructuring itself and interacting with other systems as well as showing expansive transformation.

## Findings, Discussion and Interpretation

Findings, Discussion and Interpretation based on the research questions and objectives are reported in this section of the study.

## Objective 1

To study the developmental pathways and the role of school system and other agencies in the development of literary creativity among people during the pre-constructivist curriculum period.

It has already been mentioned that the activity theory is employed in this study as the theoretical framework and analytical tool. The concept of activity system is vital for the analytical programme envisaged in the activity theory. "An activity system integrates the subject, object and instruments (material tools, and signs and symbols) into a unified whole" (Engestrom, 1996, p. 66). Accordingly, the researcher identified three systems that play a crucial role in the development of literary creativity of people in the pre-constructivist period. Three systems can be portrayed through Figure 74, which has been designed by adapting the Engestrom's (1987) model of triangular representation of the activity system.

**SOCIETAL SYSTEM**

**TOOLS**
Books, periodicals, Creative writing
workshop workshops

**SUBJECT**
Students

**OBJECT**
Strengthen reading
habit

**RULES**
Library and
Club rules

**COMMUNITY**
Students, members of
library and clubs

**DIVISION OF LABOUR**
Issuing books,
conducting workshops

**SCHOOL SYSTEM**

**TOOLS**
Pre-constructivist
curriculum

**SUBJECT**
Students

**OBJECT**
Language education

**RULES**
Class room rules, School
rules, teacher student
relationship norms

**COMMUNITY**
Students, teachers

**DIVISION OF LABOUR**
Teaching, conducting
exam

**FAMILY SYSTEM**

**TOOLS**
Books, periodicals, religious
songs and stories

**SUBJECT**
Students

**OBJECT**
Strengthen reading habit

**RULES**
Instructions
to read

**COMMUNITY**
Parents, students

**DIVISION OF LABOUR**
Selecting books,
encouraging reading

*Figure 74.* Three Systems in the Pre-constructivist Period.

In the first triangle societal system is represented. Strengthening reading habit is the object of the activity. Students are the subjects. Library and club rules regulate their activity. Periodicals, books, and creative writing workshops (tools) mediate their activity. Students and members of library and clubs constitute the community. The labour in this activity system is divided as issuing books and conducting workshops. Students increase their reading habit and produce literary works.

Second triangle represents school system. The object of the activity is proper use of language. Classroom norms of learning process, student teacher interaction norms work as the rules. Pre-constructivist curriculum ie, classes, textbooks, teaching note, homework, and literature clubs are the mediating tools. Students and teachers constitute the community. Teachers' work is divided as teaching and conducting examination. Learning to read and write properly is the outcome of the activity.

Third triangle represents family system. Strengthening reading habit is the object of the activity. Books, periodicals, religious stories and songs mediate the activity. Reading time and instruction on the type of books to read regulates the reading activity and students and parents constitute the community. The activity is divided as selection of books, encouragement, and reading along with kids increased reading habit and literary products are the outcome.

These activity systems are more or less mutually exclusive and do not act together in the development of literary creativity. Further,

these three systems do not make any coordinated efforts. Among the three systems, the societal system and family system play influential role in the process of developing creativity, but the school system is less influential during this period.

During the pre-constructivist period, the societal system acted as the most significant agency in the development of literary creativity because it helps, introduces, and facilitates people in enhancing their creative writing abilities. Public libraries are instrumental in building the habit of reading literature among people. It is crucial to note that the presence of visual media was negligible during the pre-constructivist period in Kerala. Hence, many people choose reading as their activity to spend their free time. The constant association with library has encouraged people to become vivid readers, which subsequently made them interested in writing. During this period, people considered writers as their role models probably because writers were respected and admired. Many people have tried to meet and establish relationship with the writers during that period.

Cultural clubs and organisations also contribute to the development of literary interest. Most of these clubs and organisations have libraries of their own where they conduct literary writing camps and competitions for children and young writers. These camps offer direct opportunity to people for developing their writing skills. Camps play a crucial role in transforming the reading habit into writing. In this way, library helps in creating the reading habits, and the literary camps encourage the writing skills; both library and

camps complement each other as the agencies that are crucial for the development of literary creativity among people. We know that library movements were very strong during 1970s and 80s in Kerala and had tremendous influence among people because it generated passion for reading and writing and other creative engagements. In this way, the knowledge derived from the experience of people is validated through the secondary literature on library movement in Kerala.

Another phenomenon of this period has been the emergence of social groups of people interested in literature. People intermingle with each other to exchange their experience and ideas related to literature. Their circles encourage and motivate each other. It is also worth noting that people are attracted to reading habit after their school life. During the school days, people only read books that were part of school education. After completing the school, they gradually develop the reading habit through libraries and clubs.

Though family system is less significant than societal system, it also works as an agency for enhancing literary creativity among people. It plays an influential role especially in the case of females and people from the affluent families. Some families encourage reading, and keep a collection of books at home. Parents having reading and writing habit generally influence their kids, thereby encouraging interest on creative writing among the children. The family system involves childhood experiences, encouragement of family members, availability of books, reading habits of parents, elders having the habit

of writing, giving books as gifts, stories of servants, culture of spending leisure time by telling stories to children, visitors at home, and presence of rich collection of books at home. These factors work together and in isolation make the family system responsible for the development of literary creativity.

In comparison to the above mentioned two systems, the school system has a less influential role in the development of literary creativity among people during the pre-constructivist period. The literary clubs facilitate literary activities of students by conducting writing competitions and publishing handwritten magazines that comprise of students literary works. These literary works are not the product of learning activities. The literary activities are generally not part of the teaching-learning process; rather it is considered as extra-curricular activity. The teaching-learning process encourages reading habit of students, but does not encourage writing skill.

The development of literary creativity is not conceptualised as the objective of education during the pre-constructivist period. The language teaching intends to enrich the vocabulary as well as to learn the proper usage of language and its technical aspects. Language has been solely conceptualised as the medium of communication. Text books, teaching methods, and learning activities have been designed and practiced accordingly. Through analysis of the text books during the pre-constructivist period, it has been observed that there is no space for self expression. Text books are mainly considered for examining student's memory. Standardized responses have only been

encouraged, and students don't have an active role in the learning process during this period.

The analysis claims that all these traditional agencies are confined to some pockets either around libraries or some families and have no access to majority of the people. It could only benefit a small section of the society, thereby delimiting its access to the larger section of the society. Traditionally, these factors act as agencies of the development of literary creativity that lack public nature, thus focusing on the poor accessibility of the majority. Therefore, literary creativity has been monopolised within certain circles.

During the pre-constructivist period, the school system plays a negligible role as an agency of the development of literary creativity. The societal system and family system play a vital role in that period. Hence, it can be concluded that during the pre-constructivist period, no formal system of agency of development in literary creativity has been present. Often the individuals accidently become the part of these traditional activity systems. As no formal system being operational in the development of literary creativity, it can't be stated surely that a person gets enough experience that may lead to the development of literary creativity during the pre-constructivist period.

**Objective 2**

To explore the programmes introduced in the constructivist curriculum period concerned with Malayalam language education

that aims at the development of literary creativity among primary school children.

The implementation of a new curriculum in 1997 marked a significant change in the history of primary education in Kerala. The existing school education system had to transform along with the inclusion of new system for the implementation of new curriculum. The introduction of new curriculum created a tension within the school system that needed to be restructured accordingly. This brought changes in the components of school system.

Tensions and contradictions within a system are conceptualized as the cause of change in the system (Engestrom & Sannino, 2010), which resulted in the establishment of new system. The setting of a new system with the school system and structurally and functionally reforming the school itself are the major transformations brought about by the constructivist curriculum in Kerala. One major change introduced by the constructivist curriculum is the establishment of a new system to coordinate the academic activities of schools. It is a necessity to have such a system for adaptation of the school to the new curriculum. In the pre-constructivist period, no such system has existed. Hence, a new system has been formed by restructuring the old bodies of education that intrigued new responsibilities and created new structural units. Figure 75 Portray the implementation phase of constructivist curriculum. The trianglular representation of these changes is given as follows:
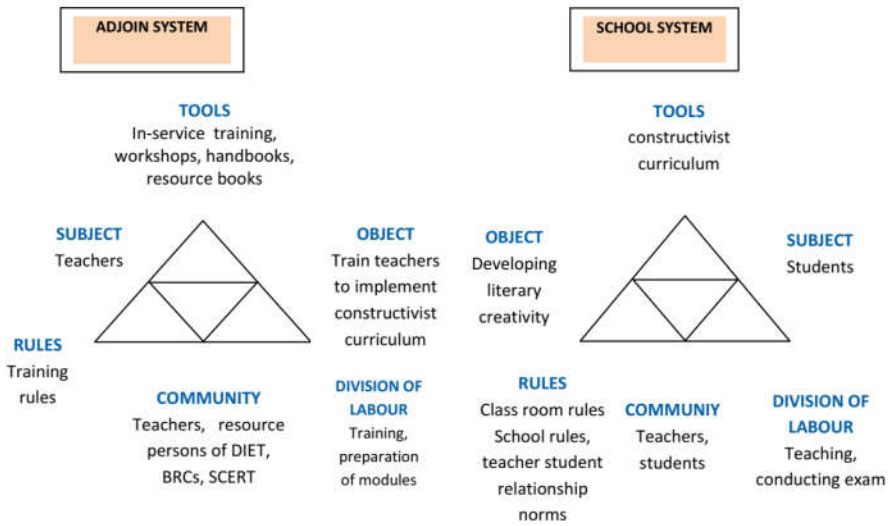
*Figure 75.* Implementing Phase of Constructivist Curriculum.

First triangle represents adjoin system. Object of the activity is to train teachers to teach language through constructivist curriculum. Teachers are the subjects here. Rules of SCERT, DIET, and BRC regulate the actions of the community members that consist of teachers, RPs of BRC, and faculties in DIETs and SCERT. In-service trainings, workshops, handbooks, and resource books mediate the activity.

Second triangle represents the school system. In the implementation phase, object of the activity is changed to development of literary creativity from proper use of language in the pre-constructivist period. The mediating tool is changed to constructivist curriculum. Other elements of the activity system are considered as same in the pre-constructivist period.

The adjoining system of school has worked in many levels with various functions. To co-ordinate all the activities, there have been different bodies at the state level like PEDSK during DPEP period, State Advisory Council and State Project Office during SSA, and SCERT (former State Institute of Education, SIE). The Core State Resource Group (SRG) and State Resource Group (SRG) have been formed for academic activities. Bodies like curriculum committee, textbook committee and scrutiny committee have been formed by including experts, writers, psychologists, educational functionaries, and teachers. However, these bodies were not present in the pre-constructivist curriculum period.  SIET (1999) and SIEMAT (2005) have also been formed for helping the implementation process.

At the district level, some of the bodies are newly formed like District Project Office of DPEP/ SSA. DIET has reformed functionally with the introduction of curriculum and has acted as the coordinating and monitoring system of educational activities within the district. While implementing the constructivist curriculum, BRCs have been set up and directly linked with the school. They have mainly provided training to teachers for making them equipped to the proposed curriculum implementation and have also acted as the connection with various bodies outside the school. The bodies like CRCs under BRCs and PECs at panchayat level act as a decentralised system of educational co-ordination that has become functional during the period of implementing constructivist curriculum in the school, which has been a one major change of the time. During the pre-constructivist

period, bodies with centralized nature have mainly been engaged in the administrative activities rather than academic activities.

The constructivist curriculum has also intended to restructure the classroom processes and school culture. The change in classroom activities is meant to reform text books, teaching-learning process, and change the class room by setting up class room libraries and reading corners. The class room processes are supposed to gain stability in the school culture, as there is space for linking the classroom activities in the envisaged school culture. School Resource Group (SRG) has been formed to bring continuity between classroom activities and school activities as well as to plan programmes accordingly.

The programmes conducted at the school level encourage students' reading and writing habits as well as developing many supplementary materials for teachers, students, and parents to communicate the idea of constructivist curriculum and its effective implementation. A new group called School Support Group (SSG) has also been formed to ensure local support for the implementation of new curriculum.

The BRC trainers at block level and CRC and VEC/PEC at the panchayat level have helped in the implementation of the constructivist curriculum. BRC trainers are entrusted with the duties of planning, implementing, and monitoring. Teachers have to undergo intensive training continuously by the above said educational bodies, functionaries, and various other external agencies. They intend to equip them to the new role ascribed on them and also

provide support to teachers through OSS, OSMS, and ISM. SRG, SSG, CPTA, and MPTA are formed at the school level. The change from teaching note to teaching manual demands regular planning of learning activities provided to the children. Planning is done at the school level once in a week in SRG meeting and once in a month at the cluster level. Clubs have also been registered in the school along with reformation of the then existed pre-service trainings according to the new curriculum.

**Objective 3**

To study the transformations in the developmental pathways and in the role of school system for developing literary creativity among students during the constructivist curriculum period.

The introduction of constructivist curriculum has brought drastic changes in the teaching learning process of education in general, which has evidently got reflected in the language education. The constructivist curriculum has redefined the primary objective of language education as the development of literary creativity instead of acquiring the ability of language use. It demarcates the pre-constructivist curriculum and constructivist curriculum from each other. "The main thing that distinguishes one activity from another … is the difference of their objects. It is exactly the object of an activity that gives it a determined direction… The object of an activity is its true motive. The motive may be either material or ideal, either present in perception or existing only in imagination or in thought" (Leontiev, 1978, p. 62 quoted in Engestrom, p. 2). Compared to the pre-

constructivist period, the language education activity has undergone a comprehensive transformation in the constructivist period.
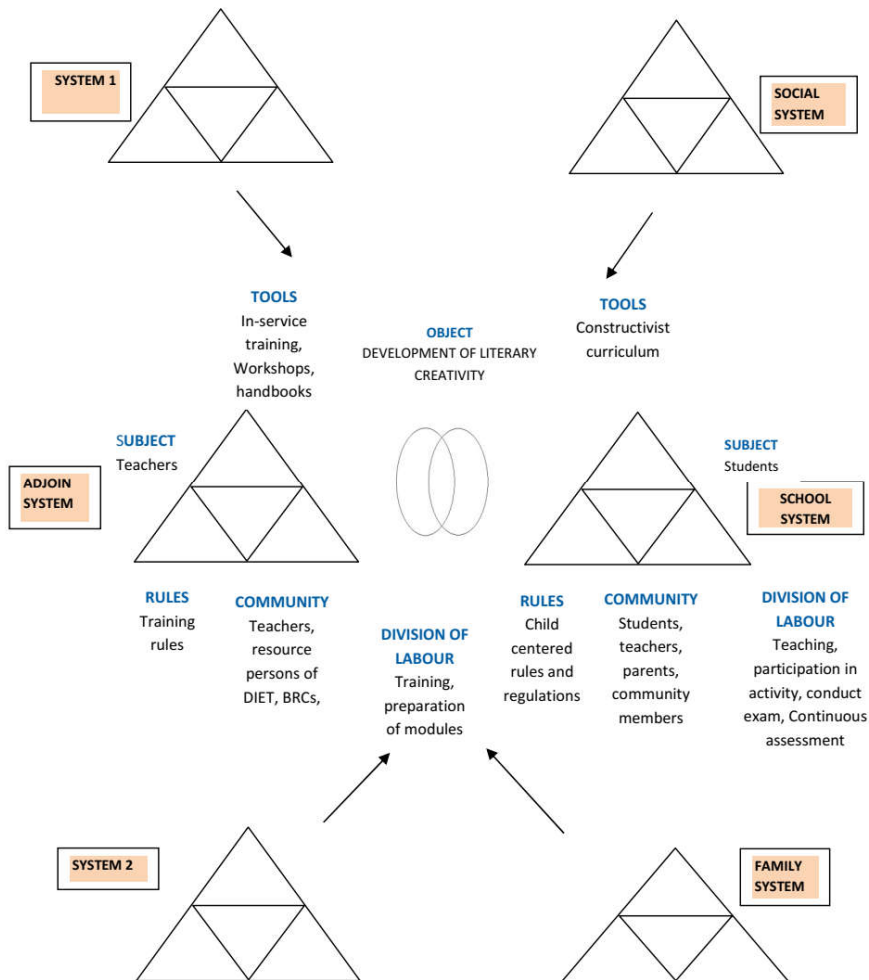


*Figure* 76. Interactions of Various Systems after the Implementation of Constructivist Curriculum

A group of interacting activity systems during the constructivist curriculum period is portrayed in Figure 76. The

elements of the adjoin systems are same as in the implementation phase. The object of the activity is shared between adjoin system and school system. Rules in the school system is changed to child centered rules and regulations. The major change that has taken place is in the element, mediating tools. The activities related to developing literary creativity has increased and diversified during this period. In the pre-constructivist period, the activities include textbooks, teaching note, teaching, homework, and examination system, whereas in the constructivist period, the activities have further extended by including open textbook, learning, handbooks, school library, class library, reading corner, teaching manual, self-evaluation, peer- evaluation, workshop, camps, literature festival etc. The teachers' activity is divided like participate in activity, doing evaluation, conducting camps, workshops and literature festivals. Outcome of the activity is the development of creativity that is expressed through the production of literary works. After the implementation of constructivist curriculum, the school becomes the central agency of the development of literary creativity. In the pre-constructivist period, students and teachers constitute the community, whereas parents and local community members also have become part of the community during the implementation period of constructivist curriculum. The rules of the pre-constructivist period have undergone some changes. The teacher- student interaction norms have become more democratic. In short, a new system has been established with the introduction of constructivist curriculum.

Family and societal system started to interact with the school and adjoin system after the implementation of constructivist curriculum. Some new systems which were never been a part of school activity also started to interact with the school system. They are represented by system 1 and system 2.

With the introduction of constructivist curriculum, the school system has undergone many structural changes in relation to language education, which has eventually transformed the teaching learning process in the classroom. In the constructivist period, substantial changes have taken place in the nature of learning methods. Considering the learning methods, it has been observed that in the constructivist period the discourse oriented learning activities provide opportunity of familiarising with the different forms of discourses, its structure, and conversion of one discourse into another. The micro-process of writing is followed in the classroom for evaluating discourse writing and opportunity is given to improve the writing at different levels. The classroom atmosphere has also become encouraging and fear free with more emphasis on creativity. Students get the opportunity to see different discourses of the same theme.

The intervention of DPEP in the primary schools of Kerala has brought many changes in the methods of language learning, which is followed in the state. The approach has discarded the direct teaching of letters and wedded discourse oriented learning. The discourse oriented learning in the primary classrooms aims to develop the child's innate language acquisition skill as well as the skill to express

thoughts in language via experiences to construct and apply discourses in meaningful contexts. It claims that language exists in discourse forms and not just in the form of letters, words, or sentences. The coherence of the words and sentences used and its communicability decide the purpose of discourses. News, editorials, stories, poems, cartoons, interviews, letters, scripts, advertisements, biographies, auto-biographies, novels, dramas, travelogues, elocution, dialogue, debates, serials, phone in programmes, songs, films, description, enquiries, appreciation, invitation letter, announcements, etc., are the main discourses that are common in our daily life. These discourses find a place in the teaching-learning process during the constructivist curriculum.

The nature and concept of textbook has also changed drastically in the constructivist curriculum period, and open text is developed with slots for children to fill the text. The content of the textbook is selected from the experiential orbit of the child. Textbook has become open-ended with students as co-authors of the evolving text. Units are divided into modules and activities are given for each module. The division of subjects is not possible in the first and second standards as integrated method is followed.

Collaboration becomes the major characteristic of learning method in the constructivist period and is seen as "a critical way for knowledge building within educational contexts" (Stahl, 2006 quoted in Singh, Hawkins, & Whymark, 2009). Students are given group activities in the classroom. Parents also have their own roles in the

learning activities of students. Further, many activities are concerned with language education, which demand collaboration from teachers, students, parents, writers, and community members. Therefore, the new community has created a new Zone of Proximal Development (ZPD), which Engestrom (1987) defined as "the distance between the everyday actions of the individual and the historically new form of the societal activity that can be collectively generated as a solution to the double blind potentially embedded in…everyday actions" (p. 174). In the constructivist period, ZPD has become more collective, and this condition provides effective environment for collaborative efforts in the learning process.

Libraries have become a central factor of teaching learning process during this period. Reading corner, class library, and school library have become an integral part of learning activities for the development of library culture. Apart from these activities, many other new practices have been introduced, which are previously not included in the teaching learning activities. Club activity and day celebration have also become a continuation of classroom activities. In this way, the extra-curricular activities have got ingrained within the curriculum.

Kerala has followed a textbook oriented memory testing method of evaluation till 1990s. A thought on the limitations of such examination is initiated with MLL of 1993-1996. But it could not provide a solution to overcome the memory testing examination. As part of DPEP in 1997, the curriculum and textbooks of lower primary

schools have been revised with the objective of overcoming the limitations of the existing evaluation methods. The focus of revised textbook is on the activities; and therefore, the assessment of the participation and development of children in the activities have become a part of the evaluation. Moreover, there are serious discussions on the unhealthy practices of the marking system and the aim of education itself needs to be overhauled for the all-round development of children.

The discussions demand continuous assessment practices in the classroom and formulate the grading points for evaluation. Therefore, evaluation has become a sum of continuous assessment and term end assessment practices. With the revision of textbooks in the primary classes in 2004, the evaluation method in the upper primary level has also undergone changes. Language learning and evaluation has become discourse oriented. As a result varied discourses are identified for each class in each subject in the increasing level of difficulty from first standard to the higher classes and grading pointes were assigned for each. The assessment practices have tested the level of achievement of children in each area. Moreover, children's abilities in art and physical education and personal qualities have also become part of assessment practices.

In the constructivist period wall magazine, written magazine, collection of books, portfolios etc., have become the criteria for evaluating a child. Divergent thinking is promoted to look at things differently during this period. In the pre-constructivist period,

children have been given the opportunity to register their responses only in the examination. The CCE practice offers opportunity for self-evaluation, peer-evaluation, and teacher's evaluation. Students are given freedom for the multiple modes of representation of an idea and accordingly assessment is done.

The schools set a culture or habit of writing by engaging the children in an object oriented activity with specified roles as a regular practice. By setting the practice of writing as an everyday activity, the schools develop a culture of writing. The constructivist approach has emphasised on the measures of enriching the creative writing abilities of children through its programmes and practices. The focus on creativity has been shifted from mere reading experiences to practice oriented experiences that are embedded in the curriculum as well as in the whole educational processes.

During the course of constructivist curriculum implementation, *Vidyaa Rangam Kala Sahityavedi* has played a crucial role in coordinating the literary activities within the school. Students get the opportunity of interacting with writers, and library visits have became common. During the pre-constructivist curriculum period, library visits have not been active because least importance has been given to literary activities during those periods. Efforts are made to create a school culture for continuing the classroom activities through various programmes conducted in the school.

Considering language teaching, the object of language education is defined as the development literary creativity and the

outcome is considered to be literary works. Children have started to produce literary works in different forms and have also started to publish books. In this way, the activities that are not part of the school system in the pre-constructivist period have been incorporated during the constructivist curriculum period. All the students are supposed to produce literary works of various kinds, which are published in the school magazines. The editorial board in schools leads these activities and socialise classroom activity through publication. With this process, a new identity has been created as part of the learning process, wherein they identified themselves with the writers.

The development of writers' identity through engagement in a classroom activity is new in the context of teaching learning process in the school. "Learning involves the processes of identity formation; students not only acquire knowledge and skills but also become a particular learner in a specific professional community" (Lave & Wenger, 1991 quoted in Vagan 2011, p. 44). The major change introduced by the constructivist curriculum in education is to make education child-centered, which is reflected through the development of literary creativity, as the shift happened from the reading habit to writing habit.

This altogether has created a new developmental pathway of literary creativity that is centered on school. Considering the narratives of writers who have undergone education during the constructivist curriculum, it is evident that the school has played a significant role in the development of their literary creativity. A new

way of learning has been implemented in schools, which leads to the development of literary creativity. In this new way, individuals learn through participation; hence, it can be said that learning has occurred within the activity system (Lave, 1993 quoted in Lee & Roth, 2008). This is remarkably different from the developmental pathways of the writers who have completed their education in the pre-constructivist period, where both the social system and family system have more influential role than the schools.

In short, with these structural changes in the school system and the concomitant changes in the teaching learning process owing to the constructivist curriculum, education has become an influential agency in developing literary creativity among children. Jeffrey (2008) stated that the role of the young children in the school setting is decided by the role of schools in society and the parts played in a primary classroom between the learners and teachers as well as between peers. The introduction of constructivist curriculum has ascribed a new role to the school in the processes of developing literary creativity, and this has made a potential atmosphere in the classroom teaching-learning setting, thus enabling the students to develop the identity of a writer.

An expansive transformation in the school activity system in the case of literary creativity has come into existence with the restructuring of the school system and to the initiation of interactions with other systems in the society. Learning process in such interconnected activity systems is defined by metaphor expansion. It

talks about the learning that takes place at the level of activity system including the subject, which can be termed as systemic learning as explained by using the metaphor expansion. For instance, Engestrom and Sannino (2010) claimed that "we traditionally expect that learning is manifested as changes in the subject, i.e., in the behaviour and cognition of the learners" (p. 8). Engestrom (1987) stated that "an expansive transformation is accomplished when the object and motive of the activity are reconceptualised to embrace a radically wider horizon of possibilities than in the previous mode of the activity" (p. 174). The major process that facilitates this expansion is the change in the object of language education from the enhancement of language skills to the development of literary creativity.

**Conclusion**

With the implementation of constructivist curriculum, the school has started to interact with various other systems, thereby changing itself to an interacting system. School has started to interact with the traditional agencies related to the development of literary creativity. Libraries and clubs have become part of the teaching learning activities in the constructivist curriculum. Therefore, the literary activities like publishing books, conducting literature festivals, literary workshops, interactions with the writers, etc., have been incorporated within the school activities. Parents are assigned new roles in the learning process of their children, and they have become part of the school community. After the implementation of the constructivist curriculum, many literary works have been produced

by children. With this new development in the society, the newspapers and magazines have also started to allocate more space to children's literary products. This mutual interaction of systems is a product of the introduction of constructivist curriculum.

With the introduction of constructivist curriculum, the process of development of literary creativity among students has become more decentralized and complex. Engestrom (1996) classified the activity system on the basis of centralization and degree of complexity. It has been observed that the process of education has become more complex with the involvement of more people and activities; however, at the same time, it has become more decentralized by stretching the system of many bodies with the introduction of constructivist curriculum.

The process of development of creativity has become more social and relational through accommodation of more people in the process. In the pre-constructivist period, the school has no formal role in the development of creativity among students, but the social agencies centering on public libraries and the family system have significant role. The school system related to the development of creativity has become more relational, thereby involving more people in the constructivist period. Thus, the school system has become more collective and systemic. Compared to the pre-constructivist period, the agency of the development of literary creativity has become more democratic and inclusive considering the high enrolment ratio of students in the state.

The two connected questions left unaddressed are: Whether the development of literary creativity has really turned as the aim of language education after the implementation of constructivist curriculum? Are the changes introduced by the constructivist curriculum in the language education sustained as long lived activities or are they only short lived actions of the students? These are crucial questions that need to be addressed. Therefore, the school activities have to be extended to school culture and the school should have valid social roles in turning a short lived-goal directed classroom actions to object-oriented cultural activity. Engestrom (2000) stated "the distinction between short-lived goal-directed action and durable, object-oriented activity is of central importance....Goal-directed actions, as well as automatic operations, are relatively independent but subordinate units of analysis, eventually understandable only when interpreted against the background of entire activity systems. Activity systems realise and reproduce themselves by generating actions and operations" (p. 964).

Though the pre-constructivist system has undergone drastic changes in the constructivist period, it does not mean that it is completely a new one. Many elements of the old system may continue to work in the new system as well. The policy revisions have happened several times after the implementation of constructivist curriculum. An activity system always contains sediments of earlier historical modes as well as buds or shoots of its possible future (Engestrom, 1993, p. 68). Considering the nature of schools, it is visible to some extend that teachers continuing in a school for a long time are able to contribute to the school activities substantially. But when teachers are frequently changed in a school it affects the school

activity. Teachers work collaboratively for a cause. The case of literary activities is not different. Even though above stated questions remain valid it is definite that with the introduction of constructivist curriculum, the school system has turned as an influential agency in the development of literary creativity.

**Limitations of the Study and Future Possibilities.**

The present study has some limitations that can open up areas of future research. The primary limitation is the extensive nature of the research area of the study. The enquiry on the developmental pathways of literary creativity in individuals in the pre-constructivist period, and the development of literary creativity among primary school children are stretched over a long historical period.

Secondly, since literary creativity is a less studied area in the domain of creativity, there are not many studies conducted on the development of literary creativity. The study has only pointed out the socio-cultural factors involved in the development of creativity by taking a few participants. Therefore study can be conducted by taking more participants from different places. The study is limited to the selected district based on the criteria of better performance. Therefore similar studies can be conducted in other districts in Kerala. The study comprises of children in the primary schools only. Similar study on the secondary schools and higher secondary schools students can be conducted.

Third limitation is related to the second objective of the study. In the second objective, a long historical process of implementation from the inception of constructivist curriculum in 1997 to its progress

has been described. In this long process, there are many phases that could not report properly addressing micro level changes. Therefore the micro-level changes that happened in the implementation phase are not captured cross-sectionally. But the continuity in the analysis is maintained by situating the changes in the general tendencies of the historical process collected from various secondary sources. Therefore a study can be conducted to record the micro-level changes that happened in different times.

The collective nature of literary creativity is the focus of the enquiry throughout the research. Hence, the individual engaged in the collective process has not received much importance in the analysis. Therefore, the process of the development of literary creativity in an individual can be studied in detail by carrying out a longitudinal study. These studies can contribute towards understanding the changes happening in an individual by being a part of collective activity.

Moreover the study focuses only on the development of literary creativity among students during the constructivist curriculum period; it never addresses the development of other skills related to language learning. Hence further research can be conducted on the development other language skills.

Lastly, as it is a qualitative study the researcher bias may enter into the findings. However the researcher has minimised the bias to a greater extent and the findings can be generalised to in a similar context.

## Contributions and Implications of the Study.

It has been noted that most of the studies in the area of literary creativity in India follow an individualistic approach to the neglect of the contributions from learning and socio-cultural practices. Moreover, literary creativity has not been addressed well in the researches in India. Therefore, the present study has adopted a socio-cultural approach, which has an interdisciplinary perspective that has been less used and is relatively new in its analysis of literary creativity. This is the major contribution of the study.

Though we cannot swipe away the influence of internal factors, the influence of external agencies in the genesis of a creative writer is equally important. Therefore, it is imperative to identify the external factors that nourish the literary creativity of a writer, as it has many implications in education. Hence, this study on the agentive role of education in the development of literary creativity based on the programmes and practices of constructivist curriculum contributes to researches in creativity.

Literary creativity is an essential skill that needs to be enhanced by education through grasping of the concept, and the various factors that promote creative potential in children calls for exploring the educational process and the system in its totality. Therefore the implications of the study are:

- Enhancement of the literary creativity fostering strategies in the school: The study claims that interaction of family, school and some other factors can promote literary creativity among students. Therefore strategies should be

adopted to ensure the involvement of these factors in the learning process.

- Identification of the educational practices in the development of mental abilities. The study claims that socio-cultural elements have an influential role in the development of mental abilities of child. Therefore care must be given in enhancing family, school, and societal systems depending upon the nature of the mental abilities.

- The learning activities have to be extended to school culture and the school should have valid social roles in turning a short lived-goal directed classroom actions to object-oriented cultural activity.

- School system can act as an influential agency in the development of literary creativity among students by restructuring itself and interacting with other systems as well as showing expansive transformation.

- Evaluation of the educational practices recommended for fostering literary creativity in children should be based on placing it in the socio-cultural plane to ensure its continuity.

- Libraries and clubs can play significant contribution to the development of students. Therefore efforts must be taken to strengthen and enliven the learning process by incorporating innovative activities.

- The development of writers' identity in children through engagement in a classroom activity is new in the context of teaching learning process in the school. Therefore students should be encouraged well to develop their identity.

- Considering the nature of schools, it is visible to some extend that teachers continuing in a school for a long time are able to contribute to the school activities substantially. But when teachers are frequently changed in a school it affects the school activity. Teachers should work collaboratively for a cause. The case of literary activities is not different.

- The study finds that literary creativity nourishes in an environment that values creativity. It is same in the case of mental abilities. Therefore students must be encouraged and valued based on their ability.

Even though pre-constructivist system has undergone drastic changes compared with constructivist period, it doesn't mean that it is completely a new one. The many elements of the old system may continue to work in the new system as well. In the pre-constructivist period school system didn't have a formal system responsible for the development of literary creativity and social agencies like public libraries and family system had significant role in this period. But it is definite that with the introduction of constructivist curriculum the school system has turned as an influential agency in the development of literary creativity.

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# Appendix 1

## PROFILE OF THE WRITERS SELECTED AS CASES IN THE PRE-CONSTRUCTIVIST PERIOD

### Sreejith Ariyalloor (Interview 1)

A poet. Published many poems in popular magazines of Kerala. Published many poems in popular magazines of Kerala. He has published many collections of poems like *Masamari chediyude ilakal, Cycle chavittunna penkutti,* Second show etc. Got recognitions like Young poet award in 2017 in memory of poet P. T. Lasar and Asan young poet award in 2018.

### Cheriyamundam Abdul Rasak (Interview 2)

A historian, story writer and a poet. His books are *Kaatu keduthatha vilakk (poem), Thuzha maranna thonikkaran (poem), Chila nerangal chila anubhavangal* (story).

### P L Sreedharan (Interview 3)

A poet who published many poems in popular magazines of Kerala. Published many books and has won many awards and recognitions.

### Sheeja E.N. (Interview 4)

She is a poet. Published many poems in popular magazines of Kerala.  Got V. T. Balakrishnapanikkar award in 2014.

### Ettan Sukapuram (Interview 5)

A poet who published many poems in popular magazines of Kerala.

### Malayath Appunni (Interview 6)

A popular children's writer in Kerala. He writes both poems and novels for children. He has bagged many awards and recognitions including the Kerala Sahitya Academy award for children's literature.

**Ratheesh Chelari (Interview 7)**

A poet. Published many poems in popular magazines of Kerala. many awards and reognitions for poem writing. Published many poems in popular magazines of Kerala.

**Anil Uppada (Interview 8)**

A story writer. He wrote only 10 to 15 stories published in popular magazines. He has published stories in edited collection of stories.

Chandramathi, Sudheera K. P., Padmanabhan T., Madhavukutty, Zakhariya are very famous writers in Malayalam. Their works have been translated into English. They have published many literary works both in Malayalam and English. There are many awards and recognitions to their credit.

# Appendix 2

## PROFILE OF THE WRITERS SELECTED AS CASES IN THE CONSTRUCTIVIST PERIOD

### Amjad Nihal (writer 1)

He writes poems and bagged prizes in district and state youth festivals. He has published poems in popular magazines of Kerala and in edited books. Published a collection of poems named *Nilabhedanga*l.

### Fathima Nishma (writer 2)

She writes both poems and stories. She has published two books. *Thenthullikal,* when she was in the second standard and *Kattil parakkunna karachilukal* when she was in the seventh standard. She has got first prize in the state youth festival for both poem and story writings. She has written in Eureka and Mathrubhumi's children's page.

### Nisthul Raj (writer 3)

He has won prizes for poem writing in state level youth festivals. He has published poems in *Mathrubhumi and Deshbhimani* weeklies and other popular magazines in Kerala. He has bagged *A N Pradeepkumar memorial award* for poem writing in 2018. He writes poems in blog.

### Ardra (writer 4)

She writes both poems and stories. Bagged prizes in youth festivals in versification at district level competitions. Published poems and stories in Eureka, Thaliru, Deshabhimani weekly and in edited books. Published a book titled *Amma Urangarilla* that got *Bheema swasthikiran* award in 2016. She has many awards to her credit like *Ankanam Story Award, Ankanam Poetry Award, Mullanezhi vidyalaya kavya Prathibha puraskaram, Souhrudam- Skylaink Poetry award* etc.

**Fathima Shyma (writer 5)**

She writes poems and got prizes in poetry writing competitions. Publised poems in edited books. She has published a poem book named *Sameeksha* when she in the seventh standard.

# Appendix 3

## PUBLICATIONS OF AUPS THENHIPALAM

# Appendix 4

## PUBLICATIONS OF AUPS MALAPPURAM

# Appendix 5

## PUBLICATIONS OF AUPS MANNAZHI



- മുകുളം ഇൻലന്റ് മാസിക - പ്രകാശനം
- ൧൯൯൯ ഡിസംബർ ൭
- സ്ഥലം: തതിയാരങ്ങ്, വലപ്പാട്.
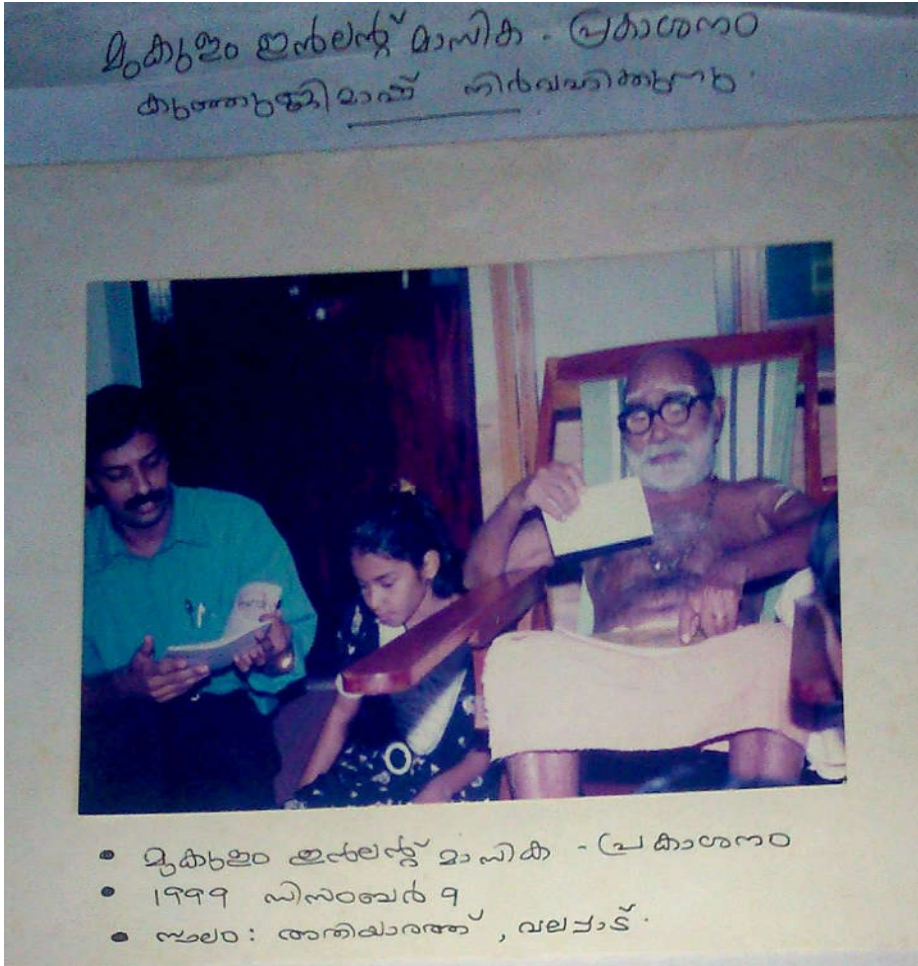
# Appendix 6

## PUBLICATIONS OF GMUPS CHIRAYIL

**Appendix 7**

**PUBLICATIONS OF VMHMUPS PUNARPPA.**

# Appendix 8

## SEMI- STRUCTURED INTERVIEW SCHEDULE FOR WRITERS

| | |
|---|---|
| **Dr. A. Hameed** | **Sofiya K. M.** |
| Assistant Professor | Research Scholar |

### വ്യക്തിഗത വിവരങ്ങൾ

പേര്                                                          :

പ്രസിദ്ധീകരിക്കപ്പെട്ട രചനകൾ              :

അവാർഡുകൾ, അംഗീകാരങ്ങൾ

എന്നിവയുടെ വിവരങ്ങൾ                      :

സ്വന്തമായി പ്രസിദ്ധീകരിച്ച പുസ്തകം       :

എഴുത്തിന്റെ പ്രധാന മേഖല                   :

### I. എഴുത്തിലേക്കുള്ള വഴിയും കുടുംബ പശ്ചാത്തലവും

1. നിങ്ങൾ എഴുത്തിന്റെ മേഖലയിലേക്ക് എത്തിപ്പെട്ടത് എങ്ങനെയായി രുന്നു? എത്രാം വയസ്സിൽ, എന്തിനുവേണ്ടിയായിരുന്നു ആദ്യരചന? സാഹിത്യരൂപങ്ങൾ പരിചയപ്പെട്ടത് എവിടെ വച്ചാണ്?

2. നിങ്ങളെ ഒരെഴുത്തുകാരനായി/എഴുത്തുകാരിയായി കാണണമെന്നാഗ്ര ഹിച്ച ഏതെങ്കിലും വ്യക്തി ഉണ്ടായിരുന്നോ? നിങ്ങളിലെ എഴുതാനുള്ള കഴിവ് കണ്ടെത്തിയതും പ്രോത്സാഹിപ്പിച്ചതും ആരാണ്?

3. നിങ്ങൾ ഒരെഴുത്തുകാരൻ/എഴുത്തുകാരി ആവണമെന്ന് ആഗ്രഹിച്ചി രുന്നോ? അതിനുവേണ്ടിയുള്ള എന്തെങ്കിലും തയ്യാറെടുപ്പുകൾ നിങ്ങൾ നടത്തിയിരുന്നോ?

4. എപ്പോഴാണ് എഴുത്ത് ഒരു ശീലമാക്കി മാറ്റാൻ തീരുമാനിച്ചത്? ശീലം തുടരാനും? നിങ്ങളുടെ എഴുത്തിന്റെ വഴി എങ്ങനെയായിരുന്നു? പ്രോത്സാഹനങ്ങൾ/തടസ്സങ്ങൾ ഉണ്ടായിട്ടുണ്ടോ?

5. നിങ്ങളുടെ മാതാപിതാക്കൾ വിദ്യാസമ്പന്നരായിരുന്നോ? എന്താണ് അവരുടെ വിദ്യാഭ്യാസ യോഗ്യത?

6. മാതാപിതാക്കൾ ജോലിയുള്ളവരായിരുന്നോ? ഏത് ജോലികളിലാണ് അവർ ഏർപ്പെട്ടിരുന്നത്?

7. മാതാപിതാക്കൾ അവരുടെ വിശ്രമവേളകൾ എങ്ങനെയാണ് ചെലവഴി ച്ചിരുന്നത്? അവർക്ക് വായനാശീലം ഉണ്ടായിരുന്നോ?

8. വീട്ടുകാരാരെങ്കിലും നിങ്ങളെ ഒരെഴുത്തുകാരൻ/എഴുത്തുകാരിയായി കാണാൻ ആഗ്രഹിച്ചിരുന്നോ? ആദ്യ രചന വീട്ടുകാർ അറിഞ്ഞുതന്നെ യായിരുന്നോ നടത്തിയത്? അവരുടെ പ്രതികരണം എന്തായിരുന്നു?

9. നിങ്ങളുടെ ഇഷ്ടങ്ങൾക്ക് പ്രാധാന്യം നൽകുന്ന ഒരു കുടുംബാന്തരീ ക്ഷമായിരുന്നോ ഉണ്ടായിരുന്നത്? സ്വതന്ത്രമായി ചിന്തിക്കാനും പ്രവർത്തിക്കാനുമുള്ള സ്വാതന്ത്ര്യം മാതാപിതാക്കൾ നൽകിയിരുന്നോ?

10. മാതാപിതാക്കൾ നിങ്ങളിലെ എഴുത്തുകാരനെ/എഴുത്തുകാരിയെ അംഗീകരിച്ചിരുന്നോ? നിങ്ങളുടെ കഴിവുകൾ പരിപോഷിപ്പിക്കാൻ അവർ എന്തൊക്കെയാണ് ചെയ്തിട്ടുള്ളത്?

11. വീട്ടിൽ ആരെങ്കിലും എഴുതുന്നവരായി ഉണ്ടായിരുന്നോ? നിങ്ങളുടെ അടുത്ത ബന്ധുക്കളാരെങ്കിലും എഴുത്തുകാരായി ഉണ്ടോ? നിങ്ങളിലെ എഴുത്തുകാരനെ കണ്ടെത്തുന്നതിൽ നേരിട്ടോ അല്ലാതെയോ അവർ സ്വാധീനം ചെലുത്തിയിട്ടുണ്ടോ?

12. നിങ്ങളുടെ വീടുകളിൽ പിറന്നാൾ ദിനങ്ങളിലും മറ്റുവിശേഷാവസരങ്ങ ളിലും സമ്മാനങ്ങൾ നൽകുന്ന പതിവുണ്ടായിരുന്നോ? ഏതു തരത്തി ലുള്ള സമ്മാനങ്ങളാണ് ലഭിച്ചിരുന്നത്? എപ്പോഴെങ്കിലും പുസ്തക ങ്ങൾ സമ്മാനമായി കിട്ടിയിട്ടുണ്ടോ?

13. നിങ്ങളുടെ മാതാപിതാക്കൾക്ക് പുസ്തകങ്ങളോടും എഴുത്തുകാരോടു മുള്ള സമീപനം എങ്ങനെയായിരുന്നു? വീട്ടിൽ പുസ്തകങ്ങൾ വാങ്ങുന്ന ശീലം ഉണ്ടായിരുന്നോ? പുസ്തകങ്ങൾ വാങ്ങിക്കാൻ നിങ്ങ ളെയും കൂടെ കൂട്ടാറുണ്ടായിരുന്നോ? പുസ്തകങ്ങൾ സ്വയം തെര ഞ്ഞെടുക്കാൻ നിങ്ങളെ അനുവദിക്കാറുണ്ടായിരുന്നോ?

14. ഒഴിവു ദിവസങ്ങൾ എങ്ങനെയായിരുന്നു ചെലവഴിച്ചിരുന്നത്? എത്ര സമയം വായനയ്ക്കും എഴുത്തിനുമായി നീക്കി വയ്ക്കാറുണ്ട്? വായിച്ച പുസ്തകങ്ങളെയോ സിനിമകളെപ്പറ്റിയോ മറ്റുമുള്ള ചർച്ചകൾ വീട്ടിൽ ഉണ്ടാവാറുണ്ടോ? നിങ്ങളുടെ വീട്ടിൽ വരുത്തിയിരുന്ന പത്രങ്ങളും മാസികകളും ഏതെല്ലാമാണ്? അവ സൂക്ഷിച്ചു വയ്ക്കുന്ന ശീലം ഉണ്ടായിരുന്നോ?

15. മാതാപിതാക്കൾക്ക് എഴുത്തുകാരോ അല്ലാത്തതോ ആയ സുഹൃത്തു ക്കൾ ഉണ്ടായിരുന്നോ? നിത്യ സന്ദർശകരായി ഇത്തരം ആളുകൾ വീട്ടിൽ വരാറുണ്ടായിരുന്നോ? കുടുംബസദസ്സുകളിലും മറ്റും വായ നയും എഴുത്തുമായി ബന്ധപ്പെട്ട പ്രവർത്തനങ്ങൾക്ക് പ്രാധാന്യം

നൽകിയിരുന്നോ? ഇത്തരം സന്ദർഭങ്ങളിൽ ഏതുതരം പ്രവർത്തനങ്ങളി ലാണ് നിങ്ങൾ ഏർപ്പെട്ടിരുന്നത്?

16. നിങ്ങളുടെ വായനാശീലവും അഭിരുചിയും മനസ്സിലാക്കി അത്തരം സാഹചര്യങ്ങൾ ഒരുക്കുന്നതിൽ മാതാപിതാക്കൾ താല്പര്യം കാണിച്ചി രുന്നോ? നിങ്ങളുടെ വീട്ടിൽ പുസ്തകശേഖരമോ വായനാമുറികളോ ഉണ്ടായിരുന്നോ? അവിടെ എങ്ങനെയാണ് പുസ്തകങ്ങൾ ഒരുക്കിയിട്ടു ള്ളത്? പുസ്തകങ്ങൾ മറ്റുള്ളവർക്കും ലഭ്യമാവുന്നതരത്തിലായി രുന്നോ? പുസ്തകങ്ങൾ വൃത്തിയായി സൂക്ഷിക്കുന്നതിന്റെ ഉത്തരവാ ദിത്തം ആർക്കായിരുന്നു?

## II. വിദ്യാലയവും അനുബന്ധചുറ്റുപാടുകളും

17. നിങ്ങളുടെ സ്കൂൾ വിദ്യാഭ്യാസം എവിടെയായിരുന്നു?സ്വതന്ത്ര ചിന്ത യെയും സർഗാത്മക പ്രവൃത്തികളെയും പരിപോഷിപ്പിക്കുന്ന തരത്തി ലുള്ള ഒരു അന്തരീക്ഷമായിരുന്നോ സ്കൂളിലുണ്ടായിരുന്നത്?

18. നിങ്ങളിലെ വായനാശീലം പ്രോത്സാഹിപ്പിക്കുന്നതിൽ വിദ്യാലയങ്ങൾ എന്തെങ്കിലും പങ്കുവഹിച്ചിട്ടുണ്ടോ?പുസ്തകവായനയുമായി ബന്ധ പ്പെട്ട എന്തെങ്കിലും മത്സരങ്ങൾ സ്കൂളിൽ നടത്തിയിരുന്നോ? അത്തരം പരിപാടികളിൽ പങ്കെടുക്കുകയും സമ്മാനങ്ങൾകിട്ടുകയും ചെയ്തിട്ടുണ്ടോ? ഏതു തരത്തിലുള്ള സമ്മാനങ്ങളാണ് കിട്ടിയിരു ന്നത്? ക്ലാസ്സ്റൂമിലെ ഒഴിവുസമയങ്ങൾ എങ്ങനെയായിരുന്നു ചെലവഴി ച്ചിരുന്നത്?

19. എഴുത്തുമായി ബന്ധപ്പെട്ട ഏതെങ്കിലും തരത്തിലുള്ള മത്സരങ്ങൾ സ്കൂളിൽ സംഘടിപ്പിക്കാറുണ്ടായിരുന്നോ? അത്തരം രചനാമത്സരങ്ങ ളിൽ താങ്കളുടെ പങ്കാളിത്തം എങ്ങനെയായിരുന്നു? എന്താണ് സമ്മാന മായി കിട്ടിയിരുന്നത്?

20. നിങ്ങളുടെ സ്കൂളിൽ വായനശാല ഉണ്ടായിരുന്നോ?പുസ്തകങ്ങൾ കാണാനും പരിചയപ്പെടാനും വായിക്കാനുമുള്ള ധാരാളം അവസര ങ്ങൾ അവിടെ നിങ്ങൾക്ക് ലഭിച്ചിരുന്നോ?

21. ക്ലാസ്സ് ലൈബ്രറികൾ ഉണ്ടായിരുന്നോ? ഏതുതരത്തിലുള്ള പുസ്തക ങ്ങളാണ് അവിടെ ഉണ്ടായിരുന്നത്?

22. നിങ്ങളുടെ അധ്യാപകർ ആരെങ്കിലും എഴുത്തുകാരായി ഉണ്ടായി രുന്നോ? നിങ്ങളുടെ എഴുതാനുള്ള കഴിവിനെ പ്രോത്സാഹിപ്പിച്ച ഏതെ ങ്കിലും അധ്യാപകൻ അധ്യാപികയെ ഓർമ്മയുണ്ടോ?ഏതെങ്കിലും അധ്യാപകർ മാതൃകയായിട്ടുണ്ടോ?

23. നിങ്ങളുടെ സൗഹൃദ വലയത്തിൽ എഴുതുന്ന ആരെങ്കിലുമുണ്ടായി രുന്നോ? അവർക്ക് സ്കൂളിൽ കിട്ടിയ സ്വീകാര്യത എങ്ങനെയായി രുന്നു? നന്നായി എഴുതുന്ന കുട്ടികളോട് അധ്യാപകരുടെ സമീപനം എങ്ങനെയായിരുന്നു?

24. സ്വതന്ത്ര രചനക്കുള്ള അവസരങ്ങൾ സ്കൂളിൽ ലഭിച്ചിരുന്നോ?

25. നിങ്ങളുടെ പഠന പ്രവർത്തനങ്ങൾ/ വിദ്യാഭ്യാസ പ്രക്രിയ സർഗാത്മക ശേഷിയുടെ പ്രകാശനത്തിനും വളർച്ചയ്ക്കും ഉതകുന്നതായി തോന്നി യിട്ടുണ്ടോ? ഏതു തരത്തിലുള്ള രചനാപ്രവർത്തനങ്ങളിലാണ് സ്കൂളിൽ ഏർപ്പെട്ടിരുന്നത്? സർഗാത്മക രചനയ്ക്കുള്ള അവസരങ്ങൾ ധാരാളമായി സ്കൂളിൽ ലഭിച്ചിരുന്നോ?

26. അക്കാലങ്ങളിൽ നിലവിലുണ്ടായിരുന്ന മൂല്യനിർണ്ണയ സംവിധാനം സർഗാത്മക രചനയെ പരിപോഷിപ്പിക്കുന്ന തരത്തിലായിരുന്നോ?

27. നിങ്ങളുടെ വിദ്യാഭ്യാസ കാലത്ത് ഏതെങ്കിലും എഴുത്തുകാരനെ സ്കൂളിൽ ആദരിച്ചിട്ടുണ്ടോ? വിദ്യാലയത്തിൽ ക്രിയാത്മകമായ സംവാ ദങ്ങളും ചർച്ചകളും സംഘടിപ്പിക്കാറുണ്ടായിരുന്നോ?

28. നിങ്ങളുടെ വിദ്യാഭ്യാസകാലത്ത് കുട്ടികളുടെ കൈയെഴുത്തു പ്രതികൾ ഉൾപ്പെടുത്തി സ്കൂൾ ഏതെങ്കിലും തരത്തിലുള്ള പുസ്തകങ്ങൾ പ്രസി ദ്ധീകരിച്ചിട്ടുണ്ടോ?

## II I. മറ്റു ഘടകങ്ങൾ

29. നിങ്ങളുടെ പ്രദേശത്ത് വായനശാലകൾ ഉണ്ടായിരുന്നോ? വായനശാല കളിൽ അംഗത്വം എടുത്തിട്ടുണ്ടോ? അവിടെ പതിവായി പോകുന്ന ശീലം മാതാപിതാക്കൾക്കോ, നിങ്ങൾക്കോ ഉണ്ടായിരുന്നോ?

30. വായനശാലകളുമായി ബന്ധപ്പെട്ട സാംസ്കാരിക പരിപാടികളിൽ പങ്കെടുക്കാറുണ്ടായിരുന്നോ? വായനശാലകൾ നിങ്ങളിലെ എഴുത്തു കാരനെ രൂപപ്പെടുത്തുന്നതിൽ എന്തെങ്കിലും പങ്കുവഹിച്ചതായി തോന്നിയിട്ടുണ്ടോ?

31. നിങ്ങളുടെ പ്രദേശത്ത് സാംസ്കാരിക സംഘടനകളും മറ്റു ക്ലബ്ബുകളും സജീവമായിരുന്നോ? ഇത്തരം സ്ഥാപനങ്ങൾ സർഗാത്മക രചനയു മായി ബന്ധപ്പെട്ട പരിപാടികൾ സംഘടിപ്പിച്ചിരുന്നോ? താങ്കൾ അത്തരം മത്സരങ്ങളിൽ പങ്കെടുക്കാറുണ്ടായിരുന്നോ? സർഗാത്മക സംവാദങ്ങൾ നടത്താറുണ്ടായിരുന്നോ?

32. നിങ്ങളുടെ പ്രദേശത്ത് എഴുത്തുകാർ ഉണ്ടായിരുന്നോ? സാംസ്കാരിക സംഘടനകൾ എഴുത്തുകാർക്ക് അനുമോദനച്ചടങ്ങുകളും മറ്റും സംഘ ടിപ്പിക്കാറുണ്ടായിരുന്നോ?

33. സൗഹൃദ സഹസംഘങ്ങൾ (Peer group) നിങ്ങളുടെ രചന പ്രവർത്ത നങ്ങളെ എങ്ങനെയെങ്കിലും സ്വാധീനിച്ചിട്ടുണ്ടോ? നിങ്ങൾക്ക് പ്രത്യ ക്ഷമായോ പരോക്ഷമായോ ഏതെങ്കിലും വ്യക്തിയോ രചനയോ രചനാപ്രവർത്തനങ്ങളിൽ ഏർപ്പെടാൻ മാതൃകയായിട്ടുണ്ടോ?

34. രചന പ്രക്രിയകളിലൂടെ എങ്ങനെ കടന്നുപോവണമെന്ന് ഏതെങ്കിലും തരത്തിലുള്ള ക്ലാസ്സുകൾ ലഭിച്ചിട്ടുണ്ടോ? രചനാസങ്കേതവുമായി ബന്ധപ്പെട്ട ഏതെങ്കിലും ശില്പശാലകളിൽ നിങ്ങൾ പങ്കെടുത്തിട്ടുണ്ടോ? ഏതുതരത്തിലുള്ള പരിപാടികളാണ് ഇത്തരം സർഗാത്മക രചനയ്ക്കായ് ഒരുക്കാറുള്ളത്?

35. ശില്പശാലകളിലും കവിത-കഥ ക്യാമ്പുകളിലും പങ്കെടുക്കുന്നത് രചനാശേഷിയെ പരിപോഷിപ്പിക്കാറുണ്ടോ? അവരുടെ പരിശീലന പരിപാടിയുടെ രീതി എന്താണ്? ഗ്രൂപ്പ് പ്രവർത്തനങ്ങളാണോ വ്യക്തിഗത പ്രവർത്തനങ്ങളാണോ ഉണ്ടാവാറുള്ളത്?

36. മതപരമായ ആചാരങ്ങളായ രാമായണപാരായണ പ്രസംഗങ്ങൾ, ബൈബിൾ വായന എന്നിവ നിങ്ങളുടെ രചനാപ്രവർത്തനങ്ങളെ സ്വാധീനിച്ചിട്ടുണ്ടോ?

## Appendix 8 A

## UNIVERSITY OF CALICUT
## DEPARTMENT OF EDUCATION

## SEMI- STRUCTURED INTERVIEW SCHEDULE FOR WRITERS

| | |
|---|---|
| **Dr. A. Hameed** | **Sofiya K. M.** |
| Assistant Professor | Research Scholar |

**Personal Information**

Name                              :

Published Works              :

Awards                            :

Self-published work         :

Area of writing                :

**I.     The Path to Writing and Family Background**

1.     How did you start writing? How old were you and what were your intentions behind the first work? When did you get introduced to different genres of literature?
2.     Who were your coach, mentor and role model respectively?
3.     Have you ever dreamed of becoming a writer? Did you prepare for this career in advance?
4.     At what point did you start writing as a habit? Were there encouragements or distractions?
5.     Were your parents educated? What were their educational qualifications?
6.     Were your parents employed? What were the kinds of jobs they undertook?
7.     How did your parents spend their pastimes? Did they have a habit of reading?

8. Did anyone in your family know about your dream of becoming a writer? Were your first work, with or without the knowledge of the family? What were their response?

9. Did you have a favourable household that promoted independent thinking and liberal upbringing?

10. Did your parents approve of the writer in you? What did they do to nurture your talent?

11. Were there any other writers at home? Are there any close relatives who were writers? Have they influenced you directly or indirectly in your journey to become an author?

12. Were there a custom in your home of giving presents during birthdays or any other special occasions? What kind of presents did you receive? Have you ever received books as presents?

13. How was your parents' attitude towards writers and books? Do you have the habit of buying books?

14. How did you spend your holidays? How much time do you dedicate for reading and writing? Were there discussions at home regarding books and movies? What newspapers and magazines did you subscribe at home? Did you have a habit of preserving them?

15. Did your parents have friends? Were any of them writers? How often would they visit your home? Were reading and writing important activities at family gatherings? What were the activities conducted during these occasions? Were there book discussions or poetry recitations during these gatherings?

16. Did your parents take active interest in discovering your taste in reading and nurturing it? Were there a book collection or library at your home? How were the books organised and presented? Who were responsible in maintaining them and making it accessible to others?

## II. School and its Environment

17.   Where did you do your schooling? Did your school have an environment that encouraged independent thinking and creative minds?

18.   Did your school played any role in nurturing the reader in you? Were there any competitions conducted at school in connection with reading? Have you received any prizes participating in these events? What kind of prizes did you receive? How did you spend the free time at school?

19.   Were there any literary writing competitions conducted in your schools? How was your involvement in these programmes? Have you received any prizes from these events? What kind of prizes did you receive?

20.   Were there a library in your school? Did you have enough time, liberty and access to read and interact with the books in the library?

21.   Were there class libraries? What were the different kinds of books available there?

22.   Did you have teachers who were writers? Have any one of your teachers encouraged your talent? Did any teacher become a role model for you?

23.   Did you have friends who were writers? How were they treated in school? What was the attitude of the teachers to such students?

24.   Did you have opportunities to write independently; beyond the curriculum?

25.   Did your education and activities relate to it improve or foster your talent and creativity? What were the creative activities you were involved in? Did you get ample opportunities in school?

26.   Did the syllabus and curriculum of your time foster literary creativity?

27.   Were any writers brought into school? Did you have healthy and creative debates or discussions in school?

28. Did the school publish books which included the manuscripts of students during your time at school?

### III. Other Factors

29. Were there your libraries in your locality? Do you have membership? Do you, or your parents, have the habit of visiting libraries?

30. Have you participated in cultural programmes connected with the library? Have the libraries played a role in your formation as an author?

31. Were cultural organisations and clubs active in your area? Did they organise any events related to creative writing? Have you participated in these events? Were there creative debates in these venues?

32. Did you have authors in your locality? Did these cultural organisations conduct programmes appreciating these authors?

33. Have peer groups influenced your writing? Has any individual or work inspired you, directly or indirectly, to write?

34. Have you received any classes regarding the art of creative writing? Have you participated in any symposia or seminars dedicated to literary creativity? What are the different kinds of programmes conducted during these events?

35. Has participation in these events helped you to nurture your literary talent? What is the mode of operation of these programmes? Are the activities centred on individuals or are they mostly group activities??

36. Has religious activities such as the recital of Ramanayana and the Bible or listening to religious speeches influenced the way you write?

# Appendix 9

## UNIVERSITY OF CALICUT
## DEPARTMENT OF EDUCATION

## SEMI- STRUCTURED INTERVIEW SCHEDULE FOR DIET FACULTY MEMBERS

| | |
|---|---|
| **Dr. A. Hameed** | **Sofiya K. M.** |
| Assistant Professor | Research Scholar |

**വ്യക്തിഗത വിവരങ്ങൾ**

പേര്                   :
സ്ഥാനപ്പേര്         :
വഹിച്ച അക്കാദമിക പദവികൾ     :

**I. പാഠ്യപദ്ധതി കരട് രേഖ, രൂപരേഖ എന്നിവ തയ്യാറാക്കൽ നടപ്പിലാ ക്കൽ വിലയിരുത്തൽ എന്നിവയിൽ DIET യ്ക്കുള്ള പങ്ക്.**

1. പാഠ്യപദ്ധതി നിർദ്ദേശങ്ങൾ നടപ്പിലാക്കുന്നതിൽ ഡയറ്റ് ഫാക്കൽറ്റി യുടെ ചുമതലകൾ എന്തെല്ലാമാണ്?

2. പാഠ്യപദ്ധതിയിൽ സർഗാത്മകശേഷി വികാസത്തിന് അർഹമായ പരിഗ ണന കിട്ടിത്തുടങ്ങിയത് എപ്പോൾ മുതലാണ്? ഏതൊക്കെ തരത്തി ലാണ് സർഗാത്മക രചനാശേഷി വികസിപ്പിക്കുക എന്ന ആശയത്തിന് ഊന്നൽ നൽകിയത്?

3. ദേശീയ തലത്തിൽ പാഠ്യപദ്ധതി ചട്ടക്കൂടുകൾ തയ്യാറാക്കുന്നതിന്റെ പ്രാരംഭദശയിൽ DIET/SCERT എന്നിവയ്ക്ക് എന്തെങ്കിലും ചുമതല കൾ ഉണ്ടോ?

4. വിദ്യാഭ്യാസ നയങ്ങളും മറ്റും രൂപപ്പെടുത്തുന്നതിൽ നിങ്ങളുടെ പങ്ക് എന്താണ്?

5. പാഠ്യപദ്ധതി നിർദ്ദേശങ്ങളും വിദ്യാഭ്യാസ നയങ്ങളും പാലിക്കപ്പെടു ന്നുണ്ടോ എന്ന് ഉറപ്പുവരുത്താൻ എന്തൊക്കെയാണ് ചെയ്യാറുള്ളത്?

6. പാഠ്യപദ്ധതി ചട്ടക്കൂട് തയ്യാറാക്കുന്നതുമായി ബന്ധപ്പെട്ട ശില്പശാലക ളിലും, സെമിനാറുകളിലും, പരിശീലന പരിപാടികളിലും മറ്റും പങ്കെടു ത്തിട്ടുണ്ടോ? അത്തരം പരിപാടികളുടെ നടപടി ക്രമങ്ങളും രീതികളും എങ്ങനെയാണ്?

7. സാമൂഹ്യ നിർമ്മിതി വാദത്തിലൂന്നിയ വിദ്യാഭ്യാസ പ്രക്രിയ സർഗാ ത്മക കഴിവുകളുടെ വളർച്ചയ്ക്ക് എങ്ങനെയാണ് വഴിയൊരുക്കുന്നത്? എന്തെല്ലാം മാറ്റങ്ങളാണ് രചനാശേഷി വികാസവുമായി ബന്ധപ്പെട്ട് കൊണ്ടു വന്നിട്ടുള്ളത് ?

8. സർഗാത്മക രചനാശേഷി വികാസവുമായി ബന്ധപ്പെട്ട് എന്തൊക്കെ ഉദ്ദേശ്യലക്ഷ്യങ്ങളാണ് പാഠ്യപദ്ധതി വിഭാവനം ചെയ്തിട്ടുള്ളത്?ഏതു തരത്തിലുള്ള പ്രവർത്തനങ്ങളാണ് ഇതിനായി പാഠ്യപദ്ധതി നിർദ്ദേശി ച്ചിട്ടുള്ളത്?

9. സർഗാത്മക രചനാ പ്രവർത്തനത്തിൽ ഏർപ്പെടുന്ന ഒരു കുട്ടി ഏതൊക്കെ രചനാഘട്ടങ്ങളിലൂടെ കടന്നുപോവണമെന്നാണ് പാഠ്യപ ദ്ധതി നിഷ്കർഷിക്കുന്നത്?

10. സർഗാത്മക രചനാശേഷി വികാസവുമായി ബന്ധപ്പെട്ട് സാമൂഹ്യ നിർമ്മിതി വാദം വിഭാവനം ചെയ്ത ഒരു ക്ലാസ്സ്മുറിയിലെ പഠനാന്തരീ ക്ഷം, അധ്യാപക - വിദ്യാർത്ഥി ഇടപെടൽ, പഠനപ്രക്രിയ, പാഠപു സ്തക വിനിയോഗം, പഠന സാമഗ്രികൾ, വിലയിരുത്തൽ എന്നിവ എങ്ങനെയാണ്?

11. ഇത്തരം രചനാപ്രക്രിയയിലൂടെ കടന്നുപോവുന്ന കുട്ടിയിൽ ഏതുതര ത്തിലുള്ള മാറ്റങ്ങളാണ് പ്രതീക്ഷിക്കപ്പെടുന്നത്?

## I. പരിശീലനങ്ങൾ

12. ഒരു വിദ്യാഭ്യാസ വിചക്ഷണൻ എന്ന നിലയിൽ പാഠ്യപദ്ധതി നിർദ്ദേ ശങ്ങൾ കാര്യക്ഷമമായി നടപ്പിൽ വരുത്താൻ സഹായിക്കുന്നതിനായി എങ്ങനെയാണ് ഒരുക്കുന്നത്? അതിന്റെ ഭാഗമായി എന്തെല്ലാം അവസ രങ്ങളും പരിശീലനങ്ങളുമാണ് നിങ്ങൾക്ക് ലഭിക്കുന്നത്?

13. ഇത്തരം പരിപാടികളിൽ പങ്കെടുക്കാൻ അവസരം ലഭിക്കുന്നത് എന്ത് മാനദണ്ഡത്തിന്റെ അടിസ്ഥാനത്തിലാണ്? ആരാണ് പരിശീലനം നൽകുന്നത്?

14. കുട്ടികളിലെ സർഗാത്മക രചനയ്ക്കുള്ള കഴിവുകളെ വികസിപ്പിക്കാനു തകുന്ന പ്രവർത്തനങ്ങളെക്കുറിച്ചുള്ള പരിശീലനപരിപാടികളിൽ പങ്കെ ടുത്തിട്ടുണ്ടോ? ഏതു രീതിയിലുള്ള പ്രവർത്തനങ്ങളാണ് നിർദ്ദേശിച്ചി ട്ടുള്ളത്?

15. അധ്യാപക പരിശീലനത്തിനായുള്ള പാഠ്യപദ്ധതിയിൽ കുട്ടികളിലെ സർഗാത്മക രചനക്കുള്ള കഴിവുകൾ എങ്ങനെ വികസിപ്പിക്കാമെന്ന തിനെ കുറിച്ചുള്ള ആശയങ്ങൾ ഉൾക്കൊണ്ടിട്ടുണ്ടോ?

16. അധ്യാപക പരിശീലനത്തിൽ (pre-service) എന്തെല്ലാം മാറ്റങ്ങൾ സാമൂഹ്യ നിർമ്മിതി വാദം ഭാഷാപഠനക്ലാസ്സുകളിൽ വരുത്തിയിട്ടുണ്ട്?

17. അധ്യാപക വിദ്യാർത്ഥികളുടെ പരിശീലനകാലത്ത് ഭാഷാക്ലാസുകളിൽ ഉരുത്തിരിഞ്ഞുവരുന്ന മികച്ച രചനകൾ ഉൾപ്പെടുത്തി പത്രങ്ങളും മറ്റു മാഗസിനുകളും തയ്യാറാക്കണമെന്ന നിർദ്ദേശങ്ങൾ നൽകാറുണ്ടോ?

18. സർഗാത്മക കഴിവുകളുടെ വളർച്ചയ്ക്ക് പ്രാധാന്യം നൽകുന്ന മികച്ച പ്രവർത്തനങ്ങൾ നടത്തുന്ന സ്കൂളുകളിലേയ്ക്ക് ഏകദിന സന്ദർശന ങ്ങളും (field visit) മറ്റും സംഘടിപ്പിക്കാറുണ്ടോ?

19. മികച്ച പ്രവർത്തനങ്ങൾ കാഴ്ചവയ്ക്കുന്ന ഇത്തരം അധ്യാപകരെ മാതൃക അധ്യാപനം (Model teaching) നടത്താൻ ക്ഷണിക്കാ റുണ്ടോ?

20. ഓരോവർഷവും എത്ര പണമാണ് സംസ്ഥാന/കേന്ദ്ര ഗവൺമെന്റുകൾ DIET/SCERT പ്രവർത്തനങ്ങൾക്കുവേണ്ടി നീക്കിവച്ചിരിക്കുന്നത്? അതിൽ കുട്ടികളിലെ സർഗാത്മക രചനയ്ക്കുള്ള കഴിവുകൾ പ്രോത്സാ ഹിപ്പിക്കാനുതകുന്ന പ്രവർത്തനങ്ങൾ ആസൂത്രണം ചെയ്ത് നടപ്പിലാ ക്കാൻ പണം നീക്കി വച്ചിട്ടുണ്ടോ?

21. ഇതുമായി ബന്ധപ്പെട്ട് ആർക്കൊക്കെയാണ് പരിശീലനം നൽകിയിരി ക്കുന്നത്? പരിശീലനങ്ങളുടെ കാലയളവ് എത്രയാണ്? ഓരോവർഷവും എത്ര പരിശീലന പരിപാടികളാണ് സംഘടിപ്പിക്കാറുള്ളത്?

22. അധ്യാപകർക്ക് എങ്ങനെ ക്ലാസ്സ് റൂം പ്രവർത്തനങ്ങൾ നടപ്പിലാക്കാമെ ന്നതിനെ കുറിച്ച് Induction training നൽകാറുണ്ടോ?അധ്യാപകർക്ക് നൽകുന്ന പരിശീലന പരിപാടികളുടെ രീതി എങ്ങനെയാണ്?

23. സർഗാത്മക രചനാ പ്രവർത്തനങ്ങൾ നൽകുമ്പോൾ പഠനാന്തരീക്ഷ മൊരുക്കൽ, നിരന്തരമൂല്യനിർണ്ണയം, വിലയിരുത്തൽ എന്നിവയുമായി ബന്ധപ്പെട്ട പ്രവർത്തനങ്ങൾ കാര്യക്ഷമമാക്കാൻ ഉള്ള പദ്ധതികൾ ഉണ്ടായിരുന്നോ?

24. ഭാഷാപഠനക്ലാസ്സുകളിലെ കുട്ടികളുടെ മികച്ച രചനകൾ ഉൾപ്പെടു ത്തിയ പ്രസിദ്ധീകരണങ്ങൾ തയ്യാറാക്കണമെന്ന നിർദ്ദേശം അധ്യാപ കർക്കു നൽകാറുണ്ടോ? അതിനു വേണ്ടി എന്തൊക്കെ സഹായങ്ങൾ ആണ് DIET/SCERT ഉറപ്പുവരുത്തുന്നത്?

25. സർഗാത്മക രചനകൾ പരിപോഷിപ്പിക്കാനുതകുന്ന മികച്ച പ്രവർത്തന ങ്ങൾ കാഴ്ച്ചവയ്ക്കുന്ന അധ്യാപകർക്ക് അംഗീകാരങ്ങൾ നൽകാ റുണ്ടോ? അത്തരം അധ്യാപകരെ RP ആയി ഉപയോഗപ്പെടുത്താ റുണ്ടോ?

26. ഇതുമായി ബന്ധപ്പെട്ട് നല്ല പ്രവർത്തനങ്ങൾ നടത്തുന്ന സ്കൂളിലെ വിദ്യാഭ്യാസ മികവുകൾ മറ്റു സ്കൂളികളിലേക്ക് വ്യാപിപ്പിക്കാൻ എന്തെല്ലാം ചെയ്യുന്നുണ്ട്?

27. സ്കൂളുകളെ പുതിയ പരിപാടികൾ ആവിഷ്കരിച്ച് നടപ്പാക്കാൻ സഹാ യിക്കാറുണ്ടോ?

28. DIET/SCERT എന്നിവ വിവിധ സ്കൂളുകളിലെ കുട്ടികളുടെ മികച്ച രചനകൾ ഉൾപ്പെടുത്തി News letter/ Institute journal/blog രൂപപ്പെടുത്തിയിട്ടുണ്ടോ?

29. VEC, SSG, Voluntary educational workers എന്നിവർക്ക് ഇതു മായി ബന്ധപ്പെട്ട് പരിശീലനം നൽകാറുണ്ടോ?

### III. വിഭവ സമാഹരണവും പിന്തുണ ഉറപ്പുവരുത്തലും

30. അധ്യാപകർക്കും, വിദ്യാർത്ഥികൾക്കും, രക്ഷിതാക്കൾക്കും, RPs നും മറ്റും സർഗാത്മക രചനപ്രവർത്തനവുമായി ബന്ധപ്പെട്ട പ്രവർത്തന ങ്ങൾ ഒരുക്കുന്നതിൽ വിഭവമുറി (resource room) ആയി DIET മാറി യിട്ടുണ്ടോ? അധ്യാപകർക്കും, വിദ്യാർത്ഥികൾക്കും, രക്ഷിതാക്കൾക്കും വേണ്ടിയുള്ള കൈപുസ്തകങ്ങൾ പ്രസിദ്ധീകരിക്കാറുണ്ടോ?

31. ഇത്തരം പ്രവർത്തനങ്ങളുമായി ബന്ധപ്പെട്ട സി.ഡി. കൾ, ഫിലിമുകൾ എന്നിവ സമാഹരിച്ച് അധ്യാപകർക്ക് ലഭ്യമാക്കാറുണ്ടോ?

32. വിദ്യാഭ്യാസ സ്ഥാപനങ്ങൾക്ക് ഇത്തരം പ്രവർത്തനങ്ങൾ എങ്ങനെ ക്രിയാത്മകമായി നടപ്പിലാക്കാമെന്നതിനെ കുറിച്ചുള്ള ആസൂത്രണ രേഖകൾ നൽകാറുണ്ടോ?

33. 1അധ്യാപകർക്കു നൽകുന്ന പരിശീലനപരിപാടികൾ വിലയിരുത്തു കയും മെച്ചപ്പെടുത്താനുള്ള നിർദ്ദേശങ്ങൾ നൽകുകയും ചെയ്യാ റുണ്ടോ?

34. സർഗാത്മക രചനാശേഷി കുട്ടികളിൽ വളർത്തിയെടുക്കുന്നതുമായി ബന്ധപ്പെട്ട നയരൂപീകരണത്തിന് സഹായകമാവുന്ന തരത്തിലുള്ള പഠ നങ്ങൾ നടത്തിയിട്ടുണ്ടോ?

35. സർഗാത്മക കഴിവുകൾ വളർത്തിയെടുക്കുന്നതുമായി ബന്ധപ്പെട്ട Intervention പഠനങ്ങൾ നടത്തിയിട്ടുണ്ടോ? സമൂഹത്തിന്റെ കാഴ്ച പ്പാടും പങ്കാളിത്തവും ഉറപ്പുവരുത്തുന്ന തരത്തിലുള്ള സർഗാത്മക പ്രവർത്തനങ്ങൾ നടത്തിയിട്ടുണ്ടോ?

36. ജില്ലയിലെ സർഗാത്മക രചനയ്ക്കുള്ള മികച്ച പ്രവർത്തനങ്ങൾ കാഴ്ച വയ്ക്കുന്ന സ്കൂളുകളെ വിലയിരുത്തുന്നതിനുള്ള സൂചകങ്ങളും തന്ത്ര ങ്ങളും ആവിഷ്കരിച്ചിട്ടുണ്ടോ?

37. BRC, CRC എന്നിവയുടെ ഇത്തരം പ്രവർത്തനങ്ങൾ വിലയിരുത്തു കയും നിർദ്ദേശങ്ങൾ നൽകുകയും ചെയ്യാറുണ്ടോ?

38. കുട്ടികളിൽ സർഗാത്മക കഴിവുകൾ വളർത്തിയെടുക്കാൻ സഹായി ക്കുന്ന Video/ documentary അധ്യാപകർക്കു രൂപകൽപന ചെയ്ത് നൽകിയിട്ടുണ്ടോ?

39. സർഗാത്മക രചനപോഷിപ്പിക്കാനുതകുന്ന പ്രാദേശിക പാഠങ്ങളും പഠന സഹായികളും മറ്റും ഉണ്ടാക്കി നൽകിയിട്ടുണ്ടോ? Local texts, local curriculum, learning aids എന്നിവ രൂപപ്പെടുത്തിയെടുക്കുന്ന തിനുവേണ്ടി ശില്പശാലകളും സെമിനാറുകളും മറ്റും സംഘടിപ്പിക്കാ റുണ്ടോ? ആരൊക്കെയാണ് പങ്കെടുക്കാറുള്ളത്?

40. ക്ലാസ്സ് റും പ്രവർത്തനങ്ങൾക്കു വേണ്ടിയുള്ള teaching manuals രൂപ പ്പെടുത്തി അധ്യാപകർക്ക് നൽകാറുണ്ടോ?

# UNIVERSITY OF CALICUT
## DEPARTMENT OF EDUCATION
### SEMI- STRUCTURED INTERVIEW SCHEDULE FOR DIET FACULTY MEMBERS

| | |
|---|---|
| **Dr. A. Hameed** | **Sofiya K. M.** |
| Assistant Professor | Research Scholar |

**Personal Details**

Name                              :

Current position              :

Academic positions held    :

## I. The Role of DIET / SCERT in Framing, Implementing and Evaluating the Framework and Blueprint of the Curriculum.

1. What are the responsibilities of DIET faulty member in the implementation of curriulum recommendations?
2. From what point did development of literary creativity start receiving requisite attention? What were the methods through which the developments were implemented?
3. Is there any role for DIET /SCERT in the primary phase of National Curriculum Framework development?
4. What is your role in framing of educational policies?
5. How do you assure the implementation of educational policies and curriculum directives?
6. Have you taken part in any symposia/ seminars/ training workshops in relation to the curriculum framework development? What were the orders and modes of operation of these programmes?
7. How does an educational system, catered around social constructivism, help in the nurturing of literary creativity? What are the changes made in relation to development of literary creativity?

8. What are the objectives envisioned by the curriculum to attain through the development of literary creativity? What are the recommendations put forward by the curriculum to fulfil these objectives?

9. According to the curriculum, what are the stages that a student should go through during the exercises of literary creativity?

10. In a classroom that revolves around social constructivism and literary creativity, how is i) the classroom environment ii) Teacher- student interaction iii) learning process iv) usage of textbooks v) use of learning aids and vi) evaluation?

11. What are the changes expected from the students who undergo these creative writing exercises?

## II Training

12. As an expert on education, how do you plan an effective implementation of curriculum directives? What are the opportunities and training programmes you receive to aid these?

13. What is the basis of selection for such training programmes? Who gives training?

14. Have you participated in any training programmes that focuses on the development of literary creativity in students? What are the recommendations made in these programmes?

15. In the curriculum of teacher training programme, are there ideas on the development of literary creativity among students?

16. In teacher training (pre-service), what are the fundamental changes effected by social constructivism in language learning classes?

17. Are recommendations given to publish the resulting works of student- teacher language learning programme in newspapers and magazines?

18. Are one day trips and field trips conducted to schools which performs exceptionally well in the field of development of literary creativity among its students?

19. Are these teachers invited to conduct model classes on their exceptional work?

20. What is the annual grant allotted to the working of DIET/SCERT? Are there funds dedicated to the development of literary creativity among students?

21. Who are given training in connection to this? What is the time span of these training programmes? How many training programmes are conducted every year?

22. Is induction training given to the teachers that focus on the implementation of classroom activities? What is the mode of operation in teachers training programmes?

23. Whilst giving creative writing exercises, were there programmes that focused on continuous assessment and evaluation?

24. Were there instructions given to the language teachers regarding the compilation and publication of the works of students? What were the help provided by DIET/SCERT to assure the same?

25. Are there awards and recognitions given to teachers who show exceptional skills in organising and encouraging the development of literary creativity? Are they used as Resource Persons?

26. What can be done to extend the work ethics of well performing schools to other schools?

27. Do you help in the inception of new programmes?

28. Does DIET /NCERT involve in publishing a Newsletter/ Institute journal/ blog that has the best works of students from different schools?

29. Is training given to VEC, SSG, Voluntary educational workers in relation to this?

## III. Compilation of Resources and Assuring Assistance

30. Does DIET become a resource room for teachers, students and trainers? Do the DIET publish supplementary materials for teahers, parents and students?

31. Were the compilations of these programmes given to teachers in forms of CDs and films?

32. Are educational institutions given an instruction manual in connection to the organisation of these programmes in a creative manner?

33. Do you assess the teachers training programme with feedback for improvements?

34. Have any research been conducted in connection with the development of literary creativity among students? Have you conducted any interventionist research in connection with development of literary creativity?

35. Have you conducted any programmes trhat ensure the parrtiipation of community?

36. Are there factors and point indicators to assess the best performing schools in the district?

37. Are such functions of BRC and CRC evaluated and given feedbacks?

38. Were videos/ documentaries made for teachers to foster and encourage the creative skills in students?

39. Are local and regional learning aids provied to foster creative writing skills?Are there workshops and seminars organised that focus on the making of local texts, local curriculum and learning aids? Who are the participants in these events?

40. Are teaching manuals provided to teachers that fosus on classroom activities?

# Appendix 10

## UNIVERSITY OF CALICUT

## DEPARTMENT OF EDUCATION

### SEMI- STRUCTURED INTERVIEW SCHEDULE FOR MEMBER OF CURRICULUM COMMITTEE

| | |
|---|---|
| **Dr. A. Hameed**<br>Assistant Professor | **Sofiya K. M.**<br>Research Scholar |

**വ്യക്തിഗത വിവരങ്ങൾ**

പേര്                                        :
സ്ഥാനപ്പേര്                              :
വഹിച്ച അക്കാദമിക പദവികൾ      :

**I. പാഠ്യപദ്ധതി കരട് രേഖ, രൂപരേഖ എന്നിവ തയ്യാറാക്കൽ, നടപ്പിലാ ക്കൽ, വിലയിരുത്തൽ എന്നിവയിലുള്ള പങ്ക്.**

1.    പാഠ്യപദ്ധതി രൂപീകരണ ശില്പശാലയിൽ ആരൊക്കെയാണ് പങ്കെ ടുക്കുന്നത്? അവരെ എങ്ങനെയാണ് തെരഞ്ഞെടുക്കുന്നത്?

2.    പാഠ്യപദ്ധതിയിൽ സർഗാത്മകശേഷി വികാസത്തിന് അർഹമായ പരിഗണന കിട്ടിത്തുടങ്ങിയത് എപ്പോൾ മുതലാണ്? ഏതൊക്കെ തരത്തിലാണ് സർഗാത്മക രചനാശേഷി വികസിപ്പിക്കുക എന്ന ആശയത്തിന് ഊന്നൽ നൽകിയത്?

3.    പാഠ്യപദ്ധതി ചട്ടക്കൂട് തയ്യാറാക്കുന്നതുമായി ബന്ധപ്പെട്ട ശില്പശാ ലകളിലും, സെമിനാറുകളിലും പരിശീലന പരിപാടികളിലും മറ്റും പങ്കെടുത്തിട്ടുണ്ടല്ലോ.    അത്തരം പരിപാടികളുടെ നടപടി ക്രമ ങ്ങളും രീതികളും എങ്ങനെയാണ്?

4.    സാമൂഹ്യ നിർമ്മിതി വാദത്തിലൂന്നിയ വിദ്യാഭ്യാസ പ്രക്രിയ സർഗാ ത്മക    കഴിവുകളുടെ    വളർച്ചയ്ക്ക്    എങ്ങനെയാണ്    വഴിയൊ രുക്കുന്നത്?    എന്തെല്ലാം മാറ്റങ്ങളാണ് രചനാശേഷി വികാസവു മായി ബന്ധപ്പെട്ട് പാഠ്യപദ്ധതി നിർദ്ദേശിച്ചിട്ടുള്ളത് ?

5.    സർഗാത്മക രചനാ പ്രവർത്തനത്തിൽ ഏർപ്പെടുന്ന ഒരു കുട്ടി ഏതൊക്കെ രചനാഘട്ടങ്ങളിലൂടെ കടന്നുപോവണമെന്നാണ് പാഠ്യ പദ്ധതി നിഷ്കർഷിക്കുന്നത്?

6. സർഗാത്മക രചനാശേഷി വികാസവുമായി ബന്ധപ്പെട്ട് സാമൂഹ്യ നിർമ്മിതി വാദം വിഭാവനം ചെയ്ത ഒരു ക്ലാസ്സ്മുറിയിലെ പഠനാന്തരീക്ഷം, അധ്യാപക – വിദ്യാർത്ഥി ഇടപെടൽ, പഠനപ്രക്രിയ, പാഠ പുസ്തക വിനിയോഗം, പഠന സാമഗ്രികൾ, വിലയിരുത്തൽ എന്നിവ എങ്ങനെയാവണമെന്നാണ് പാഠ്യപദ്ധതിയിൽ നിഷ്കർഷി ച്ചിട്ടുള്ളത്?

7. ഇത്തരം രചനാപ്രക്രിയയിലൂടെ കടന്നുപോവുന്ന കുട്ടിയിൽ ഏതു തരത്തിലുള്ള മാറ്റങ്ങളാണ് പ്രതീക്ഷിക്കപ്പെടുന്നത്?

## II. വിഭവങ്ങൾ/പഠനസാമഗ്രികൾ എന്നിവ ഉറപ്പുവരുത്തൽ

8. കുട്ടികളിലെ രചനാശേഷി വികസിപ്പിക്കുന്നതിനുവേണ്ടി മൊഡ്യൂളു കൾ/പഠനസാമഗ്രികൾ എന്നിവ തയ്യാറാക്കി നൽകിയിട്ടുണ്ടോ? ഏതൊക്കെ? എങ്ങനെയാണ് അവ അധ്യാപകർക്കു ലഭ്യമാക്കു ന്നത്?

9. ഭാഷാപഠനത്തിനായി എന്തെല്ലാം സഹായകസാമഗ്രികളാണ് പാഠ്യ പദ്ധതി നിർദ്ദേശിച്ചിട്ടുള്ളത്?

10. ക്ലാസ്മുറികളിൽ നടക്കുന്ന പ്രവർത്തനങ്ങൾക്കപ്പുറം എന്തെല്ലാം പ്രവർത്തനങ്ങളാണ് പാഠ്യപദ്ധതി നിർദ്ദേശിച്ചിട്ടുള്ളത്?

11. ഭാഷാപഠനവുമായി ബന്ധപ്പെട്ട മികച്ചപ്രവർത്തനങ്ങൾ (എഴുത്തു കൂട്ടം, വായനക്കൂട്ടം) വിദ്യാരംഗം കലാസാഹിത്യവേദി എന്നിവ ഒരുക്കാൻ സമൂഹപങ്കാളിത്തം ഉറപ്പുവരുത്താനുള്ള നിർദ്ദേശങ്ങൾ പാഠ്യപദ്ധതിയിൽ നിർദ്ദേശിച്ചിട്ടുണ്ടോ?

12. പ്രാദേശിക അറിവുകളെയും എഴുത്തുകാരെയും ഇത്തരം കൂട്ടായ്മ കളിൽ ഉൾപ്പെടുത്താനുള്ള നിർദ്ദേശങ്ങൾ നൽകാറുണ്ടോ? പ്രാദേ ശിക പാഠ്യപദ്ധതികൾ തയ്യാറാക്കാനുള്ള നിർദ്ദേശങ്ങൾ നൽകാ റുണ്ടോ?

13. സാഹിത്യോത്സവങ്ങളും, സാഹിത്യകളരികളും മറ്റും സംഘടിപ്പി ക്കാനുള്ള നിർദ്ദേശങ്ങൾ നൽകാറുണ്ടോ? തുടർപ്രവർത്തനങ്ങൾ എന്തൊക്കെയാണ്?

14. പാഠ്യപദ്ധതി നിർദ്ദേശങ്ങൾ നടപ്പിൽ വരുത്താൻ എന്തൊക്കെ പ്രവർത്തന പരിപാടികളാണ് ആവിഷ്കരിച്ചു നടപ്പിൽ വരുത്തു ന്നത്?

# Appendix 10 A

## UNIVERSITY OF CALICUT

## DEPARTMENT OF EDUCATION

### SEMI- STRUCTURED INTERVIEW SCHEDULE FOR MEMBER OF CURRICULUM COMMITTEE

| | |
|---|---|
| **Dr. A. Hameed** | **Sofiya K. M.** |
| Assistant Professor | Research Scholar |

**Personal Details**

Name                        :

Current position            :

Academic positions held     :

**I .   Role as Curriculum Committee Member**

1.  How a curriculum committee is formed? Who are the members in it? How they are selected?

2.  From what point did development of literary creativity start receiving requisite attention? What were the methods through which the developments were implemented?

3.  Have you taken part in any symposia/ seminars/ training workshops in relation to the framework of curriculum development? What were the orders and modes of operation of these programmes?

4.  How does an educational system, catered around social constructivism, help in the nurturing of literary creativity? What are the changes made in relation to the development of literary creativity?

5. According to the curriculum, what are the stages that a student should go through during the exercises of literary creativity?

6. In a classroom that revolves around social constructivism and literary creativity, how is i) the classroom environment ii) Teacher- student interaction iii) learning process iv) usage of textbooks v) employment of learning aids and vi) evaluation?

7. What are the changes expected from the students who undergo these creative writing exercises?

**II   Academic and Resource Support**

8. Were there modules or learning aids prepared for students? What were they? How were they made available to teachers?

9. What were the reference materials assured by BRC to the language teachers?

10. What are the programmes recommended for language learning other than the programmes recommended for classroom learning?

11. Were successful language learning exercises involving local community, such as reading groups and writing circles, conducted? Were there popular involvement in these programmes? Were the guardians a part of these initiatives?

12. Were regional writers ever recommended to be included in these activities?

13. Were literary festivals and literary workshops conducted? Were they followed up with more editions?

14. What are the methods by which you implement the curriculum recommendations?

# Appendix 11

## UNIVERSITY OF CALICUT
## DEPARTMENT OF EDUCATION

### SEMI- STRUCTURED INTERVIEW SCHEDULE FOR
### MEMBER OF TEXTBOOK COMMITTEE

**Dr. A. Hameed**             **Sofiya K. M.**
Assistant Professor             Research Scholar

**വ്യക്തിഗത വിവരങ്ങൾ**

പേര്                              :
സ്ഥാനപ്പേര്                    :
വഹിച്ച അക്കാദമിക പദവികൾ     :

## I. പാഠ്യപദ്ധതി നടപ്പിലാക്കൽ വിലയിരുത്തൽ എന്നിവയിലുള്ള പങ്ക്.

1. പാഠ്യപദ്ധതിയിൽ സർഗാത്മകശേഷി വികാസത്തിന് അർഹമായ പരിഗണന കിട്ടിത്തുടങ്ങിയത് എപ്പോൾ മുതലാണ്? ഏതൊക്കെ തരത്തിലാണ് സർഗാത്മക രചനാശേഷി വികസിപ്പിക്കുക എന്ന ആശയത്തിന് ഊന്നൽ നൽകിയത്?

2. പാഠപുസ്തകം തയ്യാറാക്കുന്നതുമായി ബന്ധപ്പെട്ട ശില്പശാലകളിലും, സെമിനാറുകളിലും പരിശീലന പരിപാടികളിലും മറ്റും പങ്കെടുത്തിട്ടുണ്ടല്ലോ. അത്തരം പരിപാടികളുടെ നടപടി ക്രമങ്ങളും രീതികളും എങ്ങനെയാണ്? കമ്മറ്റിയിലേക്ക് അംഗങ്ങളെ തെരഞ്ഞെടുക്കുന്നത് എങ്ങനെയാണ്?

3. സാമൂഹ്യ നിർമ്മിതി വാദത്തിലൂന്നിയ വിദ്യാഭ്യാസ പ്രക്രിയ സർഗാത്മക കഴിവുകളുടെ വളർച്ചയ്ക്ക് എങ്ങനെയാണ് വഴിയൊരുക്കുന്നത്? അതിനുതകുന്ന തരത്തിൽ എന്തെല്ലാം മാറ്റങ്ങളാണ് രചനാശേഷി വികാസവുമായി ബന്ധപ്പെട്ട് പാഠപുസ്തകത്തിൽ കൊണ്ടു വന്നിട്ടുള്ളത് ?

4. സർഗാത്മക രചനാശേഷി വികാസവുമായി ബന്ധപ്പെട്ട് എന്തൊക്കെ ഉദ്ദേശ്യലക്ഷ്യങ്ങളാണ് പാഠ്യപദ്ധതി വിഭാവനം ചെയ്തിട്ടുള്ളത്? ഏതു തരത്തിലുള്ള പ്രവർത്തനങ്ങളാണ് ഇതിനായി പാഠപുസ്തകത്തിൽ നിർദ്ദേശിച്ചിട്ടുള്ളത്?

5. പാഠപുസ്തകങ്ങളുടെ ആശയതലത്തിലും, പാഠങ്ങളുടെ തെരഞ്ഞെടുപ്പിലും എന്തെല്ലാം മാറ്റങ്ങളാണ് കൊണ്ടുവന്നിട്ടുള്ളത്.

6. സർഗാത്മക രചനാ പ്രവർത്തനത്തിൽ ഏർപ്പെടുന്ന ഒരു കുട്ടി ഏതൊക്കെ രചനാഘട്ടങ്ങളിലൂടെ കടന്നുപോവണമെന്ന് പാഠപുസ്തകത്തിൽ നിഷ്കർഷിക്കുന്നുണ്ടോ?

7. സർഗാത്മക രചനാശേഷി വികാസവുമായി ബന്ധപ്പെട്ട് സാമൂഹ്യ നിർമ്മിതി വാദം വിഭാവനം ചെയ്ത ഒരു ക്ലാസ്സ്മുറിയിലെ പഠനാന്തരീ ക്ഷം, അധ്യാപക – വിദ്യാർത്ഥി ഇടപെടൽ, പഠനപ്രക്രിയ, പാഠപു സ്തക വിനിയോഗം, പഠന സാമഗ്രികൾ, വിലയിരുത്തൽ എന്നിവ എങ്ങനെയാണ്?

8. ഇത്തരം രചനാപ്രക്രിയയിലൂടെ കടന്നുപോവുന്ന കുട്ടിയിൽ ഏതുതര ത്തിലുള്ള മാറ്റങ്ങളാണ് പ്രതീക്ഷിക്കപ്പെടുന്നത്?

## II. വിഭവങ്ങൾ/പഠനസാമഗ്രികൾ എന്നിവ ഉറപ്പുവരുത്തൽ

9. കുട്ടികളിലെ രചനാശേഷി വികസിപ്പിക്കുന്നതിനുവേണ്ടി പാഠപുസ്ത കവുമായി ബന്ധപ്പെട്ട മൊഡ്യൂളുകൾ/പഠനസാമഗ്രികൾ എന്നിവ തയ്യാറാക്കി നൽകിയിട്ടുണ്ടോ? ഏതൊക്കെ? എങ്ങനെയാണ് അവ അധ്യാപകർക്കു ലഭ്യമാക്കുന്നത്?

10. വായനയെയും എഴുത്തിനെയും പ്രോത്സാഹിപ്പിക്കുന്ന തരത്തിൽ എന്തെല്ലാം ഘടകങ്ങളാണ് പാഠപുസ്തകത്തിൽ നിർദ്ദേശിച്ചിട്ടുള്ളത്?

    ഭാഷാപഠന സഹായിയായി local texts ഉണ്ടാക്കിയിട്ടുണ്ടോ?

11. പാഠപുസ്തകത്തിൽ ദിനാചരണങ്ങളെയും സഹായിയായി ക്ലബ് പ്രവർത്തനങ്ങളെയും ഏകോപിപ്പിച്ച് കുട്ടികളിലെ സർഗാത്മകത പരി പോഷിപ്പിക്കുന്നതിനായ് ശില്പശാലകൾ നടത്തുന്നതിനുള്ള നിർദേശ ങ്ങൾ നൽകാറുണ്ടോ? തുടർപ്രവർത്തനമായി പതിപ്പുകൾ തയ്യാ റാക്കാനുള്ള നിർദ്ദേശങ്ങൾ നൽകാറുണ്ടോ?

12. ക്ലാസ് ലൈബ്രറി, വായനമൂല എന്നിവ എങ്ങനെ പഠന പ്രവർത്തനങ്ങ ളിൽ ഉപയോഗപ്പെടുത്തണമെന്ന നിർദ്ദേശം പാഠപുസ്തകത്തിൽ നൽകിയുട്ടുണ്ടോ?

13. ഭാഷാപഠനവുമായി ബന്ധപ്പെട്ട മികച്ച പ്രവർത്തനങ്ങൾ (എഴുത്തുകൂ ട്ടം, വായനക്കൂട്ടം) വിദ്യാരംഗം കലാസാഹിത്യ വേദി എന്നിവ ഒരു ക്കാൻ സമൂഹപങ്കാളിത്തം ഉറപ്പുവരുത്താനുള്ള എന്തെങ്കിലും നിർദേ ശങ്ങൾ പാഠപുസ്തകത്തിൽ നിഷ്കർഷിച്ചിട്ടുണ്ടോ?

14. സാഹിത്യോത്സവങ്ങളും, സാഹിത്യകളരികളും മറ്റും സംഘടിപ്പിക്കാ നുള്ള നിർദ്ദേശങ്ങൾ പാഠപുസ്തകത്തിൽ നൽകിയിട്ടുണ്ടോ? തുടർ പ്രവർത്തനങ്ങൾ എന്തൊക്കെയാണ്? കൈയെഴുത്തുമാസികകളും മറ്റ് പ്രസിദ്ധീകരണങ്ങളും തയ്യാറാക്കാനുള്ള നിർദ്ദേശങ്ങൾ നൽകിയി ട്ടുണ്ടോ?

# Appendix 11 A

## UNIVERSITY OF CALICUT
## DEPARTMENT OF EDUCATION

### SEMI- STRUCTURED INTERVIEW SCHEDULE FOR MEMBER OF TEXTBOOK COMMITTEE

| | |
|---|---|
| **Dr. A. Hameed**<br>Assistant Professor | **Sofiya K. M.**<br>Research Scholar |

**Personal Details**

Name : 

Current position : 

Academic positions held : 

### I. Role as textbook Committee Member

1. From what point did development of literary creativity start receiving requisite attention? What were the methods through which the developments were implemented?

2. Have you taken part in any symposia/ seminars/ training workshops in relation to the textbook committee? What were the orders and modes of operation of these programmes?

3. How does an educational system, catered around social constructivism, help in the nurturing of literary creativity? What are the changes made in relation to the development of literary creativity?

4. What are the changes that brought by the curriculum in textbook making and in the seletion of content and nature of textbooks?

5. What are the objectives envisioned by the curriculum to attain through the development of literary creativity?

What are the recommendations put forward by the curriculum to fulfil these objectives?

6.  According to the curriculum, what are the stages that a student should go through during the exercises of literary creativity?

7.  In a classroom that revolves around social constructivism and literary creativity, how is i) the classroom environment ii) Teacher- student interaction iii) learning process iv) usage of textbooks v) employment of learning aids and vi) evaluation?

8.  What are the changes expected from the students who undergo these creative writing exercises?

## II. Academic and Resource Support

9.  Were there modules or learning aids prepared for students? What were they? How were they made available to teachers?

10.  What were the reference materials assured by BRC to the language teachers? Were local texts made to aid the language learning?

11.  Were there symposia conducted to cater literary creativity in students? Were they followed up with more editions?

12.  Whether any suggestions are included in the textbook on how to make use of class library and reading corner for effective learning?

13.  Were successful language learning exercises involving local communities, such as reading groups and writing circles, conducted? Were there popular involvement in these programmes? Were the guardians a part of these initiatives?

14.  Were literary festivals and literary workshops conducted? Whether nstructions are given for making classroom and school magazines in the textbook?

# Appendix 12

# UNIVERSITY OF CALICUT
# DEPARTMENT OF EDUCATION
## SEMI- STRUCTURED INTERVIEW SCHEDULE FOR MEMBERS IN SRG AND DRG AND BRC TRAINER

**Dr. A. Hameed**                                    **Sofiya K. M.**
Assistant Professor                                Research Scholar

**വ്യക്തിഗത വിവരങ്ങൾ**

പേര്                                      :
സ്ഥാനപ്പേര്                              :
വഹിച്ച അക്കാദമിക പദവികൾ          :

**Theme1: SRG/ DRG/ BRC പരിശീലകൻ/പരിശീലകർക്കുള്ള അഭിമു ഖസംഭാഷണ ചോദ്യാവലി**

I. **പാഠ്യപദ്ധതി നിർദ്ദേശങ്ങൾ നടപ്പിലാക്കൽ വിലയിരുത്തൽ എന്നിവയിൽ പങ്ക്.**

1. പാഠ്യപദ്ധതി നിർദ്ദേശങ്ങൾ നടപ്പിൽ വരുത്താൻ SRG/DRG/BRC പരിശീലകൻ/പരിശീലക എന്ന നിലയിലുള്ള ചുമതലകൾ എന്തെ ല്ലാമാണ്?

2. SRG/DRG/BRC പരിശീലകരെ/അംഗങ്ങളെ തെരഞ്ഞെടുക്കുന്നത് എങ്ങനെയാണ്? ഭാഷാപഠനത്തിൽ സർഗാത്മകശേഷി വികാസ ത്തിന് അർഹമായ പരിഗണന കിട്ടിത്തുടങ്ങിയത് എപ്പോൾ മുത ലാണ്? ഏതൊക്കെ തരത്തിലാണ് സർഗാത്മക രചനാശേഷി വിക സിപ്പിക്കുക എന്ന ആശയത്തിന് ഊന്നൽ നൽകിയത്?

3. സാമൂഹ്യ നിർമ്മിതി വാദത്തിലൂന്നിയ വിദ്യാഭ്യാസ പ്രക്രിയ സർഗാ ത്മക കഴിവുകളുടെ വളർച്ചയ്ക്ക് എങ്ങനെയാണ് വഴിയൊ രുക്കുന്നത്?

4. ഏതുതരത്തിലുള്ള പ്രവർത്തനങ്ങളാണ് ഇതിനായി പാഠ്യപദ്ധതി നിർദ്ദേശിച്ചിട്ടുള്ളത്?

5. സർഗാത്മക രചനാ പ്രവർത്തനത്തിൽ ഏർപ്പെടുന്ന ഒരു കുട്ടി ഏതൊക്കെ രചനാഘട്ടങ്ങളിലൂടെയാണ് കടന്നുപോവേണ്ടത്? അത്തരത്തിൽ വിദ്യാർത്ഥികളെ കൊണ്ടുപോവാൻ അധ്യാപകരെ പ്രാപ്തരാക്കുന്നത് എങ്ങനെയാണ്?

6. സർഗാത്മക രചനാശേഷി വികാസവുമായി ബന്ധപ്പെട്ട് സാമൂഹ്യ നിർമ്മിതി വാദം വിഭാവനം ചെയ്ത ഒരു ക്ലാസ്സ്മുറിയിലെ പഠനാന്ത രീക്ഷം, അധ്യാപക – വിദ്യാർത്ഥി ഇടപെടൽ, പഠനപ്രക്രിയ, പാഠ പുസ്തക വിനിയോഗം, പഠന സാമഗ്രികൾ, വിലയിരുത്തൽ എന്നിവയിൽ കാര്യമായ മാറ്റങ്ങൾ ഉണ്ടായിട്ടുണ്ട്. ഈ മാറ്റങ്ങൾ

അധ്യാപകരെ ബോധ്യപ്പെടുത്താൻ എന്തൊക്കെ ശ്രമമാണ് നടത്തുന്നത്?

7. ഇത്തരം രചനാപ്രക്രിയയിലൂടെ കടന്നുപോവുന്ന കുട്ടിയിൽ ഏതു തരത്തിലുള്ള മാറ്റങ്ങളാണ് പ്രതീക്ഷിക്കപ്പെടുന്നത്?

## II. വിഭവങ്ങൾ/പഠനസാമഗ്രികൾ എന്നിവ ഉറപ്പുവരുത്തൽ

8. കുട്ടികളിലെ രചനാശേഷി വികസിപ്പിക്കുന്നതിനുവേണ്ടി മൊഡ്യൂളു കൾ/പഠനസാമഗ്രികൾ തയ്യാറാക്കി നൽകിയിട്ടുണ്ടോ? ഏതൊക്കെ? എങ്ങനെയാണ് അവ അധ്യാപകർക്കു ലഭ്യമാക്കുന്നത്?

9. ഭാഷാ പഠനത്തിനായി എന്തെല്ലാം സഹായകസാമഗ്രികളാണ് SRC ഉറപ്പുവരുത്തുന്നത്? ഭാഷാപഠന പ്രാദേശിക പാഠങ്ങൾ ഉണ്ടാക്കിയി ട്ടുണ്ടോ?

10. കുട്ടികളിലെ സർഗാത്മകത പരിപോഷിപ്പിക്കുന്നതിനായ് അധ്യാപ കരെ പ്രാപ്തരാക്കുന്നതിന് ശില്പശാലകൾ നടത്തിയിട്ടുണ്ടോ? ആരൊക്കെയാണ് അത്തരം ശില്പശാലകൾ നയിക്കുന്നത്.?ശില്പ ശാലകളിൽ എഴുത്തുകാരുടെ സഹായം സ്വീകരിച്ചിരുന്നോ? തുടർപ്രവർത്തനമായി പതിപ്പുകൾ തയ്യാറാക്കിയിരുന്നോ?

11. ഭാഷാപഠനവുമായി ബന്ധപ്പെട്ട് ക്ലാസ് റൂം പ്രവർത്തനങ്ങളെ വില യിരുത്താനുള്ള സൂചകങ്ങൾ തയ്യാറാക്കിയിട്ടുണ്ടോ? ആരോക്കെ ചേർന്നാണ് തയ്യാറാക്കുന്നത്? അതനുസരിച്ച് മികച്ച വിദ്യാലയ ങ്ങളും അധ്യാപകരെയും കണ്ടുപിടിച്ച് അംഗീകാരങ്ങൾ നൽകാ റുണ്ടോ?

12. വിദ്യാലയങ്ങൾ സന്ദർശിക്കാറുണ്ടോ? ഒരു വർഷത്തിൽ എത്ര തവണ? ഇത്തരം സന്ദർശനങ്ങളുടെ ലക്ഷ്യം എന്താണ്? SRG മീറ്റിംഗുകളിൽ പങ്കെടുക്കാറുണ്ടോ?

13. ഭാഷാപഠനവുമായി ബന്ധപ്പെട്ട മികച്ചപ്രവർത്തനങ്ങൾ (എഴുത്തു കൂട്ടം, വായനക്കൂട്ടം) ഒരുക്കാൻ സമൂഹപങ്കാളിത്തം ഉറപ്പുവരുത്താ നുള്ള എന്തെങ്കിലും പ്രവർത്തനങ്ങൾ ആസൂത്രണം ചെയ്ത് നടപ്പി ലാക്കിയിട്ടുണ്ടോ?

### 111. പരിശീലനങ്ങൾ

14. SRG/DRG/BRC trainer അംഗമെന്ന നിലയിൽ നിങ്ങൾക്ക് എന്തെല്ലാം പരിശീലനങ്ങളാണ് ലഭിക്കുന്നത്? ആരാണ് പരിശീ ലനം നൽകുന്നത്? ഏതു തരത്തിലുള്ള പരിശീലനമാണ് ലഭിക്കു ന്നത്?

15. എങ്ങനെയാണ് നിങ്ങൾ ഭാഷാധ്യാപകർക്ക് പരിശീലനം നൽകു ന്നത്? പരിശീലന പരിപാടികൾ എങ്ങനെയാണ് സംഘടിപ്പിച്ചത്? ഇത്തരം പരിപാടികളിൽ അധ്യാപകരുടെ പങ്കാളിത്തം ഉറപ്പുവരു ത്താൻ എന്താണ് ചെയ്തത്?

16. ഭാഷാപഠനക്ലാസ്സുകളിൽ എഴുത്തുമായി ബന്ധപ്പെട്ട പ്രവർത്തന ങ്ങൾ എങ്ങനെ ചെയ്യണമെന്നതിനെക്കുറിച്ച് എന്തെങ്കിലും പരിശീ ലന പരിപാടികൾ ആസൂത്രണം ചെയ്ത് നടപ്പിലാക്കിയിട്ടുണ്ടോ?

ഏതു തരത്തിലുള്ള പരിശീലന പരിപാടികളാണ് എഴുത്തുമായി ബന്ധപ്പെട്ട് നൽകിയിട്ടുള്ളത്? എത്ര ദിവസങ്ങളിലായാണ് നൽകി യത്? പരിശീലനങ്ങൾ നൽകുന്നതിനു മുമ്പ് ട്രൈഔട്ടുകൾ നടത്തി ഉറപ്പു വരുത്താറുണ്ടോ?

17. രചനാസങ്കേതവുമായി ബന്ധപ്പെട്ട എന്തൊക്കെ നിർദ്ദേശങ്ങളാണ് അധ്യാപകർക്കു നൽകിയത്?

18. എഴുത്തുമായി ബന്ധപ്പെട്ട് അധ്യാപകർക്കായ് ശില്പശാലകൾ സംഘടിപ്പിച്ചിട്ടുണ്ടോ? എഴുത്തുകാരെ പങ്കെടുപ്പിച്ചിരുന്നോ? തുടർപ്രവർത്തനമായി പതിപ്പുകൾ തയ്യാറാക്കിയിരുന്നോ?

19. പ്രാദേശിക എഴുത്തുകാരും അറിവുകളും പഠനപ്രവർത്തനങ്ങളിൽ ഉൾപ്പെടുത്താനുള്ള നിർദ്ദേശങ്ങൾ പരിശീലനങ്ങൾ എന്നിവ നൽകിയിട്ടുണ്ടോ?

20. രക്ഷിതാക്കൾക്കും മറ്റു വിദ്യാഭ്യാസ പ്രവർത്തകർക്കും വേണ്ടി പരി ശീലനപരിപാടികൾ നടപ്പിലാക്കിയിട്ടുണ്ടോ? സൃഷ്ടികൾ ഉൾപ്പെ ടുത്തി പ്രസിദ്ധീകരണങ്ങൾ തയ്യാറാക്കിയിട്ടുണ്ടോ?

21. വിദ്യാർത്ഥികൾക്കുവേണ്ടി സാഹിത്യോത്സവങ്ങളും, സാഹിത്യകള രികളും മറ്റും സംഘടിപ്പിക്കാനുള്ള നിർദ്ദേശങ്ങളും പരിശീലന ങ്ങളും നടത്തിയിട്ടുണ്ടോ?

22. വിവിധ സ്കൂളുകളിലെ രചനാപ്രവർത്തനത്തിൽ ഏർപ്പെടുന്ന മികച്ച കുട്ടികളെ ഉൾപ്പെടുത്തി ക്യാമ്പുകൾ സംഘടിപ്പിച്ചിട്ടുണ്ടോ?

23. റിസോഴ്സ് ഗ്രൂപ്പിനു നൽകുന്ന പരിശീലനത്തിന്റെ രീതി എങ്ങനെ യാണ്? എത്ര ദിവസങ്ങളിലായിട്ടാണ് നടക്കുന്നത്?

24. എഴുത്തുമായി ബന്ധപ്പെട്ട് അധ്യാപകർക്കായ് ശില്പശാലകൾ സംഘടിപ്പിച്ചിട്ടുണ്ടോ? എഴുത്തുകാരെ പങ്കെടുപ്പിച്ചിരുന്നോ? തുടർപ്രവർത്തനമായി പതിപ്പുകൾ തയ്യാറാക്കിയിരുന്നോ?

25. BRC/CRC തലത്തിൽ PTA, VEC എന്നിവരെ ഉൾപ്പെടുത്തി ഭാഷാപഠനവുമായി ബന്ധപ്പെട്ട് പരിശീലനങ്ങൾ നൽകിയിട്ടുണ്ടോ?

26. ഭാഷാധ്യാപകരുടെ മീറ്റിംഗുകൾ വിളിക്കാറുണ്ടോ? എപ്പോഴെല്ലാം?

27. കുട്ടികളുടെ രചനകൾ പ്രസിദ്ധീകരിക്കാൻ ബ്ലോഗുകൾ പരിചയ പ്പെടുത്തുന്ന പരിശീലനം നൽകിയിട്ടുണ്ടോ? കൈയെഴുത്തു പ്രതി കൾ എങ്ങനെ ശാസ്ത്രീയമായി തയ്യാറാക്കാമെന്നതിനെക്കുറിച്ചുള്ള പരീശീലനം നൽകിയിട്ടുണ്ടോ?

28. അധ്യാപകപരിശീലന ശില്പശാലയുടെ ഭാഗമായി കൈയെഴുത്തു മാസികകളും പത്രങ്ങളും ഇറക്കിയിട്ടുണ്ടോ?

29. വായനയും എഴുത്തും പ്രോത്സാഹിപ്പിക്കാൻ Class Library, Reading corner മുതലായവ എങ്ങനെ ഒരുക്കാമെന്നതിനെക്കുറി ച്ചുള്ള പരിശീലനം നൽകിയിട്ടുണ്ടോ? അവ പഠനപ്രവർത്തനങ്ങ

ളിൽ എങ്ങനെ ഉപയോഗപ്പെടുത്തണമെന്ന നിർദ്ദേശങ്ങൾ നൽകാ
റുണ്ടോ?

30. സ്കൂൾതലത്തിലെ മികച്ച മാഗസിനുകളും മികച്ച ഭാഷാപ്രവർത്ത
നങ്ങളും പരിശീലന പരിപാടികളിൽ പരിചയപ്പെടുത്താറുണ്ടോ?
ഇതുമായി ബന്ധപ്പെട്ട് പി. ടി. എ./എസ്. എം. സി. മീറ്റിംഗുകളിൽ
പങ്കെടുത്തിട്ടുണ്ടോ? എൽ. എസ്. ജി. യുമായി ചേർന്ന് സർഗാ
ത്മക പ്രവർത്തനങ്ങൾ ആസൂത്രണം ചെയ്ത് നടപ്പിലാക്കിയിട്ടു
ണ്ടോ?

## UNIVERSITY OF CALICUT
## DEPARTMENT OF EDUCATION

### SEMI- STRUCTURED INTERVIEW SCHEDULE FOR MEMBERS IN SRG AND DRG AND BRC TRAINER

| Dr. A. Hameed | Sofiya K. M. |
|---|---|
| Assistant Professor | Research Scholar |

**Personal Details**

Name                                        :
Current position                       :
Academic positions held          :

## I. Role in the implimentation of curriculum

1. What is your role as an SRG/ DRG/ BRC trainer in the implementation of constructivist curriculum?
2. From what point did development of literary creativity start receiving requisite attention? What were the methods through which the developments were implemented?
3. How does an educational system, catered around social constructivism, help in the nurturing of literary creativity?
4. What are the recommendations put forward by the curriculum to fulfil these objectives?
5. According to the curriculum, what are the stages that a student should go through during the exercises of literary creativity?
6. In a classroom that revolves around social constructivism and literary creativity, how is i) the classroom environment? ii) Teacher- student interaction iii) learning process iv) usage of textbooks v) employment of learning aids and vi) general evaluation?
7. What are the changes expected from the students who undergo these creative writing exercises?

## II. Academic and Resource Support

8.  Were there modules or learning aids prepared for students? What were they? How were they made available to teachers?

9.  What were the reference materials assured by BRC to the language teachers? Were local texts made to aid the language learning?

10. Were there symposia conducted to cater literary creativity in students? Who led these symposia? Did these events seek the help of authors? Were they followed up with more editions?

11. Were Performance Indicators developed in connection to language learning to evaluate the working of the school? Were such indicators provided to schools in advance? On the basis of these indicators, are the best performing schools and teachers recognised with awards?

12. Do you visit schools? How often do these visits take place in a year? What are the objectives of these visits? Do you participate in SRG meetings?

13. Were successful language learning exercises involving local community such as reading groups and writing circles conducted? Were there popular involvement in these programmes? Were the guardians a part of these initiatives?

14. Were regional writers ever recommended to be included in these activities?

15. Have you ever included the works of educational workers and guardians for publishing?

16. Were literary festivals and literary workshops conducted?

17. Were camps conducted on development of literary creativity involving best performers from different schools?

## III. Trainings

18. As a BRC Trainer / Resource person, what are the different kinds of training you receive? Who are the training instructors?

19. What are the ways in which you give training to language teachers? How do you conduct these training exercises? How did you assure the active involvement of teachers?

20. Were any training programmes conducted on how to manage creative writing in a language learning class? What kind of training was given in connection with creative writing? How many days did this training session last? Were methods tried out prior to be included in the training programme?

21. What were the advices given to the teachers regarding creative writing?

22. Were symposia on creative writing conducted for teachers? Were the authors involved in these programmes? Were they followed up with more editions?

23. Were language training programmes conducted at BRC/CRC level involving PTA, and VEC?

24. Does the Language teachers meet take place? If yes, when do they occur?

25. Is the training given to introduce blogs; which in turn can publish students' works? Is training given on how to prepare manuscripts scientifically?

26. Have you ever published manuscript magazines or newspapers in connection with a teachers' training symposium?

27. Have you trained to develop spaces like class library, reading corner etc to promote creative reading and writing?

28. Have you introduced best magazines, language education programmes and language training programmes undertaken in school level? Have you taken part in any PTA meetings in connection to these? Have you coordinated with LSG to organise creative programmes?

29. Do you conduct meeting of language teachers? When do you conduct meetings?

30. Have you ever given training related to how to make use of class library, reading corner etc. for nourishing the reading and writing habit of students?

## Appendix 13

# UNIVERSITY OF CALICUT
# DEPARTMENT OF EDUCATION

## SEMI- STRUCTURED INTERVIEW SCHEDULE FOR BPO

**Dr. A. Hameed**                                   **Sofiya K. M.**
Assistant Professor                                 Research Scholar

**വ്യക്തിഗത വിവരങ്ങൾ**

    പേര്                               :

    സ്ഥാനപ്പേര്                     :

    വഹിച്ച അക്കാദമിക പദവികൾ     :

## I. പാഠ്യപദ്ധതി തയ്യാറാക്കൽ നടപ്പിലാക്കൽ വിലയിരുത്തൽ എന്നിവയിൽ BPOs യ്ക്കുള്ള പങ്ക്.

1. പാഠ്യപദ്ധതിയിൽ സർഗാത്മകശേഷി വികാസത്തിന് അർഹമായ പരിഗണന കിട്ടിത്തുടങ്ങിയത് എപ്പോൾ മുതലാണ്? ഏതൊക്കെ തരത്തിലാണ് സർഗാത്മക രചനാശേഷി വികസിപ്പിക്കുക എന്ന ആശയത്തിന് ഊന്നൽ നൽകിയത്? അതിനുവേണ്ടി BRC തലത്തിൽ എന്തെല്ലാം പ്രവർത്തനങ്ങളാണ് നടത്തുന്നത്?

2. പാഠ്യപദ്ധതി നിർദ്ദേശങ്ങളും വിദ്യാഭ്യാസ നയങ്ങളും നടപ്പിലാക്കുന്നതിൽ (Implementation) നിങ്ങളുടെ ചുമതലകൾ എന്തെല്ലാമാണ്?

3. പാഠ്യപദ്ധതി നിർദ്ദേശങ്ങളും വിദ്യാഭ്യാസ നയങ്ങളും പാലിക്കപ്പെടുന്നുണ്ടോ എന്ന് ഉറപ്പുവരുത്താൻ എന്തൊക്കെയാണ് ചെയ്യാറുള്ളത്?

4. സാമൂഹ്യ നിർമ്മിതി വാദത്തിലൂന്നിയ വിദ്യാഭ്യാസ പ്രക്രിയ സർഗാത്മക കഴിവുകളുടെ വളർച്ചയ്ക്ക് എങ്ങനെയാണ് വഴിയൊരുക്കുന്നത്? എന്തെല്ലാം മാറ്റങ്ങളാണ് രചനാശേഷി വികാസവുമായി ബന്ധപ്പെട്ട് കൊണ്ടു വന്നിട്ടുള്ളത് ?

## II. വിഭവങ്ങൾ/പഠനസാമഗ്രികൾ ഉറപ്പുവരുത്തൽ

5. ഓരോ BRC/CRC യ്ക്കു കീഴിലും എത്ര സ്കൂളുകൾ ഉണ്ടാവും?

6. ഓരോ വർഷവും നടപ്പിലാക്കേണ്ട പരിപാടികളെക്കുറിച്ച് കൃത്യമായ രൂപരേഖ (Quality Improvement Plan) തയ്യാറാക്കുന്ന ആരൊക്കെയാണ്? ഓരോ വർഷവും തയ്യാറാക്കാറുണ്ടോ?

7. കുട്ടികളിലെ രചനാശേഷി വികസിപ്പിക്കുന്നതിനുവേണ്ടി മൊഡ്യൂളു കൾ/പഠനസാമഗ്രികൾ തയ്യാറാക്കി നൽകിയിട്ടുണ്ടോ? ഏതൊക്കെ?എങ്ങനെയാണ് അവ അധ്യാപകർക്കു ലഭ്യമാക്കുന്നത്?

8. ഓരോ BRC യ്ക്കു കീഴിലെയും ഭാഷാഅധ്യാപകർക്ക് എന്തെല്ലാം Reference materials, പഠനസഹായികൾ എന്നിവയാണ് BRC ഉറ പ്പുവരുത്തുന്നത്?

9. കുട്ടികളിലെ സർഗാത്മകത പരിപോഷിപ്പിക്കുന്നതിനായ് ശില്പശാല കൾ നടത്തിയിട്ടുണ്ടോ? ആരൊക്കെയാണ് അത്തരം ശില്പശാലകൾ നയിക്കുന്നത്.?ശില്പശാലകളിൽ എഴുത്തുകാരുടെ സഹായം സ്വീക രിച്ചിരുന്നോ? തുടർപ്രവർത്തനമായി പതിപ്പുകൾ തയ്യാറാക്കിയി രുന്നോ?

10. ഭാഷാപഠനവുമായി ബന്ധപ്പെട്ട് ക്ലാസ്റും പ്രവർത്തനങ്ങളെ വിലയി രുത്താനുള്ള സൂചകങ്ങൾ (Performance indicators) തയ്യാറാക്കി യിട്ടുണ്ടോ? ആരൊക്കെ ചേർന്നാണ് തയ്യാറാക്കുന്നത്? അതനുസ രിച്ച് മികച്ച വിദ്യാലയങ്ങളും അധ്യാപകരെയും കണ്ടുപിടിച്ച് അംഗീ കാരങ്ങൾ നൽകാറുണ്ടോ?

11. വിദ്യാലയങ്ങൾ സന്ദർശിക്കാറുണ്ടോ? ഒരു വർഷത്തിൽ എത്ര തവണ? ഇത്തരം സന്ദർശനങ്ങളുടെ ലക്ഷ്യം എന്താണ്? SRG മീറ്റിം ഗുകളിൽ പങ്കെടുക്കാറുണ്ടോ?

12. ഭാഷാപഠനവുമായി ബന്ധപ്പെട്ട മികച്ചപ്രവർത്തനങ്ങൾ (എഴുത്തുകൂ ട്ടം, വായനക്കൂട്ടം) ഒരുക്കാൻ സമൂഹപങ്കാളിത്തം ഉറപ്പുവരുത്താനുള്ള എന്തെങ്കിലും പ്രവർത്തനങ്ങൾ ആസൂത്രണം ചെയ്ത് നടപ്പിലാക്കിയി ട്ടുണ്ടോ?

13. പ്രാദേശിക എഴുത്തുകാരെ ഇത്തരം കൂട്ടായ്മകളിൽ ഉൾപ്പെടുത്താ നുള്ള നിർദ്ദേശങ്ങൾ നൽകാറുണ്ടോ?

14. രക്ഷിതാക്കളെയും മറ്റു വിദ്യാഭ്യാസ പ്രവർത്തകരുടെയും സൃഷ്ടി കൾ ഉൾപ്പെടുത്തി പ്രസിദ്ധീകരണങ്ങൾ തയ്യാറാക്കിയിട്ടുണ്ടോ?

15. സാഹിത്യോത്സവങ്ങളും, സാഹിത്യകളരികളും മറ്റും സംഘടിപ്പിച്ചി ട്ടുണ്ടോ?

16. വിവിധ സ്കൂളുകളിലെ രചനാപ്രവർത്തനത്തിൽ ഏർപ്പെടുന്ന മികച്ച കുട്ടികളെ ഉൾപ്പെടുത്തി ക്യാമ്പുകൾ സംഘടിപ്പിച്ചിട്ടുണ്ടോ?

## III. അധ്യാപക പരിശീലനങ്ങൾ

17. സാമൂഹ്യനിർമ്മിതിവാദം നടപ്പിൽ വരുന്നതുമായ് ബന്ധപ്പെട്ട മല യാള ഭാഷാപഠനത്തിൽ അധ്യാപകർക്കുലഭിച്ച പരിശീലനങ്ങൾ, സഹായക സാമഗ്രികൾ എന്നിവ എന്തൊക്കെയാണ്?

18. പരിശീലനങ്ങളുടെ സ്വഭാവമെന്താണ്? ഏതു തരത്തിലുള്ള മാറ്റങ്ങ ളാണ് അധ്യാപകരിൽ നിന്നും പ്രതീക്ഷിക്കുന്നത്?

## Appendix 13 A

## UNIVERSITY OF CALICUT
## DEPARTMENT OF EDUCATION

**SEMI- STRUCTURED INTERVIEW SCHEDULE FOR BPO**

| | |
|---|---|
| **Dr. A. Hameed** | **Sofiya K. M.** |
| Assistant Professor | Research Scholar |

**Personal Details**

Name                              :
Current position               :
Academic positions held    :

### I.   The role of BPOs in Implementing and Evaluating Curriculum framework

1. What is your role in implementation of educational policies and curriculum directives?
2. How do you assure the implementation of educational policies and curriculum directives?
3. How does an educational system, catered around social constructivism, help in the nurturing of literary creativity? What are the changes made in relation to development of literary creativity?

### II.  Academic and Resource Support

4. How many schools are there under each BRC/CRC?
5. Who creates the annual Quality Improvement Plan? Is this made every year?
6. Were there modules or learning aids prepared for students? What were they? How were they made available to teachers?
7. What were the reference materials assured by BRC to the language teachers? Were local texts made to aid the language learning?
8. Were there symposia conducted to cater literary creativity in students? Who led these symposia? Did these events seek the help of authors? Were they followed up with more editions?

9. Were Performance Indicators developed in connection to language learning to evaluate the working of the school? Were such indicators provided to schools in advance? On the basis of these indicators, are the best performing schools and teachers recognised with awards?

10. Do you visit schools? How often does these visits take place in a year? What are the objectives of these visits? Do you participate in SRG meetings?

11. Were successful language learning exercises involving local community such as reading groups and writing circles conducted? Were there popular involvement in these programmes? Were the guardians a part of these initiatives?

12. Were regional writers ever recommended to be included in these activities?

13. Have you ever included the works of educational workers and guardians for publishing?

14. Were camps conducted on development of literary creativity involving best performers from different schools?

15. Were any training programmes conducted on how to manage creative writing in a language learning class? What kind of training was given in connection with creative writing? How many days did this training session last? Were methods tried out prior to be included in the training programme?

16. Have you ever published manuscript magazines or news papers in connection with a teachers' training symposium?

## III Trainings

17. Were symposia on creative writing conducted for teachers? Were the authors involved in these programmes? Were they followed up with more editions?

18. Were language training programmes conducted at BRC/CRC level involving PTA and VEC?

# Appendix 14
# UNIVERSITY OF CALICUT
# DEPARTMENT OF EDUCATION

## SEMI- STRUCTURED INTERVIEW SCHEDULE FOR TEACHERS

**Dr. A. Hameed**                                    **Sofiya K. M.**
Assistant Professor                                  Research Scholar

### വ്യക്തിഗത വിവരങ്ങൾ

അധ്യാപിക/അധ്യാപകന്റെ പേര്          :

വിദ്യാലയത്തിന്റെ പേര്              :

അധ്യാപന പരിചയ കാലയളവ്              :

## I പാഠ്യപദ്ധതിയുടെ ഭാഗമായി ലഭിച്ചിട്ടുള്ള സഹായക ഘടകങ്ങൾ

1. രചനാശേഷി വികാസവുമായി ബന്ധപ്പെട്ട് പ്രവർത്തനങ്ങൾ ഒരു ക്കുന്നതിൽ എന്തെല്ലാം പഠനസാമഗ്രികളാണ് പാഠ്യപദ്ധതിയുടെ ഭാഗമായി ലഭിച്ചിട്ടുള്ളത്? വികസിപ്പിച്ചിട്ടുള്ളത്?

2. രചനാശേഷി വികാസവുമായി ബന്ധപ്പെട്ട പരിശീലനപരിപാടികൾ എപ്പോഴൊക്കെ ലഭിച്ചിട്ടുണ്ട്? അതിന്റെ പ്രവർത്തന രീതി എങ്ങനെ യായിരുന്നു?

3. സർഗാത്മക രചനാശേഷി വികസിപ്പിക്കുന്നതിനുള്ള പ്രവർത്തന ങ്ങൾ ഒരുക്കുന്നതിൽ local expert, സാഹിത്യകാരൻമാർ എന്നിവ രുടെ സഹായങ്ങൾ സ്വീകരിക്കാറുണ്ടോ?

4. പ്രാദേശിക പാഠങ്ങൾ എങ്ങനെ തയ്യാറാക്കാമെന്നതിനെ കുറിച്ചുള്ള പരിശീലനങ്ങൾ ലഭിച്ചിട്ടുണ്ടോ? അവ തയ്യാറാക്കി ഉപയോഗപ്പെടു ത്തിയിട്ടുണ്ടോ?

5. ശ്രവണദൃശ്യ (Audio Visual aids) പഠനസാമഗ്രികൾ ഇത്തരം പ്രവർത്തനങ്ങൾക്കുവേണ്ടി ലഭ്യമാക്കിയിട്ടുണ്ടോ?

## II. ക്ലാസ്സ്മുറിയിലെ പ്രവർത്തനങ്ങൾ

6 ഭാഷാപഠനക്ലാസ്സിൽ സർഗാത്മക രചനാശേഷി വികാസം ഒരു വിദ്യാഭ്യാസ ലക്ഷ്യമായി അവതരിപ്പിക്കപ്പെട്ടത് എപ്പോഴാണ്? സർഗാത്മകകഴിവുകളുടെ വികാസം മെച്ചപ്പെടുത്തുവാൻ

എന്തെല്ലാം പ്രവർത്തനങ്ങളാണ് പുതിയ പാഠപുസ്തകങ്ങളിൽ നൽകിയിട്ടുള്ളത്? ഭാഷപാഠപുസ്തക രൂപത്തിലും ആശയത്തിലും, പഠന ലക്ഷ്യങ്ങളിലും പ്രവർത്തനങ്ങളിലും, പഠന-വിദ്യാലയ അന്ത രീക്ഷത്തിലും അധ്യാപകസഹായിയിലും ഇതുമായി ബന്ധപ്പെട്ട് എന്തെല്ലാം മാറ്റങ്ങൾ ആണ് വന്നിട്ടുള്ളത്?

7    രചനാപ്രവർത്തനങ്ങളുടെ സൂക്ഷ്മമായ പ്രക്രിയാ ബന്ധിതമായ (stages of micro processes) തലങ്ങളിൽ എന്തെല്ലാം മാറ്റങ്ങ ളാണ് ഉണ്ടായിട്ടുള്ളത്?

8    സർഗാത്മക രചനാശേഷി വികാസവുമായി ബന്ധപ്പെട്ട പ്രവർത്തന ങ്ങൾ എങ്ങനെയാണ് നിങ്ങൾ അവതരിപ്പിക്കാറുള്ളത്?

9    ഒരു രചനപ്രവർത്തനത്തിൽ ചിന്തയെ ഉദ്ദീപിപ്പിക്കാൻ എന്തെല്ലാം തന്ത്രങ്ങളാണ് സ്വീകരിക്കാറുള്ളത്?

10   സർഗാത്മക രചനപ്രവർത്തനത്തിന്റെ സൂക്ഷ്മഘട്ടങ്ങൾ എന്തൊ ക്കെയാണ്? ഈ ഘട്ടങ്ങളിലൂടെ കടന്നുപോവുമ്പോൾ കുട്ടികളുടെ പങ്കാളിത്തം ഉറപ്പുവരുത്താൻ എന്തൊക്കെയാണ് ചെയ്യാറുള്ളത്?

11   രചനാപ്രവർത്തനങ്ങളിൽ ഗ്രൂപ്പ് ആക്കുന്നത് എപ്പോഴാണ്? ഗ്രൂപ്പ് അംഗങ്ങൾ എത്രയാണ്? ഓരോരുത്തരുടെയും ചുമതലകൾ എന്തെല്ലാമാണ്? ഗ്രൂപ്പാക്കുന്നതിന്റെ ഉദ്ദേശ്യം എന്താണ്?

12   എല്ലാ കുട്ടികൾക്കും സർഗാത്മക രചനപ്രവർത്തനങ്ങൾ പരിചയ പ്പെടാനും സ്വന്തം കഴിവുകളെ പരിപോഷിപ്പിക്കാനും ഈ പ്രവർത്തനങ്ങളിലൂടെ അവസരം ലഭിക്കുന്നുണ്ടോ?

13   രചന പ്രക്രിയയിലെ സൂക്ഷ്മഘട്ടങ്ങളിലൂടെ കടന്നു പോവുന്ന ഒരു കുട്ടിക്ക് സ്വന്തം കഴിവുകളെ മെച്ചപ്പെടുത്താനുള്ള അവസരം ലഭി ക്കുന്നുണ്ടോ? എങ്ങനെ?

14   ഒരു രചനാപ്രവർത്തനത്തിൽ ആശയങ്ങളുടെ പങ്കിടൽ നടക്കുന്നത് എങ്ങനെയാണ്? കുട്ടികൾ പരസ്പരം രചനകൾ മെച്ചപ്പെടുത്താൻ സഹായിക്കാറുണ്ടോ?

15   അധ്യാപികയുടെ ഇടപെടൽ നടക്കുന്നത് എപ്പോഴാണ്? തെറ്റുകൾ തിരുത്തിക്കൊടുക്കാറുണ്ടോ?'അധ്യാപികയുടെ വക' (Teachers' version) പ്രദർശിപ്പിക്കുന്നത് എപ്പോഴാണ്? അതിന്റെ പ്രാധാന്യം എന്താണ്?

16   മൂല്യനിർണ്ണയത്തിൽ സർഗാത്മക കഴിവുകളുടെ വികാസം മാനദ ണ്ഡമാക്കിയിരുന്നോ? കുട്ടികളുടെ രചനകളെ എങ്ങനെയായിരുന്നു വിലയിരുത്തിയിരുന്നത്?

17   ഏതൊക്കെ തരത്തിലുള്ള വിലയിരുത്തലുകളാണ് ഒരു രചനാപ്ര വർത്തനത്തിൽ ഉണ്ടാവാറുള്ളത്? രചനാശേഷി വികാസത്തിന്റെ പുരോഗതി രേഖപ്പെടുത്തുന്നത് എങ്ങനെയാണ്?

18   വായനാമൂല, ക്ലാസ് ലൈബ്രറി എന്നിവയുടെ പ്രവർത്തനങ്ങൾ എങ്ങനെയാണ്? അവ പഠനപ്രവർത്തനങ്ങളുമായി ബന്ധിപ്പിക്കാ റുണ്ടോ?

19   കൈയെഴുത്തു സൃഷ്ടികൾ തയ്യാറാക്കാറുണ്ടോ? എങ്ങനെ?

## III. രചനാശേഷി വികാസവുമായി ബന്ധപ്പെട്ട സ്കൂൾ തല പരിശീലനപരിപാടികൾ

22. രചനാപ്രവർത്തനങ്ങൾക്ക് അത്യന്താപേക്ഷിതമായ വായനാനുഭവങ്ങൾ ഒരുക്കാൻ സ്കൂൾ തലത്തിൽ എന്തെല്ലാം പരിപാടികൾ നടപ്പിലാക്കിയിട്ടുണ്ട്?

23. കുട്ടികൾക്ക് പാഠപുസ്തകങ്ങൾക്കു പുറത്ത് സ്വതന്ത്രമായി രചനാപ്രവർത്തനത്തിൽ ഏർപ്പെടാൻ അവസരം ലഭിക്കാറുണ്ടോ? എല്ലാവർക്കും ഇത്തരം പ്രവർത്തനങ്ങളിൽ പങ്കെടുക്കാൻ അവസരം നൽകാറുണ്ടോ?

24. കുട്ടികളിലെ സ്വതന്ത്രരചനയെ പ്രോത്സാഹിപ്പിക്കുന്ന എന്തെല്ലാം പരിപാടികൾ നിങ്ങളുടെ സ്കൂളിൽ നടപ്പിലാക്കിയിട്ടുണ്ട്?രചനാപ്രവർത്തനങ്ങൾക്കായുള്ള ശില്പശാലകൾ സംഘടിപ്പിച്ചിട്ടുണ്ടോ?

25. കുട്ടികൾക്കു വേണ്ടി കുട്ടികൾ തന്നെ എഴുതുന്ന പ്രവണതകൾ തുടങ്ങിയതായി തോന്നിയിട്ടുണ്ടോ? ഏതെങ്കിലും കുട്ടി സ്വന്തം രചനകൾ പുസ്തകമായി പബ്ലിഷ് ചെയ്തിട്ടുണ്ടോ?

26. കുട്ടികളുടെ രചനകൾ പ്രസിദ്ധീകരണത്തിനായി അയയ്ക്കാൻ പ്രോത്സാഹിപ്പിക്കാറുണ്ടോ?

27. കുട്ടികളുടെ നേതൃത്വത്തിൽ പത്രങ്ങൾ, മാഗസിനുകൾ എന്നിവ തയ്യാറാക്കി പ്രസിദ്ധീകരിക്കാറുണ്ടോ? എന്തൊക്കെ?

28. കുട്ടികളുടെ എഡിറ്റോറിയൽ ബോർഡുകൾ രൂപീകരിക്കാറുണ്ടോ? ആരൊക്കെയാണ് എഡിറ്റോറിയൽ ബോർഡ് മെമ്പർമാർ?

29. ക്ലാസ്സ് ലൈബ്രറി, സ്കൂൾ ലൈബ്രറി എന്നിവയിൽ കുട്ടികളുടെ സൃഷ്ടികൾ ഉപയോഗപ്പെടുത്താറുണ്ടോ?

30. നിങ്ങളുടെ സ്കൂളിൽ വർഷങ്ങളായി തുടർന്നുവരുന്ന പ്രസിദ്ധീകരണം ഏതാണ്? എന്തായിരുന്നു പ്രസിദ്ധീകരണമെന്ന ആശയത്തിലേക്കും പ്രചോദനത്തിലേക്കും നയിച്ചത്?

31. ഓരോ പതിപ്പിലേക്കും സൃഷ്ടികൾ തെരഞ്ഞെടുക്കുന്നത് എങ്ങനെയാണ്? എഡിറ്റോറിയൽ മെമ്പർമാരുടെ ചുമതലകൾ എന്തെല്ലാമാണ്?

32. കുട്ടികളിലെ സർഗാത്മക കഴിവുകളെ പ്രോത്സാഹിപ്പിക്കാൻ എന്തെല്ലാം പരിപാടികളാണ് ക്ലാസ്, സ്കൂൾ, ബ്ലോക്ക് തലങ്ങളിൽ ആവിഷ്കരിച്ചു നടപ്പിലാക്കിയിട്ടുള്ളത്?

33. ഇത്തരം പ്രവർത്തനങ്ങളിൽ കുട്ടികളുടെയും രക്ഷിതാക്കളുടെയും പങ്ക് എങ്ങനെയാണ്?

34. സർഗാത്മക രചനകൾ പരിചയപ്പെടാനും കഴിവുകൾ വികസിപ്പിക്കാനും മെച്ചപ്പെടുത്താനും രചനാപ്രക്രിയയിലൂടെ അവസരം ലഭിക്കുന്നുണ്ടോ? വിദ്യാഭ്യാസം സർഗാത്മക കഴിവുകളുടെ വികാസം ജനകീയമാക്കുന്നതിന് സഹായകമാവുന്നുവെന്ന് കരുതുന്നുണ്ടോ?

35. സ്വന്തം രചനകൾ പുസ്തകരൂപത്തിൽ പ്രസിദ്ധീകരിച്ച കുട്ടികൾ ഉണ്ടോ? ആരൊക്കെ? സ്വന്തം സൃഷ്ടികൾ ആനുകാലിക പ്രസിദ്ധീകരണങ്ങളിൽ വന്നവർ ആരൊക്കെയാണ്?

## IV. പാഠ്യപദ്ധതിക്കപ്പുറം (Extension activities)

36. കുട്ടികളുടെ രചനകൾ പ്രസിദ്ധീകരിക്കുന്ന രീതി ഉണ്ടായിരുന്നോ? പത്രങ്ങളിലും മാഗസിനുകളിലും മറ്റു പ്രസിദ്ധീകരണങ്ങളിലും ഇപ്പോൾ കുട്ടികളുടെ രചനകൾക്ക് പ്രാധാന്യം നൽകുന്നതായി തോന്നിയിട്ടുണ്ടോ? അത്തരം ഏതെല്ലാം കുട്ടിപ്പത്രങ്ങളും മാഗസിനുകളും നിങ്ങൾക്കറിയാം?

37. ക്ലസ്റ്റർ, ബ്ലോക്ക്, ജില്ലാ സംസ്ഥാന തലങ്ങളിൽ സ്വതന്ത്രരചനകൾക്ക് അവസരം നൽകുന്ന പരിപാടികൾ ഏതെല്ലാമാണ്?രചനാ പ്രവർത്തനങ്ങൾക്കായുള്ള ശില്പശാലകൾ സംഘടിപ്പിച്ചിട്ടുണ്ടോ?

38. കുട്ടികൾക്ക് അവരുടെ എഴുത്തുകൾ പ്രസിദ്ധീകരിക്കുന്നതിന് വേദിയൊരുക്കിക്കൊടുക്കുന്ന മറ്റു ഏജൻസികൾ ഏതെല്ലാമാണ്? ഇത്തരത്തിൽ പരിശീലനം ലഭിച്ച എത്രകുട്ടികൾ എഴുതുന്ന ശീലം പിന്തുടരുന്നുണ്ട്?

39. തുടർപ്രവർത്തനമായി പതിപ്പുകൾ തയ്യാറാക്കിയിരുന്നോ?

# Appendix 14 A

## UNIVERSITY OF CALICUT
## DEPARTMENT OF EDUCATION

## SEMI- STRUCTURED INTERVIEW SCHEDULE FOR TEACHERS

| **Dr. A. Hameed** | **Sofiya K. M.** |
|---|---|
| Assistant Professor | Research Scholar |

**Personal Details**

Name of the Teacher     :

Name of the Institution    :

Experience in years      :

## I. Academic and Resource Support Received
1. What are the support systems provided for teachers for ensuring creativity fostering environment in the classroom learning?
2. When have you been part of training programmes associated with development of literary creativity? What were the modes of operation of these programmes?
3. Did you get training in developing local text for students?
4. Have you made use of the assistance of local experts and writers for conducting programs for developing creativity in students?
5. Have you ever developed audio/ video aids for promoting classroom learning?

## II. Learning Activites in the Classroom
6. What are the exercises given in the new text books to improve the creative writing skills? What are the key changes in form, structure, ideas, learning objectives, school environment and teachers' manual?

7. Were creative skills a factor in the evaluation of students? How were the works of students perceived?
8. How would you present the exercises involving the development of literary creativity?
9. What are the stratergies employed in order to sharpen the mind during a creative writing session
10. What are the fundamental changes in the stages of micro processes in connection with creative writing?

11. What are the methods employed in order to maintain the involvement of students?
12. How is the general environment in class? How is the student-teacher and student-student interaction?
13. When is the class divided into groups? How many would constitute a group? What are the roles of each group members? What are the intentions on dividing the class into groups?
14. Does every student get an opportunity to familiarise themselves with these creative skills and improve their own skills through these exercises?
15. Does the student, who is undergoing the micro processes of creatve learning, get an opportunity to improve themselves? How does the sharing of ideas happen in a creative writing session? Do the students help each other in improving their skills?
16. When does the teacher gets involved? Do you rectify the mistakes of the students? When does the teacher's model be shown? What is the importance of such a model?
17. Do you make classroom magazines? How?
18. What are the different kinds of evaluation in relation to creative writing? How is the progress of students evaluated?
19. How is the working of Reading Corner and Library?


II. **School based Training Programmes for Literary Creativity Development**

20. What are the programmes in school to facilitate the students with good reading experience?
21. Have you noticed a trend of 'children writing for children'? Has any child published a book of their own?
22. Does the student get an oppurtunity to write beyond their school books? Does everyone get an opportunity to do so?
23. What are the activities organised in school to initiate independent creative writing? Are symposia held on development of literary creativity?
24. Do you encourage students to send their works for publishing?
25. Are newspapers and magazines published under the editorship of students? Whar are they?
26. Do the students form editorial boards? Who are its members?
27. Are the creative works of students used in class library or school library?
28. What is the long running magazine in your school? What was the motivation behind its inception?
29. Do you relate the reading corner and school library with learning activities?
30. How were the works chosen in each edition? What are the duties of editorial members?
31. What are the activities organised by Vidyarangam Lalasahityavedi to foster the creative skills in students at class, school and block levels?
32. What is the role of the guardians during this venture?
33. Were any student trained under these programmes still active in creative writing?
34. Does creative writing facilitate the students to develop their skills and introduce themselves to more dynamic literary works? Do you believe that such education would popularise creative skills in a broad sense?

35. Are there students who has published their works as books? Name the students who has published their work in a magazine.

## III. Extension Activities

36. Were there a custom of publishing the works of children? Do you think that credible importance is given to the works of children in newspapers and magazines?

37. What are the programme that promotes independent literary activities in cluster, block, district and state level?

38. What are the other agencies that offer platform for children to publish their writings? How many students are continuing the practice of writing?

39. Were they followed up with more editions of magazines?

# Appendix 15

# UNIVERSITY OF CALICUT

# DEPARTMENT OF EDUCATION

## SEMI- STRUCTURED INTERVIEW SCHEDULE FOR FOCUS GROUP DISCUSSION WITH STUDENTS

**Dr. A. Hameed**                                    **Sofiya K. M.**
Assistant Professor                                Research Scholar

## വിദ്യാർത്ഥികൾക്കുവേണ്ടിയുള്ള അഭിമുഖ സംഘ ചർച്ച ചോദ്യാവലി

വിദ്യാർത്ഥിയുടെ പേര്                    :

ക്ലാസ്                                         :

സ്കൂൾ                                        :

പ്രസിദ്ധീകരിക്കപ്പെട്ട രചനകൾ        :

സമ്മാനങ്ങൾ/ അംഗീകാരങ്ങൾ        :

ഫോൺ നമ്പർ                              :

പഠിച്ച വർഷം                              :

### I. എഴുത്തിന്റെപശ്ചാത്തലം

1. നിങ്ങൾ സാഹിത്യരൂപങ്ങൾ പരിചയപ്പെടാൻ തുടങ്ങി യത്എവിടെവെച്ചാണ്? ഏതു ക്ലാസ്സിൽവെച്ചാണ്?

2. നിങ്ങൾ എപ്പോഴാണ് സർഗ്ഗാത്മക പ്രവർത്തനങ്ങളിൽ ഏർപ്പെടാൻ തുടങ്ങിയത്? കഥയാണോ കവിതയാണോ ആദ്യം എഴുതിത്തുടങ്ങി യത്?

3. നിങ്ങളിലെ എഴുതാനുള്ള കഴിവിനെ കണ്ടെത്തുന്നതും മെച്ചപ്പെടുത്തു ന്നതും ആരാണ്?
4. എഴുത്ത് ഒരു ദൈനംദിനചര്യ ആണോ?
5. സ്വതന്ത്രമായി ചിന്തിക്കാനും പ്രവർത്തിക്കാനുമുള്ള സ്വാതന്ത്ര്യം നിങ്ങൾക്ക് വിദ്യാലയങ്ങളിൽ ലഭിക്കാറുണ്ടോ?

**II. വായനാശീലവുംഎഴുത്തുശീലവും വിദ്യാലയത്തിലുള്ളപ്രവർത്തന ങ്ങൾ**

6. നിങ്ങൾക്ക് വായനാശീലമുണ്ടോ? നിങ്ങളുടെ വായനാശീലം പ്രോത്സാ ഹിപ്പിക്കുന്ന പ്രധാനവ്യക്തി ആരാണ്? നിങ്ങളെ എഴുതാൻ പ്രോത്സാ ഹിപ്പിക്കുന്ന പ്രധാനവ്യക്തിആരാണ്?

7. നിങ്ങളുടെഅധ്യാപകർപുസ്തകങ്ങൾ സമ്മാനമായി നൽകാറുണ്ടോ? നിങ്ങളുടെ അധ്യാപകർക്ക് പുസ്തകങ്ങളോടും എഴുത്തുകാരോടുമുള്ള സമീപനം എങ്ങനെയാണ്?

8. വിദ്യാലയത്തിൽ പുസ്തകങ്ങൾ വാങ്ങുന്നതും സൂക്ഷിക്കുന്നതുമായ ശീലം ഉണ്ടോ? നിങ്ങൾ പുസ്തകങ്ങൾ വാങ്ങാൻ പോകാറുണ്ടോ?

9. നിങ്ങൾ പുസ്തകങ്ങൾ സ്വയംതെരഞ്ഞെടുക്കാറുണ്ടോ?

10. വിദ്യാലയത്തിൽസർഗ്ഗാത്മക ചർച്ചകളും സംവാദങ്ങളും ഉണ്ടാവാ റുണ്ടോ? എന്തിനെക്കുറിച്ചാണ് ചർച്ച ചെയ്യാറ്?

11. നിങ്ങളുടെ വിദ്യാലയത്തിൽ പത്രങ്ങളും മാസികകളും വരു ത്തുന്നുണ്ടോ? ഏതൊക്കെയാണ്? അവ സ്ഥിരമായി വായിക്കാറുണ്ടോ?

12. വിദ്യാലയത്തിൽ ക്ലാസ്സ്ലൈബ്രറി, സ്കൂൾലൈബ്രറി വായനാമൂല എന്നിവ ഉണ്ടോ? അവയുടെ ഉപയോഗം എങ്ങനെയാണ്?

13. നിങ്ങളുടെവായനാശീലവുംഅഭിരുചിയും മനസ്സിലാക്കി അത്തരം സാഹചര്യങ്ങൾ ഒരുക്കുന്നതിൽ അധ്യാപകർ താല്പര്യംകാണിക്കാ റുണ്ടോ?

14. വായനാക്കുറിപ്പുകൾ എഴുതിസൂക്ഷിക്കുന്ന സ്വഭാവം നിങ്ങൾക്കുണ്ടോ?

15. വായനയുമായി ബന്ധപ്പെട്ട ഏതെങ്കിലുംതരത്തിലുള്ളമത്സരങ്ങൾ സ്കൂളിൽസംഘടിപ്പിക്കാറുണ്ടോ?

16. നിങ്ങളുടെ സ്കൂളിൽ സ്കൂൾ ലൈബ്രറികളും ക്ലാസ് ലൈബ്രറികളും വായനാമൂലകളും ഉണ്ടോ? അവയുടെ പ്രവർത്തനങ്ങൾ പഠനപ്രവർത്തനങ്ങളുമായി ബന്ധിപ്പിക്കാറുണ്ടോ?

17. എഴുത്തുമായി ബന്ധപ്പെട്ട രചനാമത്സരങ്ങൾ സ്കൂളിൽ സംഘടിപ്പി ക്കാറുണ്ടോ? അത്തരം രചനാമത്സരങ്ങളിൽ നിങ്ങൾ പങ്കെടുക്കാ റുണ്ടോ? സമ്മാനങ്ങൾ കിട്ടാറുണ്ടോ?

18. നിങ്ങളുടെ അധ്യാപകർ ആരെങ്കിലും എഴുത്തുകാരായി ഉണ്ടോ? നിങ്ങ ളുടെ വിദ്യാലയത്തിൽ എഴുത്തുകാരുമായി സംവദിക്കുന്നതിനുള്ള അവസരങ്ങൾ ഉണ്ടാവാറുണ്ടോ? പുസ്തകങ്ങളെക്കുറിച്ചുള്ള ചർച്ചകൾ ഉണ്ടാവാറുണ്ടോ?

19. നിങ്ങളുടെ രചനകൾ സ്കൂളിൽ എങ്ങനെയാണ് സൂക്ഷിക്കുന്നത്? നിങ്ങളുടെ കൈയെഴുത്തു പ്രതികൾ സ്കൂളിൽ പ്രദർശിപ്പിക്കാനും അവതരിപ്പിക്കാനുമുള്ള അവസരങ്ങൾ ലഭിക്കാറുണ്ടോ?

20. നിങ്ങളിലെ വായനാശീലം മെച്ചപ്പെടുത്തുന്നതിൽ വിദ്യാലയത്തിൽ ഏതെങ്കിലും തരത്തിലുള്ള പ്രവർത്തനങ്ങൾ സംഘടിപ്പിക്കാറുണ്ടോ?

21. മെച്ചപ്പെട്ട രചകൾ പരിചയപ്പെടാനുള്ള അവസരങ്ങൾ സ്കൂളിൽവച്ച് ലഭിക്കുണ്ടോ? അത്തരം അവസരങ്ങൾ നിങ്ങളെ എങ്ങനെയൊക്കെ സഹായിക്കുന്നു?

22. വിദ്യാലയത്തിൽ ക്ലബ്ബ് പ്രവർത്തനങ്ങൾ സജീവമാണോ? അവയുടെ പ്രവർത്തനങ്ങൾ എന്തൊക്കെയാണ്? പ്രവർത്തനങ്ങളിലെ നിങ്ങളുടെ പങ്കാളിത്തം എങ്ങനെയാണ്?

23. വിദ്യാലയത്തിൽ ദിനാഘോഷങ്ങൾ സജീവമാണോ? അവയുടെ പ്രവർത്തനങ്ങൾ എന്തൊക്കെയാണ്? പ്രവർത്തനങ്ങളിലെ നിങ്ങളുടെ പങ്കാളിത്തം എങ്ങനെയാണ്?

24. എഴുത്തുമായി ബന്ധപ്പെട്ട ഏതെങ്കിലും തരത്തിലുള്ള മത്സരങ്ങൾ സ്കൂളിൽ സംഘടിപ്പിക്കാറുണ്ടായിരുന്നോ? അത്തരംരചനാ മത്സരങ്ങ ളിൽ താങ്കളുടെ പങ്കാളിത്തം എങ്ങനെയായിരുന്നു? എന്താണ് സമ്മാ നമായികിട്ടിയിരുന്നത്?

## III. ക്ലാസ്മുറിയിലെ പഠന പ്രവർത്തനങ്ങളും പഠനാന്തരീക്ഷവും

25. ക്ലാസ്മുറിയിൽ ഏതുതരത്തിലുള്ള പ്രവർത്തനങ്ങളാണ് ഉണ്ടാവാ റുള്ളത്? ഇത്തരം പ്രവർത്തനങ്ങളിലൂടെ നിങ്ങൾ ആർജ്ജിക്കുന്ന ശേഷികൾ എന്താണ്?

26. പഠന പ്രവർത്തനങ്ങളിൽ സർഗ്ഗാത്മക രചനയ്ക്കുള്ള പ്രവർത്തനങ്ങൾ എങ്ങനെയാണ് ഒരുക്കിയിരിക്കുന്നത്? ഒറ്റയ്ക്കാണോ ഗ്രൂപ്പ് ആയാണോ എഴുതുന്നത്? ഗ്രൂപ്പിലെ അംഗങ്ങൾക്കുള്ള ജോലികൾ എങ്ങനെയാണ് വിഭജിച്ചിരിക്കുന്നത്?

27. വിദ്യാലയത്തിൽ ഡയറിഎഴുതിപ്പിക്കുന്നശീലംഉണ്ടോ?

28. രചനാപ്രവർത്തനങ്ങളിൽ ഏർപ്പെടുമ്പോൾ അധ്യാപകരുടെ ഇടപെടൽ എങ്ങനെയാണ്? ക്ലാസ്സന്തരീക്ഷം എങ്ങനെയാണ്?

29. എങ്ങനെയാണ് മെച്ചപ്പെട്ട രചനകൾ തെരഞ്ഞെടുക്കുന്നത്?

30. സ്വതന്ത്രചിന്തയെയും സർഗ്ഗാത്മക പ്രവൃത്തികളെയും പരിപോഷിപ്പി ക്കുന്ന തരത്തിലുള്ള അന്തരീക്ഷമാണോ സ്കൂളിലുള്ളത്?

31. നിങ്ങളുടെ എഴുതാനുള്ള കഴിവിനെ പ്രോത്സാഹിപ്പിക്കുന്ന അധ്യാപക രുണ്ടോ?

32. നിങ്ങളുടെ സുഹൃത് വലയത്തിൽ നന്നായിഎഴുതുന്നവരുണ്ടോ? വിദ്യാലയത്തിൽ അവർക്കുകിട്ടുന്ന സ്വീകാര്യത എങ്ങനെയാണ്?

33. നിങ്ങളുടെ കഴിവുകളെ പ്രകാശിപ്പിക്കുന്നതിൽ ക്ലാസ്സറൂം പ്രവർത്തന ങ്ങൾ അവസരമൊരുക്കുന്നതായി തോന്നിയിട്ടുണ്ടോ? അത് എങ്ങനെ യാണ്?

34. നിങ്ങളുടെ മൂല്യനിർണ്ണയ പരീക്ഷകളിൽ സർഗ്ഗാത്മകശേഷിയുടെ പ്രകാശനത്തിനു പ്രാധാന്യം കൊടുക്കുന്നുണ്ടോ?

35. സ്കൂളിലെ ഒഴിവുസമയങ്ങൾ എങ്ങനെയാണ് ചെലവഴിക്കാറ്? സുഹൃ ത്തുക്കളുമായി നിങ്ങൾ ചർച്ചകളിൽ ഏർപ്പെടാറുണ്ടോ? വായിച്ച പുസ്തകങ്ങളെയും പത്രവാർത്തകളെയും അടിസ്ഥാനമാക്കിയുള്ള ചർച്ചകൾ ഉണ്ടാവാറുണ്ടോ?

36. അധ്യാപകർ അവരുടെവായനാനുഭവങ്ങൾ നിങ്ങളുമായി പങ്കുവെക്കാ റുണ്ടോ?

37. അധ്യാപകർ നിങ്ങളുടെമികച്ച രചനകളെ അഭിനന്ദിക്കാറുണ്ടോ? രചന കൾ മെച്ചപ്പെടുത്താനുള്ള മാർഗ്ഗനിർദ്ദേശങ്ങൾ അവർ നൽകാറുണ്ടോ?

38. മാതൃകകൾ പരിചയപ്പെടാനും പരിശീലിക്കാനുമുള്ള അവസരങ്ങൾ ലഭിക്കാറുണ്ടോ? രചനകൾ സ്വയം മെച്ചപ്പെടുത്താനുള്ള അവസരങ്ങൾ ലഭിക്കാറുണ്ടോ?

39. സർഗ്ഗാത്മകരചനാപ്രവർത്തനത്തിൽ ഗ്രൂപ്പായി ഏർപ്പെടുമ്പോൾ എന്തെ ങ്കിലും നേട്ടങ്ങൾ അനുഭവപ്പെടുണ്ടോ? അധ്യാപകരുടെ ഇടപെടൽ രച നാപ്രവർത്തനത്തെ സഹായിക്കുന്നോ?

## IV. പരിശീലനത്തിനായുള്ള ബാഹ്യ ഏജൻസികൾ

40. നിങ്ങളുടെ പ്രദേശത്ത് സാംസ്കാരിക സംഘടനകളും ക്ലബ്ബുകളും സജീവമാണോ? ഇവ സർഗ്ഗാത്മകരചനയ്ക്കായുള്ള പ്രവർത്തനങ്ങൾ ഒരുക്കാറുണ്ടോ? നിങ്ങളുടെ ഇത്തരം പ്രവർത്തനങ്ങളിലെ പങ്കാളിത്തം എങ്ങനെയാണ്?

41. നിങ്ങൾ രചനാസങ്കേതവുമായി ബന്ധപ്പെട്ട ഏതെങ്കിലും ശില്പശാലക ളിലോ, പരിശീലന പരിപാടികളിലോ പങ്കെടുത്തിട്ടുണ്ടോ?

42. ഏതുതരത്തിലുള്ള പ്രവർത്തനങ്ങളാണ് ഇത്തരം ശില്പശാലകളിൽ ഒരുക്കാറുള്ളത്?

43. പരിശീലനപരിപാടികൾ സംഘടിപ്പിക്കുന്നത് ആരാണ്?

44. ശില്പശാലകളിലും കവിതാക്യാമ്പുകളിലും മറ്റും പങ്കെടുക്കുന്നത് രച നാശേഷിയെമെച്ചപ്പെടുത്തിയിട്ടുണ്ടോ?

# Appendix 15 A

## UNIVERSITY OF CALICUT
## DEPARTMENT OF EDUCATION

### SEMI- STRUCTURED INTERVIEW SCHEDULE FOR STUDENTS AND OLD STUDENTS

| | |
|---|---|
| **Dr. A. Hameed** | **Sofiya K. M.** |
| Assistant Professor | Research Scholar |

**Name of the Student:**

| | | |
|---|---|---|
| Class | : | |
| School | : | |
| Published works | : | |
| Prizes/ Recogonitions | : | |
| Phone number | : | |
| Year of Study | : | |

### I. Initiation into Writing

1. When did you get introduced to different literary genres? Specifically, in which class?
2. When did you get active in creative activities? What did you write first; poem or a story?
3. Who nurtures and improves your talent in writing?
4. Is writing a routine activity?
5. Do you have the liberty to think and act freely at your school?

### II  The Habits of Reading and Writing

6. Do you have the habit of reading? Who nurtures your reading habits? Who encourages you to write?
7. Do your teachers give books as prizes?
8. What is the attitude of your teachers towards writers and books?
9. Do your schools buy and preserve books? Do you go to buy books? Do you choose books by yourself?
10. How do you spend free time at school?  Are there creative discussions and debates in school? What are the discussions that are commonly held?

11. Has your school subscribed to newspapers and magazines? Among these, what do you read on a regular basis?
12. Do you have a school library and a class library in school? How are they utilised?
13. Do your teachers identify and nurture an environment favourable to foster your talent?
14. Do you have a habit of writing and keeping notes? Were there any competitions held in school connected with this?
15. Are there any literary writing competitions conducted in your schools? Do you participate in these programmes? Have you received any prizes from these events?
16. Are any of your teachers, writers?
17. Are there any teachers who encouraged your writing skills?
18. Do you have friends who write? How are they treated at school?
19. Does the school provide ample opportunities for creative literary writing?
20. How do you spend free time at school? Do you have discussions with your friends based on the books or news articles you read?
21. Do your teachers share their reading experiences with you?
22. Do you have the opportunity to interact with writers in your school? Are discussions conducted on books?

## III Learning activities and environment

23. What are the different kinds of activities that takes place in a classroom? What are the skills you acquire from these activities?
24. How are creative writing skills designed in these learning activities? Are these individual activities or group activities?
25. Is diary writing practised in school?
26. How do the teachers intervene and interact while the students are involved in creative writing exercises?
27. How does one choose a better literary work? Does the school environment nurture independent thought process and creative skills?
28. Do you think the classroom activities foster your skills? How is it so?

29. In your evaluation and assessment, is any importance given to creative writing skills?
30. How are your works kept at school?
31. Do you have the opportunity of exhibit and present your manuscripts in school?
32. Do you have a school library and a class library in school? How do they work? Do they integrate well with learning activities?
33. Do the teachers appreciate your good works? Do they give you feedback and suggestion to improve the same?
34. Do you get the opportunity to improve the works of your own? Does the involvement of teachers help literary creativity?
35. Do you think you have gained something beneficial out of group based creative activities?
36. Do you get the opportunity to find new works and different kinds of models of a work on a theme? How does that help you?
37. Are there club activities in school? What is your involvement? What are its functions?
38. Is there an annual day celebration at your school? What are its functions? What is your role in the same?
39. Are there any writing competitions held in school? What was your involvement in the same? Did you receive a prize?

## IV. Training though External Bodies

40. Are cultural organisations and clubs active in your area? Do they organise any events related to creative writing? Have you participated in these events?
41. Have you participated in any symposia or seminars dedicated to literary creativity?
42. What are the different kinds of programmes conducted during these events? What is the mode of operation of these programmes?
43. Who conducts these programmes?
44. Has participation in these events helped you to nurture your literary talent?

# Appendix 16

## FOCUS GROUP DISCUSSION WITH OLD STUDENTS OF GMUPS, CHIRAYIL

## Appendix 17

**SHIFT FROM TEACHING NOTE TO TEACHING MANUAL GIVEN IN POOTHIRI, ADHYAPAKASAHAYI: STANDARD I (1998)**

ശേഷികൾ വളർത്തിയെടുക്കുകയെന്ന ലക്ഷ്യത്തെ മുൻനിർത്തി ടീച്ചർ നടത്തുന്ന മുൻകൂട്ടിയുള്ള തയ്യാറെടുപ്പുകളും തൽസമയതീരുമാനങ്ങളുമെല്ലാം പ്രതിഫലിക്കുന്ന രേഖയാണിത്. ഓരോ വർഷവും ഇതിലെ ശേഖരണഭാഗം വളർന്നുകൊണ്ടിരിക്കും. ആസൂത്രണഭാഗം സാന്ദർഭികമായ മാറ്റങ്ങൾക്കു വിധേയമാവും. ഇങ്ങനെ എപ്പോഴും വളരുന്നതും, ടീച്ചറെ മറ്റെന്തിനെക്കാളുമേറെ തുണയ്ക്കുകയും ചെയ്യുന്ന ഏറ്റവും മികച്ച സഹായിയായിരിക്കും 'എന്റെ സ്വന്തം ടീച്ചിംഗ് മാന്വൽ'. ആരെയെങ്കിലും ബോധ്യപ്പെടുത്താനല്ല മറിച്ച്, സ്വയം ബോധ്യപ്പെടാനും ഒരുങ്ങാനുമാണ് ടീച്ചിംഗ്മാന്വൽ രചനയെന്ന ജൈവപ്രക്രിയയിൽ നാം ഏർപ്പെടുന്നത്.

- Insists on the use of different kinds of learning aids and strategies.
- Allows wrong answers as part of the process of constructing knowledge.
- Ensures learning process that finds classroom as the proper place for knowledge construction.
- Remedial measures are integrated in to the learning process.
- Envisages an activity oriented and child centred learning.
- Gives importance to learning based on humanism.
- Gives stress to editing and refining of the product.
- Child friendly structure and content of the textbooks.
- Textbook as one among the learning aids.
- Discusses the possibility of continuing activities of the text.
- Aims at varieties of activities for learning.
- Provides opportunity for development of multiple intelligence.
- Provision of self, peer and teacher assessment.
- Gives opportunity for continuous and comprehensive evaluation.

# Appendix 19

## CURRICULAR OBJECTIVES GIVEN IN ADHYAPAKA SAHAYI (2005) FOR STANDARD 4

പാഠ്യപദ്ധതി ഉദ്ദേശ്യങ്ങൾ – ക്ലാസ് 4

1. വൈവിധ്യമാർന്ന കഥകൾ കേട്ടാസ്വദിച്ച് ചർച്ചകളിൽ ഏർപ്പെടുന്നതിന്.
2. കഥയിലെ സന്ദർഭങ്ങൾ ചിത്രീകരിച്ച് അവക്കൊപ്പ നൽകുന്നതിന്.
3. സൂചനകളിൽ നിന്ന് തന്റേതായ രീതിയിൽ കഥ വികസിപ്പിച്ച് എഴുതുന്നതിന്.
4. വായിച്ചാസ്വദിച്ച കഥയിലെ ആശയങ്ങൾ ചുരുക്കിപ്പറയുന്നതിനും എഴുതുന്നതിനും.
5. ഇഷ്ടപ്പെട്ട കഥകൾ വായിച്ച് അവതരിപ്പിക്കുന്നതിന്.
6. ശേഖരിച്ചതോ എഴുതിയതോ ആയ കഥകൾ പതിപ്പാക്കുന്നതിന്.
7. ഈണം, താളം, ആശയവ്യക്തത, ഭാവം എന്നിവയോടെ അവതരിപ്പിക്കുന്ന കവിതകൾ കേട്ടാസ്വദിക്കുന്നതിന്.
8. ആശയവ്യക്തത, അക്ഷരസ്ഫുടത, ഈണം, താളം ഇവ പാലിച്ച് കവിതകൾ ചൊല്ലുന്നതിന്.
9. വായിച്ചാസ്വദിച്ച കവിതകളെ മറ്റു രൂപങ്ങളിലേക്കു മാറ്റിയെഴുതുന്നതിന്.
10. നൽകിയ വരികളോടു കൂടുതൽ വരികൾ ചേർത്ത് കവിത വികസിപ്പിക്കുന്നതിന്.
11. സ്വന്തം കവിതകൾ എഴുതുന്നതിനും പതിപ്പുകൾ ഉണ്ടാക്കുന്നതിനും.
12. വൈവിധ്യമാർന്ന നാടൻപാട്ടുകൾ കേട്ടാസ്വദിക്കുന്നതിനും ചൊല്ലി അവതരിപ്പിക്കുന്നതിനും.
13. വ്യത്യസ്ത സന്ദർഭങ്ങളിലെ സംഭാഷണങ്ങൾ കേട്ട് ആശയം ഗ്രഹിക്കുന്നതിനും സംഭാഷണങ്ങളിൽ ഏർപ്പെടുന്നതിനും.
14. ഉചിതമായ ശബ്ദവ്യതിയാനത്തോടെ സംഭാഷണഭാഗങ്ങൾ വായിക്കുന്നതിനും ഇഷ്ടപ്പെട്ട ഭാഗങ്ങൾ നാടകരൂപത്തിൽ രചിക്കുന്നതിനും.
15. സംഭവങ്ങൾ, സന്ദർഭങ്ങൾ എന്നിവയുടെ വിവരണം കേട്ട് ആശയം ഗ്രഹിക്കുന്നതിന്.
16. ആശയവ്യക്തതയോടെ, വാക്യഘടനാനിയമങ്ങൾ പാലിച്ച് വിവരണങ്ങൾ നടത്തുന്നതിന്.
17. വിവരണങ്ങൾ വായിച്ച് ചോദ്യങ്ങൾ തയ്യാറാക്കുന്നതിന്.
18. ലളിതമായ ചർച്ചകളിൽ പങ്കെടുത്ത് സ്വാഭിപ്രായം പറയുന്നതിന്.
19. ചർച്ചകൾക്കാവശ്യമായ ലഘുകുറിപ്പുകൾ തയ്യാറാക്കി ചർച്ചകളിൽ പങ്കെടുക്കുന്നതിന്.
20. ചർച്ചയുടെ ആശയങ്ങൾ ക്രോഡീകരിച്ച് റിപ്പോർട്ട് തയ്യാറാക്കുന്നതിന്.
21. അഭിമുഖസംഭാഷണം കേട്ട് ആശയങ്ങൾ ചുരുക്കി എഴുതുന്നതിന്.
22. വ്യത്യസ്ത മേഖലകളിൽ പ്രവർത്തിക്കുന്ന വ്യക്തികളുമായി അഭിമുഖം നടത്തുന്നതിന്.
23. ദൃശ്യമാധ്യമങ്ങളിലെ തിരഞ്ഞെടുത്ത കലാപരിപാടികൾ കണ്ടും കേട്ടും ആസ്വദിച്ച് വിലയിരുത്തുന്നതിന്.
24. നിർദേശിച്ച ആശയങ്ങളെ ചിത്രങ്ങളിലൂടെ അവതരിപ്പിക്കുന്നതിന്.
25. വരച്ചതും ശേഖരിച്ചതുമായ ചിത്രങ്ങൾ തരംതിരിച്ച് അടിക്കുറിപ്പുകളോടെ പതിപ്പുകളാക്കുന്നതിന്.
26. വസ്തുക്കൾ, ജീവികൾ, വ്യക്തികൾ– സ്വന്തം കഥ പറയുന്നതായി സങ്കല്പിച്ച് എഴുതുന്നതിന്.
27. ബാലസാഹിത്യപ്രസിദ്ധീകരണങ്ങളിൽ നിന്ന് ആത്മകഥാഭാഗങ്ങൾ കണ്ടെത്തി കൂട്ടുകാരുമായി പങ്കുവയ്ക്കുന്നതിന്.
28. മഹാത്മാരുടെ ജീവിതത്തിലെ പ്രധാന സംഭവങ്ങൾ കേട്ടും വായിച്ചും ഗ്രഹിക്കുന്നതിനും സന്ദേശങ്ങൾ ഉൾക്കൊള്ളുന്നതിനും.
29. വിവിധ സന്ദർഭങ്ങളിലെ പ്രസംഗങ്ങൾ കേട്ട് ഗ്രഹിക്കുന്നതിനും അഭിപ്രായങ്ങൾ പറയുന്നതിനും.
30. വ്യത്യസ്ത വിഷയങ്ങളെക്കുറിച്ച് ലഘുപ്രസംഗങ്ങൾ നടത്തുന്നതിന്.
31. ദിനപത്രങ്ങളിലെ കലാകായിക വാർത്തകളും പ്രാദേശിക പ്രാധാന്യമുള്ള വാർത്തകളും ശേഖരിച്ച് ക്ലാസിൽ അവതരിപ്പിക്കുന്നതിന്.
32. ക്ലാസിൽ രൂപപ്പെടുത്തുന്ന സൃഷ്ടികൾ ശേഖരിച്ച് സംഘമായി പതിപ്പുകൾ തയ്യാറാക്കി പ്രകാശിപ്പിക്കുന്നതിന്.
33. വിവിധ സന്ദർഭങ്ങൾക്ക് അനുയോജ്യമായ ആശംസകൾ, സന്ദേശങ്ങൾ ഇവയ്ക്ക് രൂപം നൽകുന്നതിന്.
34. സൗഹൃദപരമായ കത്തുകൾ എഴുതുന്നതിന്.
35. സന്ദർഭങ്ങളിൽ നിന്ന് ഊഹിച്ച അർഥം ശരിയോ എന്നു നിഘണ്ടു നോക്കി ഉറപ്പുവരുത്തുന്നതിന്.

# Appendix 20

# CURRICULAR OBJECTIVES GIVEN IN ADHYAPAKA SAHAYI (2005) FOR STANDARD 6

പാഠ്യപദ്ധതി ഉദ്ദേശ്യങ്ങൾ

1. വൈവിധ്യമുള്ള കഥകൾ വായിച്ച് (ആഖ്യാനരീതി, പ്രമേയം, ഭാഷ)ഭാവസ്ഫുരണത്തോടെ അവതരിപ്പിക്കുന്നതിനും ആസ്വാദനക്കുറിപ്പുകൾ തയാറാക്കുന്നതിനും.

2. സൂചനകളിൽനിന്നും സ്വാനുഭവങ്ങളിൽനിന്നും അഭിരുചിക്കനുസരിച്ച് കഥകൾ വികസിപ്പിക്കു ന്നതിനും അവ ഉൾപ്പെടുത്തി കഥാശേഖരം, പതിപ്പുകൾ എന്നിവ തയാറാക്കുന്നതിനും.

3. ക്ലാസ്തലത്തിൽ രൂപപ്പെടുന്ന കഥകൾ താര തമ്യം ചെയ്യുന്നതിനും മറ്റുള്ളവരുടെ രചനകൾ വിലയിരുത്തുന്നതിനും.

4. കഥയിലെ ആശയങ്ങൾ വ്യത്യസ്ത രീതികളിൽ (നാടകം, കവിത, കഥാപ്രസംഗം) പുനരാവി ഷ്കരിക്കുന്നതിന്.

5. താളം, ഭാവം എന്നിവയോടെ വായ്ത്താരി കൾ, നാടൻപാട്ടുകൾ, കവിതകൾ, ഗാനങ്ങൾ എന്നിവ കേട്ടും ചൊല്ലിയും ആസ്വദിക്കുന്ന തിനും ഇഷ്ടപ്പെട്ടവ ശേഖരിക്കുന്നതിനും.

6. വായിച്ച കവിതകളിലെ ആശയം, ചമത്കാരം, അനുഭൂതികൾ എന്നിവ തിരിച്ചറിയുന്നതിനും ഉചിതമായ ആസ്വാദനക്കുറിപ്പുകൾ തയാറാക്കു ന്നതിനും.

7. സൂചനകളിൽനിന്നും സ്വതന്ത്രമായും പരിചിത മായ താളങ്ങളിൽ കവിതകൾ വികസിപ്പിക്കുന്ന തിനും അവ ഉൾപ്പെടുത്തി കവിതാശേഖരം, പതിപ്പുകൾ എന്നിവ തയാറാക്കുന്നതിനും.

8. നാടകങ്ങൾ വായിച്ചും കണ്ടും കേട്ടും ആസ്വദി ക്കുന്നതിനും കഥാപാത്രങ്ങളെ വിലയിരുത്തു ന്നതിനും.

9. വ്യത്യസ്ത പ്രമേയങ്ങളെ അടിസ്ഥാനമാക്കി നാടകരചന നടത്തുന്നതിനും ക്ലാസിൽ അവത രിപ്പിക്കുന്നതിനും.

10. ആവശ്യമായ കുറിപ്പുകൾ തയാറാക്കി നിശ്ചിത വിഷയങ്ങളെക്കുറിച്ചുള്ള ചർച്ചകൾ, സംവാദ ങ്ങൾ എന്നിവയിൽ പങ്കെടുത്ത് അഭിപ്രായങ്ങൾ യുക്തിസഹമായി പ്രകടിപ്പിക്കുന്നതിനും എത്തി ച്ചേർന്ന നിഗമനങ്ങൾ തന്റേതായ രീതിയിൽ ക്രോഡീകരിക്കുന്നതിനും.

11. വിവിധ മാധ്യമങ്ങളിൽ (പത്രം, ടി.വി., റേഡി യോ, മാസിക) വരുന്ന അഭിമുഖങ്ങൾ വായിച്ചും കേട്ടും കണ്ടും ഉൾക്കൊള്ളുന്ന ആശയം പ്രയോ ജനപ്പെടുത്തി വിവിധ വ്യവഹാരങ്ങൾ രൂപപ്പെ ടുത്തുന്നതിന്.

12. ഉചിതമായ ചോദ്യങ്ങൾ രൂപപ്പെടുത്തി അഭിമു ഖസംഭാഷണം നടത്തി ആശയം ക്രോഡീകരി ക്കുന്നതിന്.

13. സെമിനാറുകളിൽ പങ്കെടുത്ത് അഭിപ്രായങ്ങൾ സമർഥിക്കുന്നതിനും റിപ്പോർട്ടുകൾ തയാറാക്കി അവതരിപ്പിക്കുന്നതിനും.

14. ആവശ്യമായ വിവരശേഖരണം നടത്തി വിവിധ വിഷയങ്ങളുമായി ബന്ധപ്പെട്ട ഭാഷാപ്രോജക്ട് കളിൽ ഏർപ്പെടുന്നതിന്.

15. സംഭവങ്ങളെ അടിസ്ഥാനമാക്കി തത്സമ വാർത്തകൾ തയാറാക്കി അവതരിപ്പിക്കു ന്തിന്.

16. ദൃശ്യശ്രാവ്യമാധ്യമങ്ങളിലെ പരിപാടികൾ ആസ്വ ദിക്കുന്നതിനും അവയെ അടിസ്ഥാനമാക്കി കുറി പ്പുകൾ തയാറാക്കുന്നതിനും.

17. കടങ്കഥകൾ ശേഖരിച്ചും സ്വയം രൂപപ്പെടു ത്തിയും കടങ്കഥകേളികളിൽ ഏർപ്പെടുന്ന തിന്.

18. ആത്മകഥകൾ, ജീവചരിത്രങ്ങൾ, കല്പിത ആത്മകഥകൾ, ആത്മകഥാക്കുറിപ്പ് എന്നിവ വായിക്കുന്നതിനും അവ സ്വയം രൂപപ്പെടുത്തി അവതരിപ്പിക്കുന്നതിനും.

# Appendix 21

## PLANNING OF A TEACHER GIVEN IN ADHYAPAKA SAHAYI STANDARD VI (2005)

### വാർഷികാസൂത്രണം

| മാസം | യൂണിറ്റ് | പാഠ്യപദ്ധതി ഉദ്ദേശ്യങ്ങൾ | ഭാഷാവ്യവഹാര രൂപം | സമയം ക്ലാസ്മുറി ക്കകത്ത് | ക്ലാസ്മുറിക്കു പുറത്ത് |
|---|---|---|---|---|---|
| ജൂൺ-ജൂലൈ 15 | 1. കുട്ടിക്കാലം | 1, 2, 4, 5, 18 <br> 26, 29, 31, 32, 34, 35, 36 <br> 27, 37, 4 | കഥ, കവിത, യാത്രാ വിവരണം, ആത്മകഥ, ആസ്വാദനക്കുറിപ്പ്, വായനക്കുറിപ്പ്, ചർച്ച, സെമിനാർ, പ്രോജക്റ്റ് | 24 | 10 |
| ജൂലൈ 16-ആഗസ്റ്റ് | 2. പ്രകൃതി മനോഹരി..... | 1, 2, 3, 4 <br> 5, 6, 19 <br> 24, 23 <br> 21, 35, 22, 37 | വാർത്ത, കഥ, കവിത, ലേഖനം, ആത്മകഥ, നിവേദനം, അഭിമുഖം | 20 | 10 |
| സെപ്റ്റംബർ-ഒക്ടോബർ 15 | 3. എന്റെ നാട്, എന്റെ ഭാഷ | 1, 2, 3, 4 <br> 5, 6, 7, 17 <br> 34, 32, 33, 36, 35 | കഥ, കവിത, നാടൻ പാട്ട്, ലേഖനം, അഭിമുഖം, പഴഞ്ചൊല്ല്, കടങ്കഥ, ആസ്വാദന ക്കുറിപ്പ്, സംവാദം, പ്രോജക്റ്റ്, നിഘണ്ടു | 24 | 10 |
| ഒക്ടോബർ 16 - നവംബർ | 4. വെളിച്ചം പകർന്നവർ | 18, 22, 21 <br> 6, 7, 2 <br> 21, 28 <br> 35, 36 <br> 30, 20 | കവിത, കത്ത്, നിവേദനം, പ്രസംഗം, ജീവചരിത്രം | 24 | 15 |
| ഡിസംബർ-ജനുവരി 15 | 5. കലയുടെ ലോകം | 4, 8, 9, 11, 16, 12, 13 <br> 20, 22, 24, 25 <br> 35, 14 | ലേഖനം, നാടകം, വാർത്ത, പോസ്റ്റർ, നോട്ടീസ്, കുറിപ്പുകൾ, അഭിമുഖം, കത്ത്, സംവാദം, പ്രോജക്റ്റ് | 20 | 10 |
| ജനുവരി 16-ഫെബ്രുവരി | 6. പുതിയ പുലരികൾ | 1, 2, 3 <br> 4, 5, 6 <br> 7, 10, 15 <br> 18, 19 <br> 20, 22, 30 <br> 33, 35 | കഥ, കവിത, ലേഖനം, ആസ്വാദനക്കുറിപ്പ്, വാർത്ത, അടിക്കുറിപ്പ്, റിപ്പോർട്ട്, ചർച്ച, സംവാദം, സെമിനാർ, പ്രോജക്റ്റ് | 24 | 15 |

# Appendix 22

## DRAMATISATION OF A LESSON BY RPS IN SRG TRAINING (TEACHER EMPOWERMENT PROGRAMME, SRG, 2017-18)
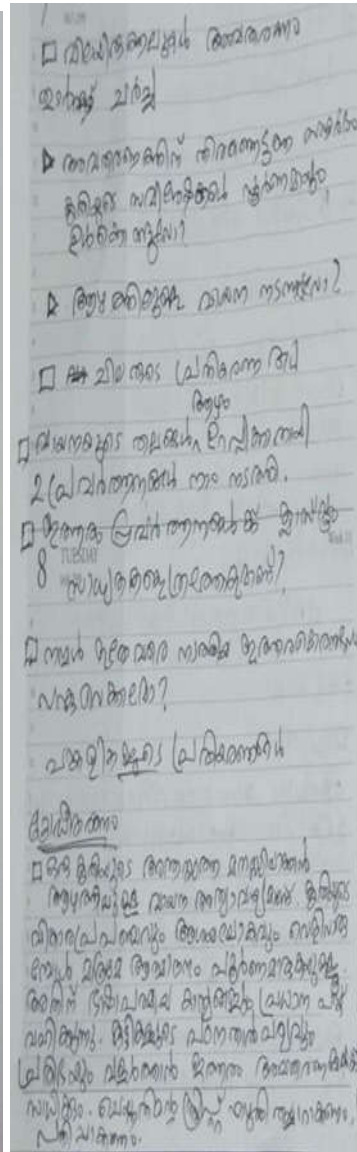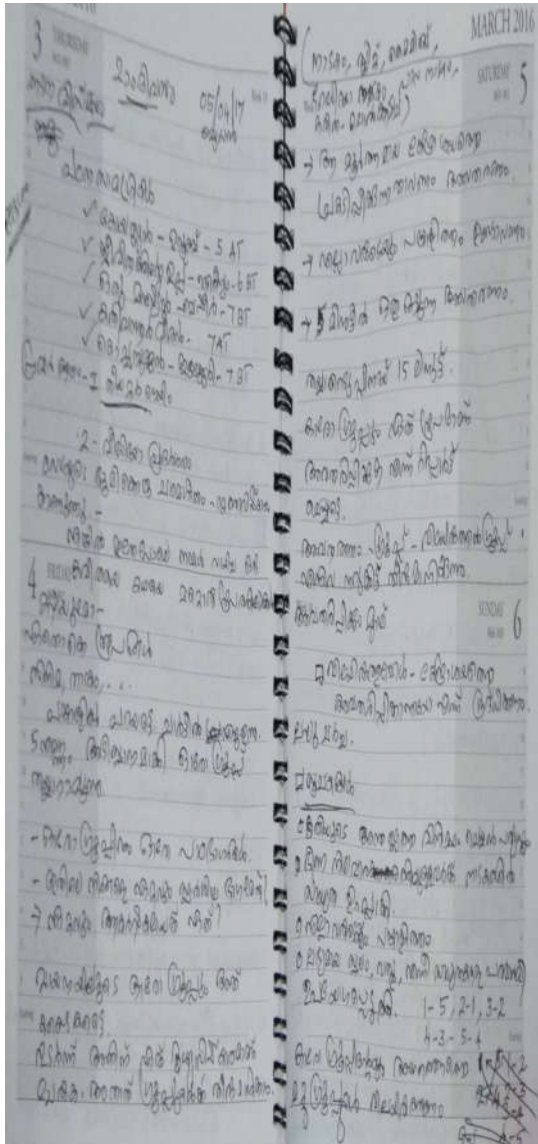
# Appendix 23

## CREATIVITY FOSTERING ACTIVITIES IN AMMA ARIYAN- 3 (2001)
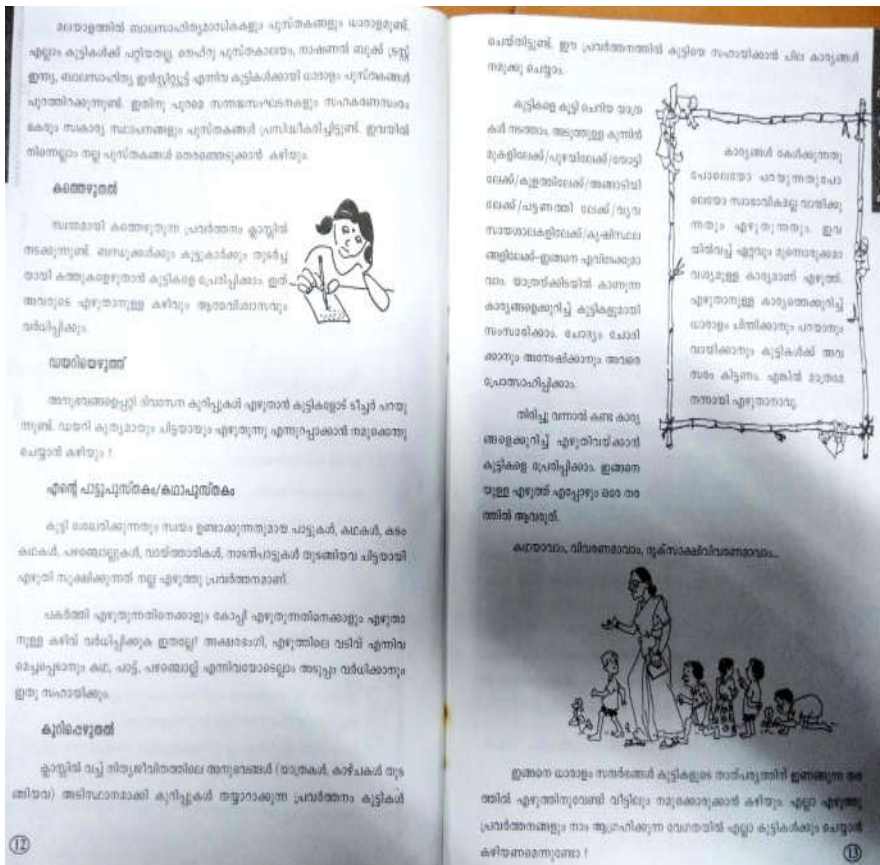
# Appendix 24

# SUGGESTIONS FOR CONDUCTING VIDYARANGAM KALASAHITYA SILPASALA AT SCHOOL LEVEL AND SUB-DISTRICT LEVELS

## പൊതുനിർദ്ദേശങ്ങൾ

➤ എല്ലാ ക്ലാസ് മുറികളിലും ശില്പശാല നടക്കുന്നുവെന്ന് പ്രഥമാധ്യാപകൻ ഉറപ്പുവരുത്തേണ്ടതാണ്.

➤ വിദ്യാരംഗം കോർഡിനേറ്ററുടെ നേതൃത്വത്തിൽ എസ്.ആർ.ജി/സബ്ജക്ട് കൗൺസിൽ യോഗം ചേർന്ന് സ്കൂൾ പ്രവർത്തനങ്ങളുടെ സംഘാടനം

➤ പ്രസ്തുത യോഗത്തിൽ മൊഡ്യൂൾ പരിചയപ്പെടുത്തണം. സ്കൂൾ തലം നടത്തുന്നതിനുള്ള ചുമതല 2/3 പേർക്ക് നൽകുകയും വേണം.

➤ സാമൂഹ്യപങ്കാളിത്തം ഉറപ്പുവരുത്തി സ്കൂൾതല ശില്പശാല സംഘടിപ്പിക്കണം. SSG/PTA/SMC യോഗം ചേരണം.

➤ ക്ലാസ്തല ശില്പശാല സംബന്ധിച്ച് CPTA യോഗത്തിൽ അറിയിപ്പ് നൽകണം.

➤ സ്കൂൾതല ശില്പശാലയുടെ ഉദ്ഘാടനം 1020 മിനിട്ട് നൈർഘ്യമുള്ള പടങ്ങളായി സംഘടിപ്പിക്കണം. തദ്ദേശ സ്വയംഭരണ സ്ഥാപനപ്രതിനിധികൾ/മറ്റ് ജനപ്രതിനിധി പങ്കാളിത്തമുണ്ടാവണം.

➤ സ്കൂൾതല ശില്പശാലയിൽ പ്രാദേശികമായി ലഭ്യമാവുന്ന സാഹിത്യകാരന്മാരുടെ പങ്കാളിത്തം ഉറപ്പുവരുത്തണം. (സംസാരിക്കേണ്ട വിഷയം, എടുക്കേണ്ട സമയം എന്നിവ സംബന്ധിച്ച് SRG/ Subject കൗൺസിൽ യോഗം ചർച്ച ചെയ്ത് അതിഥിയെ മുൻകൂട്ടി അറിയിക്കണം.

## 3. ഉപജില്ലാ സാഹിത്യശില്പശാല (സാഹിത്യോത്സവം) UP

### നിർദ്ദേശങ്ങൾ

● ഉപജില്ലാ സാഹിത്യോത്സവം രണ്ടുദിവസത്തെ സാഹിത്യശില്പശാലയായിട്ടാണ് നടത്തേണ്ടത്.

● യു.പി.വിഭാഗത്തിൽ കഥ, കവിത, ചിത്രം, കാവ്യാലാപനം, നാടൻപാട്ട്, അഭിനയം എന്നീ ആറു മേഖലകളിലാണ് ശില്പശാലാപ്രവർത്തനങ്ങൾ നടക്കുന്നത്.

● ശില്പശാലയ്ക്കായി തെരഞ്ഞെടുക്കുന്ന സ്കൂളിൽ മുൻകൂട്ടി സ്വാഗതസംഘം രൂപീകരിച്ച് ആവശ്യമായ തയ്യാറെടുപ്പുകൾ നടത്തണം. ആവശ്യമായ സ്റ്റേഷനറി സാമഗ്രികൾ, ഭക്ഷണം, ശബ്ദദൃശ്യ വെളിച്ചവും, സ്റ്റേജും രചനകൾക്കുള്ള മുറികളും ഇവയെല്ലാം ഉറപ്പുവരുത്തണം. വിദ്യാഭ്യാസ ഓഫീസർമാർ, എസ്.എസ്.എ.അധികൃതർ, പഞ്ചായത്ത് / മുനിസിപ്പൽ ഭരണസമിതി എന്നിവരുടെയെല്ലാം സഹകരണം ഇതിനാവശ്യമാണ്.

● ശില്പശാലയിൽ എല്ലാ കുട്ടിക്കളും രണ്ടുദിവസവും പങ്കെടുക്കുന്ന രീതിയിലാണ് പ്രവർത്തനങ്ങൾ ഒരുക്കേണ്ടത്. ആദ്യദിവസം രചനകളുടെയും ആവിഷ്കാരങ്ങളുടെയും ലോകത്തേയ്ക്ക് കുട്ടികൾക്ക് പ്രവേശിക്കാനും, അന്നത്തെ അനുഭവങ്ങളുടെ പശ്ചാത്തലത്തിൽ പിറ്റേന്ന് പെന്നുകളും അവതരണങ്ങളും നടത്താനും അവസരമുണ്ടാകണം.

● ആറു വിഭാഗങ്ങളിലെ കുട്ടികളും ഒത്തുചേരുന്ന ഒരു സമാപനസെഷൻ ഉണ്ടാവണം. ഓരോ ഗ്രൂപ്പിലെയും പ്രവർത്തനങ്ങളുടെ ക്രോഡീകരണം കുട്ടികൾ സമാപനസെഷനിൽ അവതരിപ്പിക്കണം. ജില്ലാതലത്തിൽ പങ്കെടുക്കേണ്ട കുട്ടികളുടെ വിവരങ്ങൾ സമാപനസമ്മേളനത്തിൽ പ്രഖ്യാപിക്കണം.

● ഓരോ വിഭാഗത്തിലും മികച്ച കുട്ടികളെ / ഗ്രൂപ്പിനെ കണ്ടെത്തുന്നത് അവരവരുടെ കുട്ടികളുടെ അഭിപ്രായങ്ങൾക്കൂടി പരിഗണിച്ചുകൊണ്ടാവണം. ഉപജില്ലാ സാഹിത്യവേദി ഭാരവാഹികളും ശില്പശാല റിസോഴ്സ് ഗ്രൂപ്പും ചേർന്ന് ഇതിനാവശ്യമായ മുന്നൊരുക്കങ്ങൾ നടത്തണം.

● ഉപജില്ലയിലെ പങ്കാളികളുടെ എണ്ണം നിയന്ത്രിക്കണം. കഥ, കവിത, ചിത്രം, കാവ്യാലാപനം, നാടൻപാട്ട് എന്നീ അഞ്ചിനങ്ങളിൽ ചുരുങ്ങിയത് 2 കുട്ടികൾ വീതവും അഭിനയത്തിന് 5 പേരടങ്ങുന്ന ഒരു ഗ്രൂപ്പും ആകാം.

● ശില്പശാലയിൽ ഓരോ വിഭാഗത്തിനും പ്രവർത്തനങ്ങൾ നയിക്കാൻ കഴിവുള്ള അധ്യാപകർ / റിസോഴ്സ് പേഴ്സൺ ഉണ്ടായിരിക്കണം. ഇവരെ നേരത്തെ കണ്ടെത്തി ചുമതലപ്പെടുത്തുകയും മൊഡ്യൂൾ പരിചയിക്കുന്നതിന് അവസരം നൽകുകയും വേണം.

● ഉദ്ഘാടന സമ്മേളനം വളരെ നീണ്ടുപോകാതെ, സാഹിത്യത്തിന്റെയും കലകളുടെയും ലോകത്തേയ്ക്ക് കുട്ടികളെ നയിക്കാൻ പ്രാപ്തമായ വേദിയായി മാറ്റണം.

● ജില്ലയിലെ എഴുത്തുകാർ, ജനപ്രതിനിധികൾ, പ്രഗത്ഭരായ അധ്യാപകർ, എഴുത്തിലും വായന യിലും പ്രതിഭ തെളിയിച്ച കുട്ടികൾ, കലാകാരന്മാർ – ഇവരിലാരെയെങ്കിലും അതിഥിയായി പങ്കെടുപ്പിക്കണം.

● പങ്കെടുത്ത എല്ലാ കുട്ടികൾക്കും സർട്ടിഫിക്കറ്റും സമ്മാനമായി പുസ്തകങ്ങളും നൽകാൻ ശ്രമി ക്കണം. പ്രശസ്തനായ ഒരെഴുത്തുകാരന്റെ സ്റ്റോറ്റുകൂടി സർട്ടിഫിക്കറ്റ് തയ്യാറാക്കാൻ കഴിയു മെങ്കിൽ നന്ന്.

● രജിസ്ട്രേഷൻ വീട്ടുകൾ, മുല്യനിർദ്ദേശയവീട്ടുകൾ, ശില്പശാലാംഗങ്ങളുടെ പ്രതികരണം ശേഖ രിപ്പാനാവുള്ള ഫോമാറ്റ് ഇവ മുൻകൂട്ടി തയ്യാറാക്കണംപങ്കെടുക്കുന്ന എല്ലാ കുട്ടി കളിൽനിന്നും പ്രതികരണങ്ങൾ എഴുതി വാങ്ങണം.

## Appendix 25

## INSTRUCTION FOR READING MATERIAL PREPARATION GIVEN IN VAYANAYUDE LOKATHEK SNEHAPOORVAM.

**അ** ൾ, മാസികകൾ തുടങ്ങിയവയിൽ വരുന്ന കുറിപ്പുകൾ, ലേഖനങ്ങൾ, കൗതുകവാർത്തകൾ, ചിത്രങ്ങൾ എന്നിവ ശേഖരിച്ച്, തരംതിരിച്ച് കടലാസിൽ ഒട്ടിക്കുക, പുസ്തകമാക്കി മാറ്റുക.

ആവശ്യമുള്ള പത്രകട്ടിംഗുകൾ (കുട്ടികൾ അറിഞ്ഞിരിക്കേണ്ട കാര്യങ്ങൾ) ശേഖരിച്ച് വാർത്താ പത്രികയാക്കി പ്രസിദ്ധീകരിക്കുക. വാർത്താ പത്രികകൾ വർഷാവസാനത്തിൽ ക്രോഡീകരിച്ചാൽ ഇയർ ബുക്കായി.

പഴയ പാഠപുസ്തകങ്ങളിലെ രചനകൾ (കഥ, കവിത, നാടകം, ലേഖനം) ശേഖരിച്ച് പുതിയ പുസ്തകങ്ങൾ നിർമ്മിക്കാം.

കുട്ടികൾക്കായി ഇറക്കുന്ന ഡൈജസ്റ്റ് പോലുള്ള പ്രസിദ്ധീകരണങ്ങളുടെ പരമാവധി കോപ്പികൾ സംഘടിപ്പിച്ച് വിഷയാടിസ്ഥാനത്തിൽ തരംതിരിച്ച് ബൈന്റ് ചെയ്യുക.

അധ്യാപകർ തയ്യാറാക്കിയ ക്ലാസ്സ് റൂം പാഠപ്രവർത്തനങ്ങൾ ക്രോഡീകരിച്ചും പുസ്തകമാക്കാം.

**ബ** ാലമാസികകളിൽ വരുന്ന പൊട്ടുകൾ ശേഖരിച്ച് ആൽബമാക്കിയാൽ ഒരു നല്ല പുസ്തകമായി.

മൂല്യനിർണ്ണയ സാമഗ്രികൾ LSS, USS, വിജ്ഞാനോത്സവം മൂല്യ നിർണ്ണയ സാമഗ്രികൾ എന്നിവ ക്രോഡീകരിച്ച് പുസ്തകമാക്കാം.

പാഠപ്രവർത്തനത്തിന്റെ ഭാഗമായി രൂപപ്പെടുന്ന കുട്ടികളുടെ രചന കൾ ചേർത്ത് കുട്ടികളുടെ മാഗസിൻ രൂപീകരിക്കാം.

ചിത്ര കാർഡുകൾ ചേർത്ത് കഥാ ആൽബം തയ്യാറാക്കാം.

അസൈൻമെന്റ്, പ്രൊജക്ട്, സെമിനാർ തുടങ്ങിയവയുടെ റിപ്പോർട്ടുകൾ ചേർത്ത് പുസ്തകമാക്കാം.

**ക** ുട്ടികളുടെ മികച്ച രചനകൾ ബാലപ്രസിദ്ധീകരണങ്ങൾക്ക് അയച്ച് കൊടുക്കുകയും പ്രസിദ്ധീകരിച്ച രചനകൾ, സ്കൂളിനെ സംബന്ധിച്ചുള്ള പത്രവാർത്തകൾ, തുടങ്ങിയവ ശേഖ രിച്ച് ബൈന്റ് ചെയ്ത് പുസ്തകമാക്കുകയും ചെയ്യുക. ഇത് സ്കൂളി നെക്കുറിച്ച് മറ്റുള്ളവർക്കു മനസ്സിലാക്കാൻ സഹായിക്കുന്ന ഡോക്യുമെന്റേഷൻ കൂടിയായിരിക്കും.

**ബ** ുള്ളറ്റിൻ ബോർഡിലേക്കായി തയ്യാറാക്കുന്ന കുറിപ്പുകൾ (ദിനാചരണം, സ്മരണ, ശാസ്ത്രകൗതുകം, പുസ്തക പരിചയം...) ശേഖരിച്ച് പുസ്തകമാക്കാം. കുട്ടികളുടെ വായനക്കായി അധ്യാപ കർ തയ്യാറാക്കുന്ന ലേഖനങ്ങൾ, കുറിപ്പുകൾ, എന്നിവ ക്രോഡീകരിക്കുക. പുസ്തകമാക്കുക. (കുട്ടി കൾക്കായി സ്വതന്ത്രരചനകൾ നടത്തുകയും ചെയ്യാമല്ലോ)

കുട്ടികളുടെ / അധ്യാപകരുടെ രചനാശില്പശാലകൾ സംഘടിപ്പിച്ചും പുസ്തകങ്ങൾ തയ്യാറാക്കാം.

പുസ്തകങ്ങൾ കെട്ടിലും മട്ടിലും ആകർഷകമാക്കാൻ ശ്രദ്ധിക്കണം. കമ്പ്യൂട്ടർ സൗകര്യമുള്ള വിദ്യാലയങ്ങ ളിൽ രചനകൾ ടൈപ്പ് ചെയ്യുകയും ആവശ്യമായ ചിത്രങ്ങൾ, ഫോട്ടോകൾ എന്നിവ ചേർത്ത് പേജ് മനോഹരമാക്കുകയും ചെയ്യാം.

പ്രവൃത്തിപരിചയ വിദ്യാഭ്യാസത്തിന്റെ ഭാഗമായി ബുക്ക് ബൈന്റിംഗ് കുട്ടികളെ പഠിപ്പിക്കേണ്ടതാ ണ്. രചനകൾ ശേഖരിക്കാനും തരംതിരിക്കാനും ആവ ശ്യമായ നിർദ്ദേശങ്ങൾ നൽകിക്കഴിഞ്ഞാൽ ബൈന്റ് ചെയ്യുന്ന പ്രവർത്തനങ്ങൾ കുട്ടികൾ ചെയ്തുകൊ ള്ളും.

## Appendix 26

## RECOMMENDATIONS TO INCLUDE PARENTS IN CLASSROOM LEARNING

# Appendix 27

# RECOMMENDATION FOR AYALKOOTTA LIBRARY

## ...യർക്കൂട്ട ലൈബ്രറി

## THE IDEA OF A HOME LIBRARY

### ഗൃഹലൈബ്രറി

പൊതു വായനശാലകളിലെ പങ്കാളിത്തം കുറഞ്ഞു വ...
ന്നുണ്ടെങ്കിലും കേരളത്തിൽ ഗൃഹലൈബ്രറി സംസ്കാര...
രൂപപ്പെട്ടു കഴിഞ്ഞിരിക്കുന്നു. പലരും റഫറൻസ്...
വേണ്ടിയും കുട്ടികളുടെ വിദ്യാഭ്യാസാവശ്യങ്ങൾക്കു...
ണ്ടിയും സ്വന്തമായ ഗ്രന്ഥശേഖരം സംരക്ഷിക്കുന്നുണ...
പ്പോൾ. എഴുപതുകളിൽ സമ്പന്നരുടെ വീടിന് ഒരലങ്കാര...
യിരുന്ന ഗ്രന്ഥശേഖരം ഇന്ന് മലയാളിയുടെ ദൈന...
ദിനജീവിതത്തിന്റെ ഭാഗമായിത്തീർന്നിരിക്കുന്നു.

ഗൃഹലൈബ്രറി സംസ്കാരം വളർത്തുന്നതോടൊപ്...
അതിനെപഠനപ്രക്രിയയിൽ സജീവമാക്കുക എന്നത...
അധ്യാപികയുടെ ചുമതലയായി മാറുകയാണ്. കാരണ...
അറിവിന്റെ കൈമാറ്റം എന്ന മഹത്തായ സംസ്കാരം കു...
കളിൽ വളർത്തിക്കൊണ്ടുവരുവാൻ ഗൃഹലൈബ്രറിയു...
വിനിമയം ഏറെ സഹായിക്കും.

ഗൃഹലൈബ്രറി സംബന്ധിച്ച ഗുരു നിത്യചൈതന്യ യത...
യുടെ കാഴ്ചപ്പാട് (പേജ്:85) നമ്മുടെ വീടിന് എത്രമാത്രം
അനുയോജ്യമാണ്.

## Appendix 29

## SHARING OF SCHOOL MAGAZINE PREPARATION

- സ്വന്തമായി രചനകൾ തയ്യാറാക്കുക
- അനുയോജ്യമായ രചനാഭാഗങ്ങൾ കണ്ടെത്തി സമാഹരിക്കുക



സംഭവങ്ങൾ സംക്ഷിപ്തമായി അവതരിപ്പിക്കുക.

ചിത്രങ്ങളും ഫോട്ടോകളും തയ്യാറാക്കുക.

രചനകൾ എഡിറ്റ് ചെയ്യുക.

ലേ-ഔട്ട് ചെയ്യുക.

പ്രൂഫ് വായിച്ച് തിരുത്തുക.

പ്രകാശനച്ചടങ്ങ് സംഘടിപ്പിക്കുക.

അഭിപ്രായങ്ങൾ സമാഹരിച്ച് കൂടുതൽ മെച്ചപ്പെടുത്തുക.

**Appendix 30**

**READING CARDS PREPARED BY SCERT IN ASSOCIATION WITH SSA FOR PRIMARY SCHOOL CHILDREN**

## Appendix 31

## READING HABIT FORMATION

- Classification of books with the help of SSG
- Preparation of catalogue
- Formation of reading groups
- Competition for preparing reading notes
- Conduct processions proclaiming the importance of reading
- Conducts quiz based on reading books and newspapers
- Conducts book exhibition
- Gives practice in preparing notices, letters, and posters
- Develop newspapers
- Formation of dictionary by compiling words in the textbook
- Collection and presentation of poems and stories
- Preparation of hand written magazines and wall magazines
- Other publications
- Familiarisation of pamphlets
- Collection and formation of riddles
- Visit libraries and make it part of school
- Conduct community living camps
- Travelling handwritten magazines
- Conduct poem and story competitions and workshops by VKSV
- Reading note preparation competitions for parents
- Display of famous lines in literary books, quotations etc. on notice board
- Conduct programmes on the birth and death anniversary of writers
- Reading week celebration from June 19 to 26

# Appendix 32

## PAATAMUDRAKAL: PRADHANADHYAPAKA MONITORING SAHAYI  (2010-11)

**Appendix 33**

**OBJECTIVES OF *KAIREGHA***
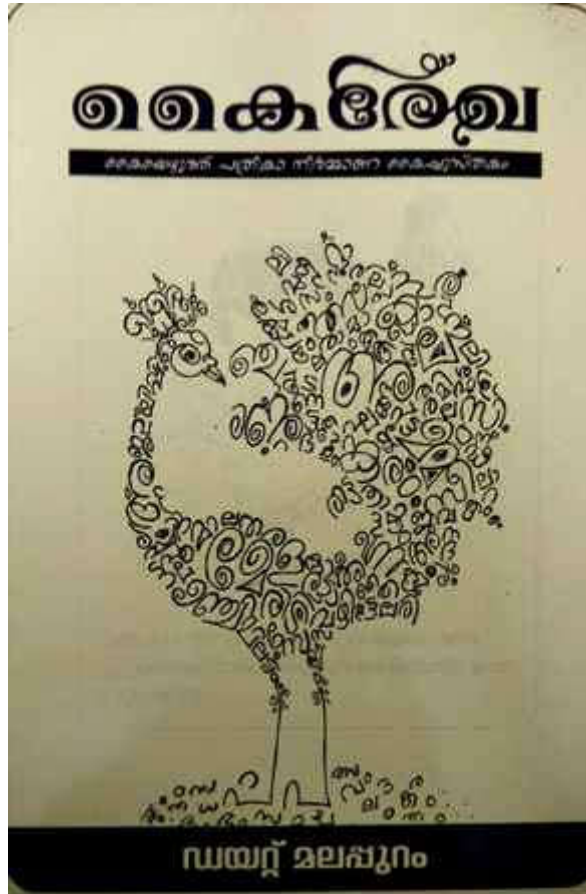
## ഉദ്ദേശ്യലക്ഷ്യങ്ങൾ

- കുട്ടികളുടെ സർഗ്ഗാത്മക പ്രവർത്തനങ്ങൾ മെച്ചപ്പെടുത്തുന്നതിന്.
- കുട്ടികളുടെ സർഗ്ഗാത്മക പ്രവർത്തനങ്ങൾ മെച്ചപ്പെടുത്തുന്നതിന്. അനുഭവങ്ങളും യോജിച്ച അനുഭവങ്ങളും
- സർഗ്ഗാത്മക രചനകൾക്ക് കൂടുതൽ അവസരങ്ങളും യോജിച്ച അനുഭവ സൃഷ്ടിക്കുന്നതിന്.
- കുട്ടികളുടെ രചനകളെ ഗൗരവത്തോടെ പരിഗണിക്കുന്നതിനുള്ള അവസര ങ്ങൾ ഉണ്ടാക്കുന്നതിന്
- മികച്ച രചനകൾ സമാഹരിച്ച് വിവിധ രൂപങ്ങളിൽ പ്രസിദ്ധീകരിക്കുവാനുള്ള പ്രായോഗികജ്ഞാനം ആർജിക്കുന്നതിന്.
- വായന കൂടുതൽ രസകരവും അർത്ഥപൂർണ്ണവുമായ അനുഭവമാക്കുന്നതിന്.
- രചനകൾ പരസ്പരം പങ്കുവെക്കാനും മെച്ചപ്പെടുത്താനും അവസരമൊരുക്കു ന്നതിന്.
- ക്ലാസ് റൂം പഠനം കൂടുതൽ സർഗ്ഗാത്മകമാക്കുവാൻ സഹായിക്കുന്നതിന്.
- ചിന്താനുഭവവും ഇന്ദ്രിയാനുഭവവും സങ്കീയമായ ഭാഷയിൽ ആവിഷ്കരിക്കു ന്നതിനുള്ള വിവിധ രീതികൾ പരിചയപ്പെടുത്തുന്നതിന്.
- രചനകൾക്കനുസരിച്ച് ഭാവനാപൂർണ്ണമായ രീതിയിൽ ചിത്രീകരണം നടത്തുന്നതിന്.
- വിഷയാനുസൃതമായ പത്രിക രൂപകൽപന ചെയ്യാനും പേജ് സംവിധാനം ചെ യ്യാനുമുള്ള രീതികൾ മനസ്സിലാക്കുന്നതിന്.
- കൂടുതൽ ഭംഗിയും ഒതുക്കവുമുള്ള കൈയക്ഷരമുള്ളവരെ കണ്ടെത്തുവാനും പ്രോത്സാഹിപ്പിക്കുവാനും.
- ഓണപ്പതിപ്പ്, പുതുവത്സരപ്പതിപ്പ്, ശിശുദിനപ്പതിപ്പ് തുടങ്ങി വിശേഷാവസരങ്ങ ളിൽ പ്രത്യേകപതിപ്പുകൾ ഇറക്കുവാനും സൂക്ഷിച്ചുവെക്കുവാനും.
- നമ്മുടെ പഴയകാല ജീവിതരീതികൾ, ഭാഷ, വേഷം, ആചാരങ്ങൾ, സാംസ്കാരം എന്നിവയെപ്പറ്റി പഠിക്കുവാനും അറിഞ്ഞ കാര്യങ്ങൾ ഭാവിതലമുറക്കായി രേഖപ്പെടുത്തിവെക്കുവാനും.
- വായനാനുഭവം സമ്പുഷ്ടമാക്കുവാൻ ലോകസാഹിത്യത്തിലെയും ഭാരതീയ സാഹിത്യത്തിലെയും മലയാള സാഹിത്യത്തിലെയും ക്ലാസിക് കൃതികൾ പരി ചയപ്പെടുത്തുവാനും കലാസാഹിത്യരംഗത്ത് നടക്കുന്ന മാറ്റങ്ങളും വിശേഷങ്ങളും അറിയുവാനും, സ്കൂൾ ലൈബ്രറികൾ കൂടുതൽ കാര്യക്ഷമമാക്കുവാനും.
- സ്കൂൾ കാമ്പസുകളിൽ നിന്ന് പുതിയ കലാസാഹിത്യ പ്രതിഭകളെ കണ്ടെ ത്തുന്നതിനും പ്രോത്സാഹിപ്പിക്കുന്നതിന്.
- ഒരേ സമയം വിദ്യാർത്ഥികളിലെ എഴുത്തുകാരെയും, പത്രാധിപരെയും, കൈത്തൊഴിൽ വിദഗ്ധരെയും കണ്ടെത്തി പ്രോത്സാഹിപ്പിക്കുന്നതിന്.

എ.കെ.ടീച്ചേഴ്സ് ഡയറി മലയാളം

# Appendix 34

## RECOMMENDATION FOR DEVELOPING READING CORNER AND ACTIVITIES

വായനാമൂലയിൽ എന്തെല്ലാം?

- ബാലമാസികകൾ.

- കുട്ടികൾതന്നെ തയ്യാറാക്കുന്ന ചുമർപത്രങ്ങൾ

- ദിനപത്രങ്ങൾ

- പതിപ്പുകൾ, കൈയെഴുത്തുമാസികകൾ.

- പാട്ട്/കഥാ പുസ്തകങ്ങൾ

- നിരീക്ഷണക്കുറിപ്പുകൾ

- ബാലസാഹിത്യ ഗ്രന്ഥങ്ങൾ

- നോട്ടീസുകൾ

- കത്തുകൾ

വായനാ മൂലയിലെ പ്രവർത്തനങ്ങൾ:

- ഇഷ്ടപ്പെട്ട ബാലസാഹിത്യകൃതികൾ യഥേഷ്ടം എടുക്കുവാനും വായിക്കുവാനും അവസരം നൽകൽ.

- പാഠഭാഗവുമായി ബന്ധപ്പെട്ട പുസ്തകം ഗ്രൂപ്പിൽ വായിച്ച് പൂർത്തിയാക്കൽ.

- പാട്ടുപുസ്തകത്തിലേക്കും കഥാപുസ്തകത്തിലേക്കും ഇഷ്ടപ്പെട്ട പാട്ടുകളും കഥകളും ശേഖരിക്കൽ.

- മൂല്യനിർണ്ണയപ്രവർത്തനങ്ങൾക്ക് ബാലസാഹിത്യ കൃതികളിലെ വസ്തുതകൾ പ്രയോജനപ്പെടുത്തൽ.

- ആസ്വാദനക്കുറിപ്പുകൾ തയ്യാറാക്കുന്നതിനും സഹപാഠികളുമായി പങ്കു വെക്കുന്നതിനും.

- വിവിധ സാഹിത്യ മാതൃകകൾ, ശൈലികൾ എന്നിവ പരിചയപ്പെടുത്തുന്നതിന്.

- അധ്യാപകൻ മുൻകൂട്ടി നൽകുന്ന ചോദ്യങ്ങൾക്ക് ഉത്തരം ശേഖരപ്പെടുത്തൽ.

- പ്രോജക്ട് പ്രശ്നങ്ങൾക്ക് പരിഹാരം കാണുന്നതിന് വിവരശേഖരണം നടത്തുന്നതിന്.

സാഹിത്യകാരന്മാരെ പരിചയപ്പെടുന്നതിന്.

സമാന കവിതകൾ ശേഖരിക്കുന്നതിന്.

# Appendix 35

## ACTIVITIES OF THE CAMP ORGANIZED BY
## *VIDYARANGAM KALA SAHITHYA VEDI (2011-2012)*

# ഒത്തൊരുമയുടെ ദിനങ്ങൾ

വിദ്യാരംഗ കലാസാഹിത്യവേദിയും സർവ്വ ശിക്ഷ അഭിയാനും സംയുക്തമായി 2012-13 അധ്യയന വർഷത്തിൽ സംഘടിപ്പിച്ച സർഗവേദി സ്‌കൂൾ, പഞ്ചായത്ത്, ബ്ലോക്ക്, ജില്ലാതലത്തിൽ സമഗ്രതയോടെ ഫല പ്രദമാക്കാൻ കഴിഞ്ഞുവെന്നതിൽ ചാരിതാർത്ഥ്യമുണ്ട്. നവംബർ മാസം ഒന്നാം തീയതി കേരളപ്പിറവി ദിനത്തിൽ സ്‌കൂൾതലത്തിൽ സർഗവേദി സംഘടിപ്പിക്കുന്നതിനായി സബ്‌ജില്ലയിലെ വിദ്യാരംഗം കൺവീനർമാർക്കായി ഏകദിന ശില്പശാല സംഘടിപ്പിക്കുകയും മൊഡ്യൂൾ വിശദീകരിക്കുകയും ചെയ്‌തു.

സ്‌കൂളുകളിൽ നിന്നും തെരഞ്ഞെടുക്കപ്പെട്ട വിദ്യാർത്ഥികൾക്കായി പഞ്ചായത്തലത്തിൽ ദ്വിദിന സർഗ്ഗവേദി ക്യാമ്പ് സംഘടിപ്പിക്കുകയുണ്ടായി. കവിത, കഥ, നാടകം എന്നീ വ്യവഹാര രൂപങ്ങളുടെ സവിശേഷതകൾ മനസ്സിലാക്കി സർഗാത്മക തലത്തിലേക്ക് രചനയും അവതരണവും നടത്തുവാൻ കുട്ടികൾക്കായി. സാഹിത്യകാരന്മാരുടെ സാന്നിധ്യവും ക്ലാസ്സുകളും കുട്ടികൾക്ക് ഉണർവ്വേകി.

ജില്ലയിലെ മുഴുവൻ ബി.ആർ.സി.കൾക്കും കീഴിൽ തെരഞ്ഞെടുക്കപ്പെട്ട വിദ്യാർത്ഥികൾക്കായി സഹവാസ ക്യാമ്പുകൾ സംഘടിപ്പിക്കുകയുണ്ടായി. കഥ, കവിത, നാടകം എന്നീ മേഖലകളിൽ പ്രശസ്‌തരായവർ നേതൃത്വം നൽകിയ പഠനാനുഭവങ്ങൾ പുതുബാല്യങ്ങൾക്ക് നല്ലൊരവസരം തന്നെയാണ് സമ്മാനിച്ചത്.

ജില്ലാതല സർഗവേദി ക്യാമ്പിനായി തെരഞ്ഞെടുത്തത് ചന്ദ്രക്കുന്ന് - ചാലിയാർ ഡോക്യുമെന്ററി വ്യവും ചരിത്രപ്രധാനമായ ബന്ധവിക്കുന്നുമടങ്ങുന്ന പ്രകൃതി രമണീയമായ സ്ഥലമാണ്. ഫെബ്രുവരി മാസം 24, 25, 26 ഞായർ, തിങ്കൾ, ചൊവ്വ ദിവസങ്ങളിലായി നടന്ന ത്രിദിന റസിഡൻഷ്യൽ ക്യാമ്പിന്റെ സംഘാടനം നിലമ്പൂർ ബി.ആർ.സിക്കും വിദ്യാരംഗം കലാസാഹിത്യ വേദിക്കും അഭിമാനമായി മാറി. ക്യാമ്പിന് മുന്നോടിയായി കൃത്യമായ പദ്ധതിയോടെ മൊഡ്യൂൾ പ്രവർത്തനങ്ങളുടെയും യാത്രയുടെയും ഭക്ഷണക്രമീകരണ

ത്തിന്റെയും സമയബന്ധിത ചാർട്ടുകൾ തയ്യാറാക്കുകയുണ്ടായി. ക്യാമ്പ് സ്ഥലം അലങ്കരിക്കുകയും നിലമ്പൂരിനെ അറിയാനായി ചിത്രപ്രദർശനം സംഘടിപ്പിക്കുകയും മലയാള സാഹിത്യശാഖയെ പ്രബലപ്പെടുത്തിയ സാഹിത്യകാരന്മാരുടെ ചിത്രപ്രദർശനം എന്നിവ ക്യാമ്പ് പരിസരത്ത് സംഘടിപ്പിക്കുകയും ചെയ്‌തു.

**ഒന്നാം ദിവസം :**

പ്രബുദ്ധ സദസ്സും സംസ്‌ക്കാരിക നായകന്മാരും സാഹിത്യകാരന്മാരുമടങ്ങിയ ഉദ്‌ഘാടന സെഷൻ കൃത്യം 10 മണിക്ക് നടന്നു. ഈശ്വരപ്രാർത്ഥനയ്ക്ക് ശേഷം നിലമ്പൂർ ബി.പി.ഒ. ശ്രീ. സി. അഷ്‌റഫ് സ്വാഗതം പറഞ്ഞു. ഔപചാരികമായ ഉദ്‌ഘാടനം നഗ രസഭാ ചെയർമാനും തിരക്കഥാകൃത്തുമായ ശ്രീ. ആര്യാടൻ ഷൗക്കത്ത് നിർവ്വഹിച്ചു. എസ്.എസ്.എ. ജില്ലാ പ്രോഗ്രാം ഓഫീസർ ശ്രീ. മുജീബ് റഹ്‌മാൻ മുഖ്യ സന്ദേശം നൽകി. തുടർന്ന് ആശംസകളും നന്ദിയുമടങ്ങിയ സെഷൻ 11 മണിക്ക് അവസാനിപ്പിച്ചു. ചായയ്ക്ക് ശേഷം ക്യാമ്പ് അംഗങ്ങളുമായി സർഗ്ഗ യാത്ര ആരംഭിച്ചു. ചരിത്ര പ്രാധാന്യമുള്ള കനോലി പ്ലോട്ടിലേക്ക് തൂക്കുപാലത്തിലൂടെയുള്ള യാത്ര ക്യാമ്പംഗങ്ങളെ എത്രമാത്രം സന്തോഷിപ്പിച്ചുവെന്നോ.! തുടർന്ന് പരിചയപ്പെടലും മഞ്ഞുരുക്കലും കളികളുമായി രണ്ടുമണിക്കൂർ. എല്ലാവരും കൂട്ടുകാരായി മാറി. പാഴ്‌വസ്തുവായി പ്രകൃതിയിൽ ഒന്നുമില്ലെന്ന തിരിച്ചറിവും പാട്ടുമായി വീണ്ടും ക്യാമ്പിലേക്ക്. ഉച്ച ക്ഷണത്തിനുശേഷം 'കാവ്യമഴ' സെഷൻ ആരംഭിച്ചു. കവിയും പ്രശസ്‌ത ഗാനരചയിതാവുമായ ശ്രീ. രമേശ് കാവിലാണ് ക്ലാസ്സിന് നേതൃത്വമേകിയത്. കാവ്യമഴ തോർന്നപ്പോൾ ഏവർക്കും സങ്കടമായി. രാത്രിയിൽ കുട്ടികൾക്കായി പാവ നാടകം ശ്രീ. കൃഷ്‌ണകുമാർ, ശ്രീ. മണി എന്നിവർ ചേർന്ന് അവതരിപ്പിച്ചു. തുടർന്ന് അത്താഴത്തിന് ശേഷം കുട്ടികളുടെ അസൂയാവഹമായ കലാപരിപാടികൾ അരങ്ങേറി. ഇനിയും ഉറങ്ങാതെ പറ്റില്ലല്ലോ.....

## Appendix 36

## TRAINING IN USING FILM AS VIDEO TEXT DRG TRAINING UP MALAYALAM 17.4.2018 TO 21.4.2018 AT AUPS MALAPPURAM

# Appendix 37

## ACTIVITIES FOR WRITING STORIES AND POEMS

## Appendix 38

## WORK DISTRIBUTION OF VARIOUS STAKE HOLDERS ASSOCIATED WITH EDUCATION (*KARUKA: KINGINIKKOOTTAM*, 1999)

1. എസ്.ആർ.ജി
കൺവീനർ

- കൺവീനർ കഴിവും താൽപ്പര്യവുമുള്ള അധ്യാപിക/അധ്യാപകൻ ആയിരിക്കണം.
- കൺവീനർക്ക് ബി.ആർ.സി തലത്തിൽ പരിശീലനം നൽകണം (വർഷത്തിൽ രണ്ടുതവണയെങ്കിലും)
- കൺവീനർമാരുടെ അനുഭവങ്ങൾ പങ്കുവെയ്ക്കാൻ വി.ഇ.സി തലത്തിൽ കൂടിച്ചേരൽ (മാസത്തിലൊരിക്കൽ—അരദിവസം)
- കൺവീനർമാർ സി.ആർ.സിയിലെ മറ്റുവിദ്യാലയങ്ങൾ സന്ദർശിച്ചു അവിടത്തെ പ്രവർത്തനങ്ങൾ മനസ്സിലാക്കി തന്റെ വിദ്യാലയത്തിൽ നടപ്പാക്കാൻ മുൻകൈയെടുക്കണം.
- ദൈനംദിന ആസൂത്രണം, പ്രതിദിന ആസൂത്രണം എന്നിവ നടക്കുന്നുണ്ടെന്ന് ഉറപ്പുവരുത്തണം

**(P.33)**

- ക്ലാസ് നിരീക്ഷിച്ചതിന്റെ അടിസ്ഥാനത്തിൽ അഭിപ്രായങ്ങളും നിർദേശങ്ങളും രേഖപ്പെടുത്തണം
- ബി.ആർ.സി/എം.ഇ.ഒ തലത്തിലെ നിർദേശങ്ങൾ അവതരിപ്പിച്ചു ചർച്ച നടത്തണം.
- ട്രെയിനർമാരുടെ സന്ദർശനക്കുറിപ്പുകളിലെ നിർദേശങ്ങൾ അവതരിപ്പിച്ച് ചർച്ച ചെയ്യണം.

2. സി.ആർ.ജി
- എല്ലാ മാസവും 25 നും 30 നും ഇടയിലെ പ്രതിമാസ പരിശീലനം നടക്കണം.
- ക്ലാസ്തലത്തിലോ, ക്ലാസ് 1 & 2/ക്ലാസ് 3 & 4 കൂടിച്ചേർന്നോ ചേരണം. ആവശ്യമെങ്കിൽ ഒരു പഞ്ചായത്തിലെ ചില ക്ലസ്റ്ററുകൾ ഒരുമിച്ചും ചേരാം.
- വിളിച്ചു ചേർക്കൽ, ഗൗണ്ടുകാര്യക്കൊരുക്കൽ ചുമതല ക്ലസ്റ്റർഹെഡിന്.
- അക്കാദമിക ചുമതല ചാർജുള്ള ട്രെയിനർക്ക്.
- ക്ലസ്റ്റർ യോഗത്തിന്റെ മുന്നോടിയായി (ക്ലസ്റ്റർ പരിശീലനത്തിന്റെ മൊഡ്യൂൾ നിർമാണവും ചർച്ചയും ബി.ആർ.സിയിൽ നടത്തിനനുശേഷം) ചാർജുള്ള ട്രെയിനർമാരുടെ നേതൃത്വത്തിൽ ക്ലസ്റ്റർ ഹെഡ് ഹെഡ്മാസ്റ്റർ, എസ്.ആർ.ജി കൺവീനർമാർ, എന്നിവർ വി.ഇ.സി തലത്തിൽ കൂടിച്ചേർന്ന് ക്ലസ്റ്റർ യോഗം വിശദമായി പ്ലാൻ ചെയ്യണം (അരദിവസം).
- ക്ലസ്റ്റർ പരിശീലനത്തിൽ എസ്.ആർ.ജി കൺവീനർമാരിൽനിന്നോ മറ്റു കഴിവുള്ള അധ്യാപകരിൽ നിന്നോ തെരഞ്ഞെടുത്തവരെ, ട്രെയ്നറെ കൂടാതെയുള്ള ആർ.പി ആയി തെരഞ്ഞെടുക്കളും വി.ഇ.സി തലത്തിലുള്ള പ്ലാനിൽ യോഗത്തിൽ പങ്കെടുപ്പിക്കുകയും ചെയ്യണം.
- ക്ലസ്റ്റർ യോഗത്തിന്റെ മിനിറ്റ്സ് രേഖപ്പെടുത്താനുള്ള ഉത്തരവാദിത്തം ക്ലസ്റ്റർഹെഡ് ഹെഡ്മാസ്റ്റർക്ക്
- സി.ആർ.ജി ചെറുഗ്രൂപ്പിവെ തുടർക്കൂട്ടി എം.ഇ.ഒ വിനെ അറിയിച്ച് പങ്കെടുപ്പിക്കാനുള്ള ചുമതല ക്ലസ്റ്റർ ഹെഡ് ഹെഡ്മാസ്റ്റർക്ക്.
- കൂടായ മറ്റു പ്രവർത്തനങ്ങളും സി.ആർ.സി ഏറ്റെടുക്കണം. (സങ്കലിക്കുന്ന കൈകൊയ്യത്തു മാസിക, സഹവാസക്യാമ്പ്...)

പ്രതിമാസ പരിശീലനത്തിൽ നടക്കേണ്ടത്
— അനുഭവങ്ങൾ പങ്കുവെക്കൽ
— പ്രത്യേകം പ്രശ്നങ്ങൾ ചെയ്ത പരിഹരിക്കൽ
— അടുത്തമാസത്തെ ആസൂത്രണം — ശേഷി തെരഞ്ഞെടുക്കൽ, പ്രവർത്തനങ്ങൾ ചിട്ടപ്പെടുത്തൽ....

3. ബി.ആർ.സി
ബി.ആർ.സി പ്ലാനർ

- ആഴ്ചയിലൊരു ദിവസമായി ആവശ്യമെങ്കിൽ കൂടുതൽ ദിവസക്കൂ ചേരണം.
- ട്രെയിനർമാർ വിദ്യാലയസന്ദർശനവേളയിലെ അനുഭവങ്ങൾ (പ്രശ്നപരിഹാരങ്ങളും നേട്ടങ്ങൾ, നേട്ടങ്ങൾ...) എഴുതിയ കുറിപ്പുകൾവെച്ച് അവതരിപ്പിക്കണം.
- ഇവയ്ക്ക് പരിഹാരം ചർച്ചയിലൂടെ കണ്ടെത്തണം
- അടുത്തയാഴ്ചത്തെ തൽസമയ സഹായത്തിനുവേണ്ടി പ്ലാനിഗ് നടത്തണം. (ശേഷികൾ, പ്രവർത്തനങ്ങൾ...)
- യോഗം കൃത്യക്രമായ അജണ്ടയോടുകൂടിയതാവണം. ചർച്ചകളുടെ പ്രസക്തഭാഗങ്ങൾ പ്രശ്നപരിഹാരങ്ങളും മിനുട്ടസിൽ രേഖപ്പെടുത്തണം. ഒരു കോപ്പി ഡി.പി.ഒ വിലേക്ക് അയക്കണം.

അക്കാദമിക് കോ-ഓർഡിനേറ്റർ
- ആസൂത്രണത്തിനു നേതൃത്വം നൽകണം മുൻകൂട്ടി അജണ്ടയും മറ്റും തയ്യാറാക്കി വയ്ക്കണം.
- ട്രെയിനർമാർക്ക് തൽസമയ സഹായ നൽകാൻ കഴിയും വിധം ട്രെയിനർമാരൊക്കെ കൂടെ വിദ്യാലയസന്ദർശനം നടത്തണം.
- അക്കാദമിക സഹായയ തരളതലാൻ കഴിയുംവിധം ഫീൽഡിലെ പ്രശ്നങ്ങളിലുന്നിയ ഗവേഷണം നടത്തണം.
- ഡി.പി.ഒ വിലെ വിലകിൽ മീറ്റിങ്ലും ഡയറ്റിലെ ബൈവീക്ക്ലി മീറ്റിങ്ലും പങ്കെടുത്ത തീരുമാനങ്ങൾ ബി.ആർ.സി യിൽ പങ്കുവയ്ക്കണം.

ബി.ആർ.സി കോ ഓർഡിനേറ്റർ
- മൊത്തം ബി.ആർ.സി പ്രവർത്തനത്തിന് നേതൃത്വം നൽകണം.
- ട്രെയിനർമാരുടെ വിദ്യാലയസന്ദർശനം ഉറപ്പുവരുത്തണം. ഒൻ ഡയറി വാങ്ങലും പരിശോധിക്കലും.
- വിദ്യാലയങ്ങൾ സന്ദർശിച്ച് ട്രെയ്നറുടെ

**(P.34)**

സന്ദർശനവും നിലവാരവും
ഉറപ്പുവരുത്തണം.

- എ.ഇ.ഒ യുമായി നിരന്തരം ബന്ധപ്പെട്ട്
  ഫലപ്രദമായ സഹകരണം
  ഉറപ്പുവരുത്തണം.
- ബി.ആർ.സി പ്ലാനിങ്ങിൽ സജീവമായി
  പങ്കെടുക്കണം.
- എ.ഇ.ഒ വിന്റെ കൂടെ വിദ്യാലയസന്ദർശനം
  നടത്തണം.

**ട്രെയിനർമാർ**

- ട്രെയിനിങ്ങ് മാസ്സൽ നിരന്തരമായി
  വികസിപ്പിക്കണം.
- വിദ്യാലയ സന്ദർശന ദിവസങ്ങളിൽ മുഴുവൻ
  സമയവും വിദ്യാലയത്തിൽ ചെലവഴിച്ച്
  പ്രശ്നങ്ങൾക്ക് പരിഹാരം കണ്ടെത്താനുള്ള
  ശ്രമം നടത്തണം.
- സന്ദർശനത്തിൽ കണ്ടെത്തിയ കാര്യങ്ങൾ,
  പ്രശ്നങ്ങൾ, പരിഹാരനിർദേശങ്ങൾ
  തുടങ്ങിയ വിശദമായി സന്ദർശന
  ഡയറിയിൽ കുറിക്കണം. (ഞാൻ കണ്ട
  ക്ലാസ്, ഞാൻ കണ്ട സ്കൂൾ ഉപയോഗിച്ച്)
  ഓരോ തവണയും മുൻസന്ദർശനത്തിലെ
  നിർദേശങ്ങളുടെ പുരോഗതി
  വിലയിരുത്തിക്കൊണ്ടിരിക്കണം. കുറിപ്പുകൾ
  മലയാളത്തിൽത്തന്നെ രേഖപ്പെടുത്തണം.
- ക്ലാസിൽ പ്രവർത്തനങ്ങൾ സ്വയം ചെയ്തും
  രോഷന്ദ്രന്ന വിലയിരുത്തുന്നതിനും
  സന്ദർശനങ്ങളിൽ അവസരം കണ്ടെത്തി
  ഉപയോഗപ്പെടുത്തണം.
- ബി.ആർ.സി വീക്കിലി പ്ലാനിൽ
  അവതരിപ്പിക്കേണ്ടകാര്യങ്ങൾ കൃത്യമായി
  സൂക്ഷ്മമായ എഴുതിത്തയ്യാറാക്കണം
- സ്കൂളിനേയും അധ്യാപകരെയും
  സംബന്ധിച്ച (ചാർജുള്ള വിദ്യാലയത്തിന്റെ)
  വിവരങ്ങളങ്ങുന്ന സ്കൂൾ/ടീച്ചർ
  പ്രൊഫൈൽ വികസിപ്പിച്ചുകൊണ്ടിരിക്കണം.
- ചാർജുള്ള സി.ആർ.സി യിലെ
  വിദ്യാലയങ്ങളിൽ വിലാവനം ചെയ്യുന്ന എല്ലാ
  കാര്യങ്ങളും നടക്കുന്നുവെന്നുറപ്പുവരുത്തണം.

**4. എസ്.പസ്.സി**
**ഘടന:**
ചെയർമാൻ—വാർഡുമെമ്പർ
കൺവീനർ—ഹെഡ്മാസ്റ്റർ
**അംഗങ്ങൾ:**

| | |
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| പി.ടി.എ/എം.ടി.എ പ്രതിനിധികൾ | 4 |
| അധ്യാപക പ്രതിനിധികൾ | 3 |
| പ്രാദേശികവിദഗ്ധൻ | 3 |
| ടാസ്ക് ഫോഴ്സ് കൺവീനർ/മെമ്പർ | 1 |
| വിദ്യാഭ്യാസ വിദഗ്ധൻ | 2 |

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പൂർവ വിദ്യാർഥി
സന്നദ്ധസേവനാപ്രതിനിധി
ഈ കമ്മിറ്റി മാസത്തിലൊരിക്കൽ യോഗം
ചേരണം.
**റോൾ & ഫങ്ഷൻ**

- സ്കൂൾ അദ്യസൂത്രണം
- പ്രാദേശിക വിഭവസമാഹരണം
- പാഠ്യപ്രവർത്തനങ്ങളിൽ സഹകായിക്കൽ
- കൊഴിഞ്ഞുപോക്ക് തടയൽ
- മേളകൾ പ്രദർശനങ്ങൾ, വാർഷികം
  സംഘടിപ്പിക്കൽ
- സ്കൂളിൽ പ്രവർത്തനങ്ങൾ നന്നായി
  നടക്കുന്നുവെന്നുറപ്പുവരുത്തൽ
- അധ്യാപകക്ഷാമം പരിഹരിക്കാനായി
  നീറൻർി അധ്യാപകരെ ലക്ഷ്യമാക്കൽ

**5. വി.ഇ.സി**
**ഘടന:**
**ജനറൽബോഡി**

| | | |
|---|---|---|
| ചെയർമാൻ | : | ഗ്രാമപഞ്ചായത്ത് പ്രസിഡന്റ് |
| വൈസ് ചെയർമാൻ | : | ഗ്രാമ പഞ്ചായത്ത് വിദ്യാഭ്യാസ സ്റ്റാൻഡിങ് കമ്മിറ്റി ചെയർമാൻ |
| സെക്രട്ടറി | : | വി.ഇ.സി സെക്രട്ടറി |
| അംഗങ്ങൾ | : | എല്ലാ വാർഡ് മെമ്പർമാരും |

എല്ലാ പ്രൈമറി സ്കൂൾ ഹെഡ്മാസ്റ്റർമാരും
എല്ലാ പി.ടി.എ പ്രസിഡന്റുമാരും
എല്ലാ എം.ടി.എ പ്രസിഡന്റുമാരും
രണ്ട് വിദ്യാഭ്യാസ വിദഗ്ധൻ
ചുമതലയുള്ള ബി.ആർ.സി ട്രെയിനർമാർ
ഒരു സാമൂഹ്യപ്രവർത്തകൻ
എക്സിക്യൂട്ടിവ് കമ്മിറ്റി: എല്ലാ വിഭാഗത്തിനും
പ്രാതിനിധ്യം കിട്ടുന്ന വിധത്തിൽ 11
അംഗക്കമ്മിറ്റി

| | | |
|---|---|---|
| ചെയർമാൻ | : | ഗ്രാമപഞ്ചായത്ത് പ്രസിഡന്റ് |
| സെക്രട്ടറി | : | വി.ഇ.സി സെക്രട്ടറി |

- ജനറൽബോഡി 3
  സന്ദശത്തിലൊരിക്കലെങ്കിലും ചേരണം
- എക്സിക്യൂട്ടിവ് കമ്മിറ്റി
  മാസത്തിലൊരിക്കലെങ്കിലും ചേരണം

**പ്രവർത്തനങ്ങൾ**

- സ്കൂൾ പ്രവർത്തനങ്ങളുടെ മേൽനോട്ടം
- ഇട്ടോർപ്രവർത്തനങ്ങളുടെ മേൽനോട്ടം
- സ്കൂൾ/ടീച്ചർ ഗ്രാന്റുകളുടെ വിതരണം
- സ്കൂൾ/ടീച്ചർ ഗ്രാന്റുകളുടെ വിനിയോഗം
  പരിശോധിക്കൽ

15

**(P.35)**

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കിഴിവനിർക്കലും പതിപ്പ്

- സി.ആർ.സി അലപ്രവർത്തനങ്ങളുടെ ഫണ്ടു
  വിതരണവും കണക്കു സൂക്ഷിപ്പും
- സ്കൂളുകളുടെ ഭൗതിക സാഹചര്യം
  മെച്ചപ്പെടുത്താൻ പഞ്ചായത്തിന് മാർഗ
  നിർദേശവും സഹായവും നൽകൽ
- കോണ്ട്രാക്ട് അടിസ്ഥാനത്തിൽ
  അധ്യാപകനിയമനത്തിനുള്ള മാർഗനിർദേശം
  നൽകൽ
- പഞ്ചായത്തുതല വിദ്യാഭ്യാസ
  സെമിനാറുകൾ, പ്രദർശനങ്ങൾ, മേളകൾ,
  അധ്യാപക സംഗമം... സംഘടിപ്പിക്കൽ

**5. ബീ.എ.സി**
**ജനറൽബോഡി**

| | | |
|---|---|---|
| ചെയർമാൻ | : | ബ്ലോക്ക് പഞ്ചായത്ത് പ്രസിഡന്റ് അഥവാ ബി.ആർ.സി സ്ഥിതിചെയ്യുന്ന സ്ഥലത്തെ മുൻസിപ്പൽ ചെയർമാൻ |
| വൈസ്ചെയർമാൻ | : | മറ്റു ബ്ലോക്ക് പഞ്ചായത്ത് പ്രസിഡന്റുമാർ |
| സെക്രട്ടറി | : | ബി.ആർ.സി കോ-ഓർഡിനേറ്റർ |
| അംഗങ്ങൾ | : | എ.ഇ.ഒ |

ബി.ആർ.സി സ്ഥിതിചെയ്യുന്ന പഞ്ചായത്തിലെ
വിദ്യാഭ്യാസ സ്റ്റാൻഡിങ് കമ്മിറ്റി ചെയർമാൻ
മുനിസിപ്പൽ കൗൺസിലർമാർ
പഞ്ചായത്ത് പ്രസിഡന്റുമാർ
അധ്യാപകസംഘടനാ പ്രതിനിധികൾ–രണ്ട്
സന്നദ്ധസംഘടന പ്രതിനിധികൾ–രണ്ട്
ഡയറ്റ് മെമ്പർ—ഒന്ന്
ബി.ഡി.ഒ
ഐ.സി.ഡി.എസ് ഓഫീസർ
പ്രൈമറിസ്കൂൾ ഹെഡ്മാസ്റ്റർമാർ–രണ്ട്
വിദ്യാഭ്യാസ വിദഗ്ധൻ–രണ്ട്
**റോൾ & ഫങ്ഷൻ**

- ഡി.പി.ഇ.പി ബ്ലോക്കതല പരിപാടികളുടെ
  സംഘാടനം
- ബ്ലോക്കതല പദ്ധതികൾ അംഗീകരിക്കൽ
- ബി.ആർ.സി തല
  പരിശീലനം–മോണിറ്ററിങ്ങും നിർദേശം
  നൽകലും
- വർഷത്തിൽ നാല് തവണയെങ്കിലും യോഗം
  ചേരണം

**6. മോണിറ്ററിങ് സെല്ലുകൾ**

- പഞ്ചായത്തുമോണിറ്ററിങ് സെൽ
  **അംഗങ്ങൾ**
  - പഞ്ചായത്തു പ്രസിഡന്റ്
  - വി.ഇ.സി സെക്രട്ടറി

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- ചാർജുള്ള ട്രെയ്നർമാർ
- മാറങ്ങെടുത്തെ ഹെഡ്മാസ്റ്റർ
- വിദ്യാഭ്യാസ പ്രവർത്തകർ
  (പഞ്ചായത്തിലെ സ്കൂളുകളുടെ
  എണ്ണത്തിന് തുല്യം)
- എം.ടി.എ പ്രതിനിധി
- പി.ടി.എ പ്രതിനിധി

**പ്രവർത്തനങ്ങൾ**

- മാസത്തിലൊരുതവണ കുടിച്ചേരണം
- മൂന്നു നാലു സ്കൂളുകളുടെ മോണിറ്ററിങ്
  ചുമതല ഒരു ഗ്രൂപ്പിന് ലഭിക്കുംവിധ സബ്
  ഗ്രൂപ്പുകളായി തിരിഞ്ഞു
  വിദ്യാലയമോണിറ്ററിങ് തുടർച്ചയായി
  നടത്തണം. അത് വിദ്യാലയങ്ങളുടെ
  സമീപപ്രദേശമായ ആളുകളെ വിദ്യാഭ്യാസ
  പ്രവർത്തനമായതിരിക്കും. മോണിറ്ററിങ്ങിലൂടെ
  കണ്ടെത്തിയ കാര്യങ്ങളുടെ ചർച്ചയും
  പരിഹാരനിർദേശങ്ങളും
  തുടർപ്രവർത്തനങ്ങളും
  കണ്ടെത്തലുമാവണം മാസത്തിലെ
  കൂടിച്ചേരലിൽ നടക്കേണ്ടത്.
- നടത്തിയ ചുമതല പഞ്ചായത്തിനാവണം
- ബ്ലോക്ക് മോണിറ്ററിങ് സെൽ

**ഘടന:**
ചെയർമാൻ    ബി.എ.സി ചെയർമാൻ
കൺവീനർ    ബി.ആർ.സി കോ ഓർഡിനേറ്റർ
**അംഗങ്ങൾ**

- എ.ഇ.ഒ
- അക്കാദമിക് കോ ഓർഡിനേറ്റർ
- ട്രെയിനർ പ്രതിനിധി 2 പേർ
- പി.ടി.എ/എം.ടി.എ പ്രതിനിധികൾ
- വിദ്യാഭ്യാസപ്രവർത്തകർ (വി.ഇ.സി യുടെ
  എണ്ണത്തിനുതുല്യം)

**പ്രവർത്തനങ്ങൾ**

- മാസത്തിലൊരു തവണ കുടിച്ചേരണം
- രണ്ടുമൂന്നു വി.ഇ.സി കളുടെ ചുമതല ഒരു
  ഗ്രൂപ്പിന് ലഭിക്കുംവിധം സബ് ഗ്രൂപ്പുകളായി
  തിരിഞ്ഞു വി.ഇ.സി കളുടെ
  ഇട്ടോർപ്പുകളെയും പ്രവർത്തനം
  നിരന്തരമായി വിലയിരുത്തണം. മാസത്തിൽ
  കൂടിച്ചേരേൻറും ചർച്ച ചെയ്തു തുടർ
  പ്രവർത്തനങ്ങൾ ആസൂത്രണം ചെയ്യണ
  മോണിറ്ററിങ് സെല്ലുകൾക്കുള്ള പരിശീലനം
  അധ്യാപകപരിശീലനത്തിൽ പങ്കെടുപ്പിച്ചു
  നടത്തണം. ഇതിവയോടൊട് എല്ലാ അധ്യാപക പരിശീ
  ലനത്തിലും മോണിറ്ററിങ് സെൽ അംഗങ്ങളും പങ്കെ
  ടുക്കുന്നുവെന്നുറപ്പ് വരുത്തണം

**(P.36).**

# Appendix 39

# CHANGES IN TEACHING MANUAL

സെഷൻ-3:-

പാഠാസൂത്രണം തയ്യാറാക്കൽ

ഉദ്ദേശ്യങ്ങൾ:-

1) 5,6,7 ക്ലാസുകളിലെ പാഠപുസ്തകങ്ങൾ ഹാൻഡ് ബുക്ക് എന്നിവ പരിശോധിച്ച് ആശയങ്ങൾ ധാരണകൾ പഠനനേട്ടങ്ങൾ എന്നിവ കണ്ടെത്തുന്നതിന്

2) ഇവയുടെ അടിസ്ഥാനത്തിൽ ഫലപ്രദമായി പാഠാസൂത്രണം തയ്യാറാക്കുന്നതിന്

3) പാഠഭാഗങ്ങളുടെ വിനിമയ സാധ്യതകളിലെ വൈവിധ്യം ഉൾക്കൊള്ളുന്നതിന്

സമയം 12.15- 1.00   _   1.45- 2.30

സാമഗ്രികൾ:-

HB,TB,5,6,7 വിലയിരുത്തൽ സൂചകങ്ങൾ (ഹാൻഡ് ഔട്ട്)

പ്രക്രിയ:-

❖ പങ്കാളികളെ 6 ഗ്രൂപ്പുകളായി തിരിക്കുന്നു.

❖ 5,6,7 ക്ലാസുകളിലെ അടിസ്ഥാന പാഠാവലി കേരള പാഠാവലി പുസ്തകങ്ങൾ വിതരണം ചെയ്യുന്നു

❖ യൂണിറ്റിലെ ആദ്യ പാഠത്തിന്റെ സമ്പൂർണ്ണ ടീച്ചിംഗ് മാന്വൽ മറ്റ് പാഠഭാഗങ്ങളുടെ അധികവായനാസാമഗ്രികൾ,I.C,Tസാധ്യതകൾ ഗൃഹവിദ്യാലയകൂട്ടായ്മസാധ്യതകൾ എന്നിവ തയ്യാറാക്കുന്നു

❖ ഗ്രൂപ്പുകളുടെഅവതരണം

❖ മറ്റ്ഗ്രൂപ്പുകൾ സൂചകങ്ങൾ (ഹാൻഡ് ഔട്ട് ) ഉപയോഗിച്ച് വിലയിരുത്തുന്നു

❖ ചർച്ച ക്രോഡീകരണം

ടീച്ചിംഗ് മാന്വൽ പ്രക്രിയബന്ധിതമായരീതിയിൽ തയ്യാറാക്കുന്നത്തിലൂടെ മാത്രമേ എല്ലാക്കുട്ടികളെയും പഠന പ്രക്രിയയിൽ പങ്കാളികളാക്കുവാനും അതുവഴി എല്ലാവർക്കും പഠനനേട്ടം ഉറപ്പാക്കുവാനും സാധിക്കൂ.

T.M ൽ എന്തൊക്കെ?

1) ആശയങ്ങൾ/ധാരണ/പഠനനേട്ടങ്ങൾ

2) വ്യവഹാരരൂപങ്ങൾ

3) സാമഗ്രികൾ

4) പ്രവർത്തനങ്ങൾ

5) പ്രതിക്ഷിതസമയം

6) വർക്ക്ഷീറ്റുകൾ

7) വായനാസാമഗ്രികൾ

8) മറ്റ് പാഠനോപകരണങ്ങൾ

9) I.C.T സാധ്യതകൾ

10) ദിനാചരണങ്ങൾ

11) സർഗവേദി

12) ഗൃഹവിദ്യാലയകൂട്ടായ്മ (CPTA)

# Appendix 40

## TEACHING MANUAL PREPARED BY TEACHERS IN THE TRAINING PROGRAMME

ക്ലാസ് : 7

കേരള പാഠാവലി – ഒന്നുടെ ജാലകം

പാഠത്തിന്റെ പേര് : ആലുക നമ്പിലെ വെള്ളാരം കല്ലുകൾ

തീയതി :

സമയം :

× പഠന നേട്ടം : സാഹിത്യ സൃഷ്ടികളുടെ ആവിഷ്കരിതമായ വ്യത്യസ്ത അനുഭവങ്ങൾ സ്വാംശീകരിച്ച് അവയെ വ്യാഖ്യാനിക്കുകയും സ്വാനുഭവങ്ങളുമായി ബന്ധപ്പെടുത്തുകയും ചെയ്യുന്നു.

× പാഠ ഭാഗത്തിൽ നിന്ന നേടിയ അറിവ് ഉം തുടർ പ്രവർത്തന മികവുകൾ പ്രയോജന പ്പെടുത്തി സ്വതന്ത്രമായ സർഗ്ഗാത്മക വായന നടത്തുന്നു.

ആശയം/വിശകലനം :

× കുട്ടികൾ ജീവിതത്തിന്റെ കാഴ്ചപ്പാടുകൾ കാമ്പും കഴിവും നന്നെ പുതിയ തിരിച്ച് സൃഷ്ടിയിലേക്ക് നയിക്കുകയും ചെയ്യുന്നു.

× അനുഭവത്തെയും ഓർമ്മയും സർഗ്ഗ ശ്രീകും മത്തെതലുകൾക്കും നിരീക്ഷണമായി തിരു

+ ആശയത്തെയും അനുഭവത്തെയും ഉചിതമായ പദങ്ങൾ, പ്രയോഗങ്ങൾ, ശൈലികൾ എന്നിവ മാലയിൽ ചേർത്ത സൗന്ദര്യാത്മക മികവോടെ ചൊല്ലി അവതരിപ്പിക്കുന്നതാണ് ഓർമ്മക്കുറിപ്പ് കഴിവുകൾ. പാഠ വിവരണത്തെ വിശിഷ്ട ആശയ തിരുക്കുക. സ്വാനുഭവവുമായി ബന്ധിപ്പിച്ച് സ്വതന്ത്ര വായനകൾ നടത്തുകയും ചെയ്യുന്നു.

31. മ/ വസ്തുതകൾ : വിടർത്തി ത്രൈമാസം

വ്യവഹാര രൂപങ്ങൾ : കത്ത്, ഡയറിക്കുറിപ്പ്
യാത്രാ വിവരണം, വായനക്കുറിപ്പ്

മൂല്യങ്ങൾ/മനോഭാവങ്ങൾ : വ്യത്യസ്ത ജീവിത സാഹ
ചര്യങ്ങളെ അടുത്തറിയാനും  ഉൾക്കൊള്ളാനും

പഠന സാമഗ്രികൾ : യാത്രാ വിവരണങ്ങൾ, ICT
സാധ്യതകൾ, അനുഭവക്കുറിപ്പുകൾ, ചിത്രങ്ങൾ

പ്രതീക്ഷിത ഉൽപന്നങ്ങൾ : കത്ത്, ഡയറിക്കുറിപ്പ്
യാത്രാക്കുറിപ്പുകൾ, വായനക്കുറിപ്പ്

പ്രക്രിയ

പ്രതികരണം

കുട്ടികൾ ആനുകാലികത്തിൽ നടന്നിയ
യാത്രകളെക്കുറിച്ചു ചോദിക്കുന്നു. കുട്ടികൾ
അനുഭവങ്ങൾ പങ്കു വയ്ക്കുന്നു.
പ്രയോഗക്കത്തിലെ വായന സാമഗ്രി
ഓട്ടികൾ വായിക്കുന്നു.

കവി ഏത് വാചകത്തെ അനുഭവം-ച്ച
ഏത് അനുഭവമാണ് അദ്ദേഹം വിരിഞ്ഞ
കവിതയിൽ ആവിഷ്കരിച്ചത്?
ആ അനുഭവത്തിന്റെ സവിശേഷത
എന്ത്?
കുട്ടികൾ ഉത്തരം കണ്ടെത്തി ആവരി
വിടുന്നു.

വായന
_____

പല ദശകളെ വ്യക്തിഗത വായനയ്ക്ക്
വിധേയമാക്കുന്നു.

കേവല വായനയെ അവലംബിക്കാനുള്ള
ചോദ്യങ്ങൾ ചോദിക്കുന്നു.

× ആരുടേതാണ് രചന?
× എഴുതിയുന്ന ഗ്രന്ഥത്തിന്റെ പേര്?
× ഉപ ചിത്രങ്ങൾ ആരെവിടെ? etc

ഗ്രാഹ്യ വായന — TV വാർത്താ സമയ
വ്യക്തതയോടെ വായിക്കുന്നു.

ചില ഭാഗത്തെ ഗ്രൂപ്പുകൾക്ക് വിഭജിച്ചു നൽകുന്ന
ഗ്രൂപ്പിൽ വായന — ചിരായത് കണ്ടെത്താൻ
പെട്ടു ആവശ്യമായ
വിലയിരുത്തൽ — സൂചകങ്ങൾ നൽകുന്നു.

× ഗ്രൂപ്പു തിരിച്ച് വിശകലനത്തിനുള്ള ചോദ്യങ്ങൾ
നൽകുന്നു.

ആധുനിക സമൂഹത്തിലെ ഒരാളു തോടാണെടുക്ക്
യൂണ നിലപാടു വിവരണത്തിൽ നിന്നു
ആ പ്രദേശത്തെ സാമൂഹ്യ വ്യവസ്ഥയെക്കുറി
ച്ച് മനസ്സിലായ ചോദ്യങ്ങൾ എന്തെല്ലാം?

ഇടന്തു ഇടുത്ത ചോദ്യങ്ങൾ ഗ്രൂപ്പുകൾ
കണ്ടെത്തി അവതരിപ്പിക്കുന്നു.

(്) കണ്ട്. വയൽഫിയിൽ നിന്നുണ്ടായ വാഹികനെ കണ്ടപ്പോൾ
നിലവയുടെ അടുക്കാൻ എന്തെന്നു ചോദിച്ചിട്ടുണ്ടും.

— തന്റെ മകനെ കണ്ടിരുന്നോ.?
— അവന് ഒരു ജോലിയാണാ.

കുടികളിൽ നിന്ന് സ്വതന്ത്ര ഉത്തരങ്ങൾ കിട്ടിത്തുന്നു.
അവ BB യിൽ എഴുന്നു.

— അവനെ കാണുകയാണെങ്കിൽ അവനോട് കൊടുക്കാൻ
അപ്പാൻ വാഹികാന്തു കൈയിൽ ഒരു കണ്ട് കൊടുക്കുന്ന

ഉള്ളടക്കവും എഴുതിവിട്ടതും.
ചട്ടു നടത്തുന്നു.
(സൂചനങ്ങൾ)

- മഹാനഗരത്തിവന്നില വരുന്ന അനുഭവങ്ങൾ.
- നമ്മ അവന് ഉണ്ടാപ്പെട്ടതുപോലെ.
- തന്റേയും, ഭൂതക്കാലത്തിന്റേയും ഭാവിയെ മറിച്ച്.
  ആവൻ മാറ്റുന്ന സ്വപ്നങ്ങൾ.
- വീട്ടുകാര ഇരിപ്പ് ഓരക്കുമ്പോൾ അവന്റെ
  മനസ്സിൽ ഉണ്ടാകുന്ന ചിന്തകൾ.

- കത്ത് വ്യക്തിവര രചന:
- എഴുതിയതിനെ pear group ഓർവായിക്കട്ടെ.
  Tr കത്തിന്റെ സൂചനങ്ങൾ ചാർട്ടിൽ എഴുതി BBയിൽ
  ഒട്ടിക്കുന്നു

  { സ്വന്ത അനുഭവങ്ങൾ വന്നുത്
  അനുഭവങ്ങൾ ഭാവക്കാലവും നാവകരിയതു
  അരിചിക്കുന്ന ...
  കത്തിന്റെ ഘടന.

- വിശുവ കത്തെഴുത്തുന്നു.
  — ...
  — Tr's version. അവതരിപ്പിച്ചു.
  — രചന ഒരുക്കുടുത്തുന്നു.
  (NB യിലും)

യാത്രാവിവരണം.

യാത്ര ചെയ്യുന്നവരായി ആരും ഉണ്ടാവിയുള്ള
ഉത്സാഹത്തോടെയാ നിങ്ങൾ യാത്രക്കിടയിൽ ഉൾപ്പെടുന്നത് ? എവിടേക്ക്
ആണ് പോവാനാണ്. നിങ്ങൾ ആഗ്രഹിക്കുന്നത്? മാത്രമാവുന്ന
യാത്രാനുഭവങ്ങൾ നിങ്ങൾ മറക്കാവില്ലേ ? നിങ്ങൾക്ക് ഉൾപ്പെട്ട യാത്ര
ക്കുറിച്ച് യാത്രാവിവരണം തയ്യാറാക്കിയാലോ

— യാത്രാവിവരണത്തിനാവിശ്യമായ ധാരണകൾ Tr ഉറപ്പുവരു
ത്തുന്നതിനായി ചർച്ചചെയ്യുന്നു



— സ്ഥലം, കാലം, കാഴ്ചകൾ
— കാഴ്ചകൾ, അനുഭവങ്ങൾ വൈവിധ്യങ്ങൾ
— പരിചയപ്പെട്ട വ്യക്തിത്വം
— യാത്രയിലെ മാനസികാവസ്ഥ
— അപ്രതീക്ഷിത മാനസിക
അനുഭവിച്ചത്.

— വ്യക്തിഗത രചന

— Groupൽ ചർച്ച ചെയ്ത് മികച്ചവ കണ്ടെത്തുന്നു.

— പൊതുവായി. മികച്ചവ കണ്ടെത്തുന്നു.

— കുട്ടികൾ വസ്തുക്കളെ വിലയിരുത്തുന്നു.

കുട്ടികൾ chartil കയറ എഴുതി അവതരിപ്പിക്കുന്നു.



പാഠഭാഗത്തിലെ പ്രയോഗഭംഗി അവയവങ്ങൾ നൽ
കാണ്ണി Tr കയറ വായിച്ചവതരിപ്പിക്കുന്നു.

— Tr version ൽ അത്തരം പ്രയോഗവിശേഷ
ഉൾപ്പെടുത്തിയാൽ നന്നായിരിക്കും.

— ഉൾപ്പെടുത്തിയെഴുതൽ.



— NB ചെയ്യണ്

ഉൾപ്പെട്ട സ്ഥലത്തിന്റെ, ഉൾപ്പെട്ട യാത്രയിലെ ദൃശ്യത്തിന്റെ
ചിത്രം വരയാൻ CW SN കുട്ടികൾക്ക് നൽകുന്നു.

(കഥാരചന)

— വാചികൻ ...

(ചോദ്യം)



— വ്യക്തിഗതമായ ...

| നല്ല ആട്ടവും ഇടവും | | | | |
|---|---|---|---|---|
| തലക്കെട്ട് | | | | |
| കഥാപാത്രങ്ങൾ | | | | |
| സംഭവങ്ങൾ | | | | |
| കഥാപശ്ചാത്തലം | | | | |

— നന്നായി എഴുതിയോ?

— Tr Vision അവതരണം.

— കൂടുതൽ മെച്ചപ്പെടുത്തൽ ( കഥാപതിപ്പ് ആക്കാം)

## Appendix 41

## NAMES OF THE UNITS IN THE LANGUAGE OF CHILDREN

## Appendix 42

# REVISED TEXTBOOK OF UP CLASSES WITH ACTIVITIES FOR PROMOTING LITERARY WRITING SKILL

**Appendix 43**

**INDIVIDUAL WRITING OF A STUDENT**
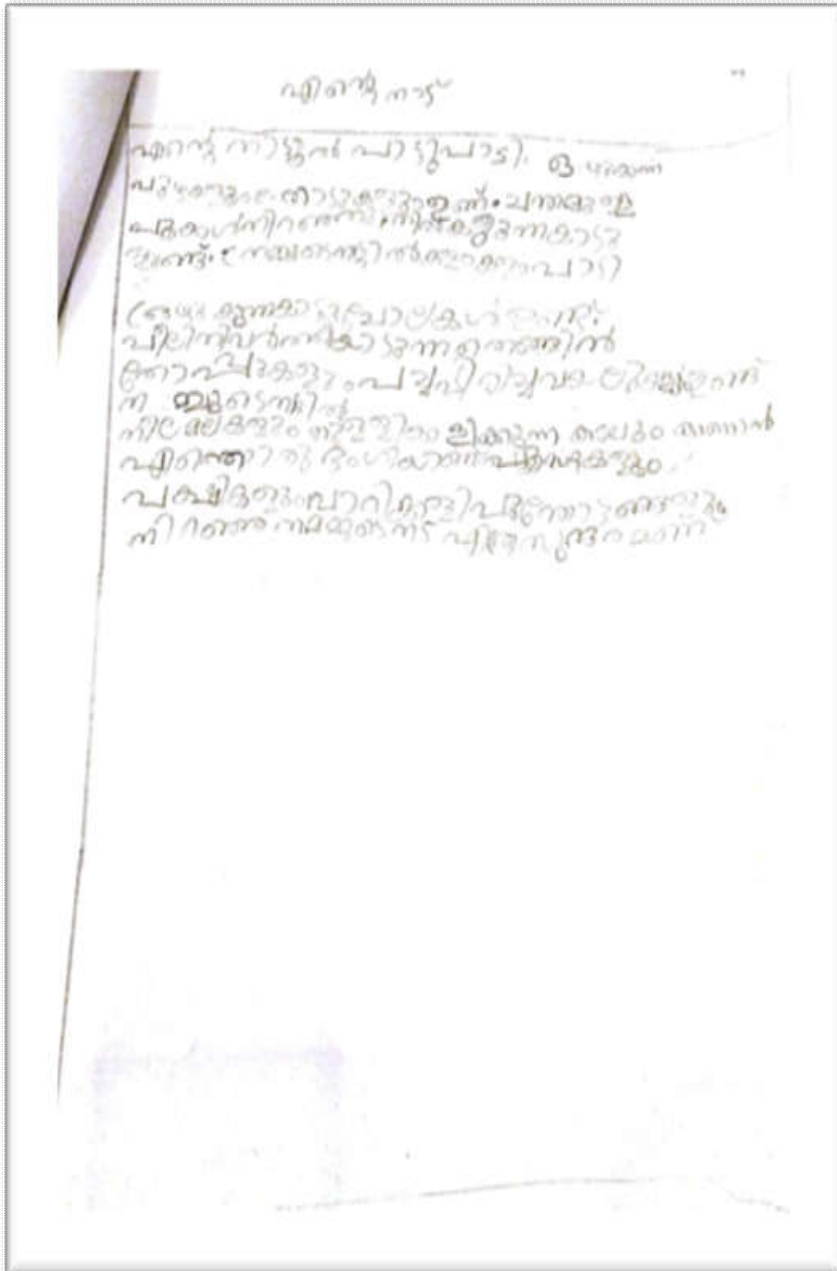
Editing

class: II മലയാളം    Lesson: എന്റെ കേരളം group- 3
പ്രവർത്തനം: വിവരണം തയ്യാറാക്കൽ.    • Group: 3.

എന്റെ നാട

എന്റെ നാട്

എന്റെ നാടിൽ പാടം പാടിയ്ക്കാടുകൾ പുഴയും
തോടികളും ഉണ്ട്. വനമായ ഏറെയും നിറഞ്ഞ
നിൽക്കുന്ന മരങ്ങൾ. നമ്മുടെ നാട്ടിൽ മാമരം പാടി
ഉള്ളം മാമരമല ഉണ്ട്. വിവിധതരത്തിലുള്ള മാമര
മരവിന്മരമാട്ടുള്ള പലവിധ പക്ഷികൾ.
നമ്മുടെ നാട്ടിൽ മാനം നിരനിരയായി നിൽക്കുന്നു
നിഴലുകളും പുഴയിലെ തണ്ണാടുകളും പക്ഷികളും.
നമുക്കുള്ളതും നാണമായ എന്നെന്നും ഭംഗിയാണ്.
പലതുമ്പോ പചിവനം നിലക്കുന്നു പുഴയാടി
ഇന്നത്തെ നമ്മുടെ നാട് എന്ന സേവിയ്ക്കുന്നു.

## Appendix 44

*SAMAGRA SIKSHA KERALAM VARSHIKA MOOLYANIRNAYAM (2018-19) FOR STANDARD I & III*

**B** സമഗ്ര ശിക്ഷ, കേരളം **302**
വാർഷിക മൂല്യനിർണയം 2018-19

ക്ലാസ് - 3    മലയാളം    സമയം: 1 മണിക്കൂർ

കുട്ടിയുടെ പേര് _____

വിദ്യാലയത്തിന്റെ പേര് _____

ഡിവിഷൻ _____

അധ്യാപകന്റെ ഒപ്പ് _____

രക്ഷിതാവിന്റെ ഒപ്പ് _____

| ക്രമ നമ്പർ | പ്രവർത്തനങ്ങൾ | ലഭിച്ച ഗ്രേഡ് |
|---|---|---|
| 1 | ഉത്തരമെഴുതാം | B |
| 2 | സ്വരൂപിച്ചെഴുതാം | B |
| 3 | കവിത പൂർത്തിയാക്കാം | B |
| 4 | പറഞ്ഞെഴുതാം | |
| 5 | വായിച്ചെഴുതി തയ്യാറാക്കാം | C |
| 6 | കുറിച്ചെഴുതാം | C |
| മൊത്തം ഗ്രേഡ് | | B |

1. താഴെ കൊടുത്തിട്ടുള്ള ആറു പ്രവർത്തനങ്ങളിൽ നാലാമത്തെ പ്രവർത്തനത്തിൽ നിർബന്ധമായും ഉത്തരം എഴുതണം. ബാക്കി മൂന്ന് ആറു വരെ പ്രവർത്തനങ്ങളിൽ നാലു പ്രവർത്തനങ്ങൾക്കു മാത്രം ഉത്തരം എഴുതിയാൽ മതി.

2. മൂല്യനിർണയ പ്രവർത്തനങ്ങൾ ആരംഭിക്കുന്നതിനുമുൻപ് പതിനഞ്ച് മിനിട്ട് സമാശ്വാസ സമയമാണ്. ഈ സമയം ചോദ്യങ്ങൾ നന്നായി വായിച്ച് മനസ്സിലാക്കാനുള്ളതാണ്.

## പ്രവർത്തനം 1 - ഉത്തരമെഴുതാം.

കഥ വായിച്ച് ചോദ്യങ്ങൾക്ക് ശരിയായ ഉത്തരം തെരഞ്ഞെടുത്തെഴുതുക.

ആകിനയും ശാലുവും ഉച്ചയൂണ് കഴിഞ്ഞ് പുറത്തിറങ്ങി. സ്കൂളിന്റെ അടുക്കളയിൽ അവൾ ഒരു സാധനം ഒളിപ്പിച്ചുവെച്ചിട്ടുണ്ട്. അവൾ എന്നും അതെടുത്ത് നോക്കും. ഇന്നും അതിനാണ് പോകുന്നത്.

അടുക്കളവാതായിലെ ജനലിന്റെ പൊത്തിൽനിന്ന് ആകിന അതെടുത്തു. ഒരു മഞ്ഞൻ കുരു. ഉള്ളംകൈയിൽ വെച്ച് ആകിന കുരുവിനെ ശാലുവിന് കാട്ടിക്കൊടുത്തു. ശാലുവിന് കൗതുകം. അവൾ തിരിച്ചും മറിച്ചും നോക്കി.

പെട്ടെന്ന് ശങ്കരൻ ഓടിപ്പോയി. കുരുത്തം കെടുവൻ. ആ കുരു തെറിച്ചുപോയി. ആകിന കരഞ്ഞു വിളിച്ചു. "മഞ്ഞക്കുരുവേ നീ എവിടെയാണ്?" അവൾ ചുറ്റും നോക്കി. ഒരിടത്തും കണ്ടില്ല.

ദിവസങ്ങൾ കടന്നുപോയി. ഒരു ദിവസം ആകിന വെള്ളം കുടിക്കാൻ അടുക്കളയിൽ വന്നപ്പോൾ ആരോ അവളെ വിളിക്കുന്നു. അവൾ ചുറ്റും തിരിഞ്ഞു. ആരെയും കണ്ടില്ല. കുനിഞ്ഞിരുന്നു നടന്നു. അതാ കൈകുലുക്കി നിൽക്കുന്ന മഞ്ഞൻവള്ളികൾ. "ആകിന ഇത് ഞാനാ, നീ ലാളിച്ച മഞ്ഞക്കുരു. നിനക്ക് ഞാനൊരു സമ്മാനം താരാ. രാ പിടിക്കൂ ഇവനെ, എന്റെ മഞ്ഞക്കുട്ടനെ", സ്നേഹസമ്പന്നയായി ഒരു മൂഴത്ത കയ്യൻ ആകിനയ്ക്ക് കൊടുത്ത് ആ മഞ്ഞൻവള്ളികൾ ചിരിച്ചു.

# Appendix 45

## ANNUAL PLAN OF AUPS THENHIPPALAM  FOR NOURISHING CREATIVITY (SEE SRG MINUTES, 2001-02)

**Appendix 46**

**SRG MINUTES 2005-06) VMHMUPS PUNARPPA PLANNING FOR PUBLICATION OF MAGAZINE**

## Appendix 47

## DAY CELEBRATION BOOK 2014-15 AND 2015-16

**Appendix 48**

**RADIO MUKULAM OF AUPS, MANNAZHI**

## Appendix 49

## PRODUCTS IN PORTFOLIO
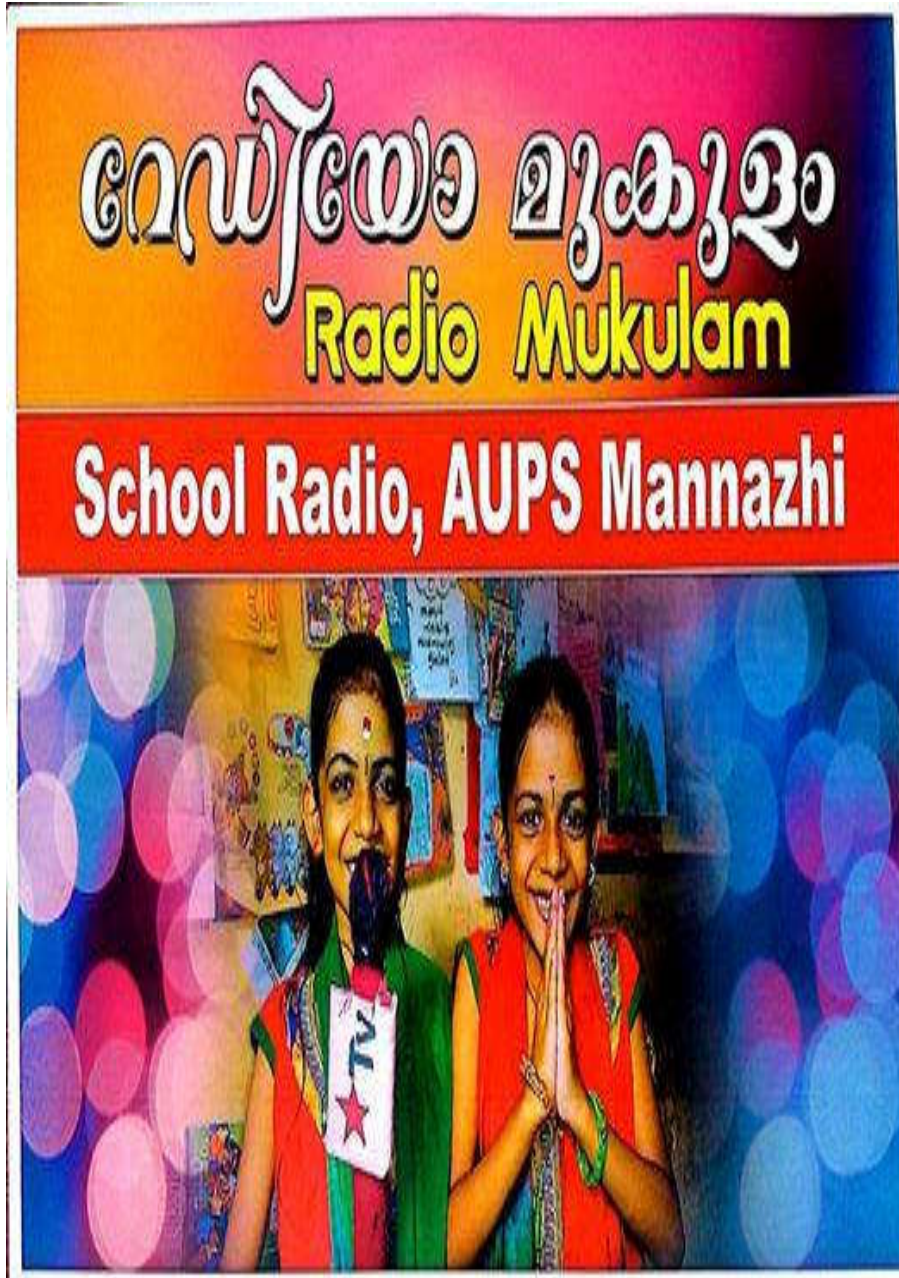
## Appendix 50

## REPORT APPEARED IN MALAYALA MANORAMA
## (06.06.2001)

# നേട്ടത്തിന്റെ കുന്നിമണികളുമായി ഡി.പി.ഇ.പി. പ്രദർശനം

**APPENDIX 51**

*DESHAM : VICTORY SUVARNA JUBILEE SMARANIKA (2013-14)*

# Appendix 52

## *ADHYAPAKARUDE NOORU KADHAKAL*

## AND *VAYANAYUDE SOUNDARYAM* – PUBLICATION OF CREATIVE TEACHERS' ASSOCIATION, MALAPPURAM

അദ്ധ്യാപകരുടെ
1൦൦കഥകൾ

എഡിറ്റർ
റഹ്മാൻ കിടങ്ങയം

മലപ്പുറം ജില്ലാ അദ്ധ്യാപക സാഹിതി

വായനയുടെ
സൗന്ദര്യം

എഡിറ്റർ
ഡോ. സതീഷ് മലപ്പുറ

...പുരം ജില്ലാ അധ്യാപക സാഹിതി

**Appendix 53**

*VIDYARANGAM KALASAHITYAVEDI MARGAREGHA (2017-18)*

അമ്പിളിമാമാ കുടിക്കോ...

അനുഗ്രഹ കെ.
4, ജി.എം.എച്ച്.എസ്.എസ്. കാലിക്കറ്റ് യൂനിവേഴ്സിറ്റി കാംപസ്

മാമൻ :

മൊട്ടക്കുന്നിൽ നിന്നു കളിക്കും
കുട്ടിക്കെന്താ ഇത്ര രസം?
മൊട്ടക്കുന്നിൽ കുട്ടിക്കാരാ
ഇത്രേം വലിയൊരു കൂട്ട്?

കുട്ടി:

പൂമ്പാറ്റകളും പക്ഷികളും
മൊട്ടക്കുന്നിൻ കുട്ടികൾ
ഇക്കാണുന്നൊരു കല്ലും മുള്ളും
നീർച്ചാലുകളും കുട്ടികളാ...

മാമൻ :

കുട്ട്യേ, ഞാനും കൂടട്ടേ,
നിന്നോടൊപ്പം കൂടട്ടേ?

കുട്ടി :

അമ്പിളിമാമാ കുടിക്കോ
ചക്കരമുത്തം തന്നിട്ട്...

# STORY USED IN THE VIDYARANGAM KALASAHITYAVEDI MARGAREGHA (2017-18) IS ALSO WRITTEN BY ARDRA, A STUDENT IN MALAPPURAM DISTRICT

ഞങ്ങൾ വിരിയണത്

ആർദ്ര വി.എസ്.

3, എം.എസ്.പി.എൽ.പി.സ്കൂൾ, മലപ്പുറം

അമ്മു പൂന്തോട്ടത്തിലേയ്ക്ക് നടന്നു. അവൾ പൂക്കളുടെ അടുത്തെത്തി.

'ഞങ്ങളെയൊന്നും വേണ്ടാ, ല്ലേ?' തുമ്പപ്പു പരിഭവിച്ചു.

'അമ്മുന് വിലയ്ക്ക് വാങ്ങണ പൂ മതി, ല്ലേ?' തെച്ചി മുഖം വീർപ്പിച്ചു.

'ത്തിരി മുള്ളുണ്ടെങ്കിലും ന്ന ട്ടാലും പൂക്കളെത്തിന് ഭംഗിയുണ്ടാവുട്ടോ..' തൊട്ടാവാടി കരഞ്ഞു.

'ഞാനിവിടെ ണ്ടായിട്ട് പുറത്ത്ന്ന് വാങ്ങണ്ടേർന്നില്ല്യ'. മല്ലിക സങ്കടപ്പെട്ടു.

അമ്മുനും കണ്ണു നിറഞ്ഞു.

'നിങ്ങൾക്കൊക്കെ വേദനിക്കില്ല്യേന്ന് കരുതീട്ടാ ഞാൻ...'

'വേദനയോ'? ഓണത്തിന് ഞങ്ങള് വിരിയണത് മാവേലിക്കു വേണ്ടീട്ടാ... കുട്ടികൾക്ക് വേണ്ടീട്ടാ' അതറീല്ലേ...?'

ഒളപ്പമണ്ണയുടെ വരികളും ആർദ്രയുടെ രചനയും തമ്മിൽ എന്തെങ്കിലും ബന്ധമുണ്ടോ?

രണ്ടും ചേർത്ത് വായിക്കുമ്പോൾ നിങ്ങൾക്ക് മനസ്സിൽ തോന്നുന്ന കാര്യങ്ങൾ ഒരു കുറിപ്പായി എഴുതൂ..

മികച്ച ചില കുറിപ്പുകൾ ക്ലാസിൽ വായിക്കണം.

മെച്ചപ്പെടുത്തി കൈയെഴുത്തുമാസികാശേഖരത്തിലേയ്ക്ക്.

**Appendix 54**

**PUTHUMAZHA- PUBLICATION OF STUDENTS' WORKS BY VIDYARANGAM KALASAHITHYA VEDI**

**Appendix 55**

*CHEPPU-* PUBLICATION OF *VIDYARANGAM KALASAHITHYA VEDI*



# കുട്ടികളുടെ സാഹിത്യസമാഹാരം 'ചെപ്പ്' പ്രകാശനം ചെയ്തു

മലപ്പുറം: വിദ്യാരംഗം കലാസാ ഹിത്യവേദി മലപ്പുറം റവന്യൂജി ല്ലാതലത്തിൽ നടത്തിയ സർ ഗോത്സവരചനാശിൽപ്പശാലയി ൽ പങ്കെടുത്ത വിദ്യാർഥികളുടെ കഥകളുടേയും കവിതകളുടെ യും സമാഹാരമായ 'ചെപ്പ്' മല പ്പുറം ഡയറ്റിന്റെ ആഭിമുഖ്യത്തി ൽ പ്രസിദ്ധീകരിച്ചു. തിരൂർ തു ഞ്ചൻപറമ്പിൽ എം.ടി.വാസുദേ വൻ നായർ 'ചെപ്പ്' പ്രകാശനം ചെയ്തു. ഡോ.എം.എൻ കാര ശേരി പുസ്തകം ഏറ്റുവാങ്ങി. കെ.പി.രാമനുണ്ണി കുട്ടികൾക്കു ള്ള ഉപഹാരം നൽകി.

ഡയറ്റ് പ്രിൻസിപ്പൽ ഡോ.പി. കെ.അബ്ദുൽ ഗഫൂർ, ജില്ലാവി ദ്യാരംഗം കോ-ഓർഡിനേറ്റർ കെ.വിസെയ്ത് ഹാഷിം, കെ.ഹ സൻ, സുനിൽ അലക്സ്, വി.അ ഷറഫ്, കെ.പ്രമോദ് എന്നിവർ പ്ര സംഗിച്ചു. മലപ്പുറം ഡയറ്റിന്റെ യും വിദ്യാരംഗത്തിന്റേയും ആഭി മുഖ്യത്തിൽ രണ്ടുമാസം മുമ്പ പ താധിപസമിതി അംഗങ്ങൾക്ക് എഡിറ്റിംഗ് ശിൽപ്പശാല സംഘ ടിപ്പിച്ചിരുന്നു. എഴുത്തുകാരൻ

കെ. വിഷ്ണുനാരായണൻ, ചി ത്രകാരൻ ഇന്ത്യാനൂർ ബാലകൃ ഷ്ണൻ എന്നിവർ സമാഹരണ ത്തിനും ചിത്രസംയോജനത്തി നും പത്രാധിപസമിതിയെ സ ഹായിച്ചു.

കവി മണമ്പൂർ രാജൻബാബു അവതാരിക എഴുതിയ പുസ്ത കത്തിൽ ജില്ലയിലെ വിവിധ വി ദ്യാലയങ്ങളിലെ തൊണ്ണൂറോളം കുട്ടികളുടെ സാഹിത്യരചനക

ൾ ഉൾക്കൊള്ളിച്ചിട്ടുണ്ട്. വണ്ടൂർ ജി.ജി.വി.എച്ച്.എസിലെ എസ്.ശ്രീലക്ഷ്മി മുഖ്യപത്രാധി പരും മോങ്ങം എയുപി സ്കൂളി ലെ ടി.പി അനാമിക ആർട്ട് എഡി റ്ററായിട്ടുള്ള പത്രാധിപസമിതി യുടെ നേതൃത്വത്തിലുള്ള കുട്ടി ക്കൂട്ടമാണ് നൂറ്റിപ്പത്ത്പേജുള്ള സാഹിത്യസമാഹാരം പ്രസിദ്ധീ കരണത്തിനു വേണ്ടി രൂപകൽപ ന ചെയ്തത്.

തിരൂർ തുഞ്ചൻപറമ്പിൽ എം.ടി.വാസുദേവൻ നായർ 'ചെപ്പ്' പ്രകാശനം ചെയ്യുന്നു.

# Appendix 56

## D.ED CURRICULUM (2005)

| പാഠ്യപദ്ധതി ഉദ്ദേശ്യങ്ങൾ | ഉള്ളടക്കം | പ്രക്രിയ/ പ്രവർത്തനങ്ങൾ | രേഖകൾ/ ഉല്പന്നങ്ങൾ | മൂല്യനിർണയം |
|---|---|---|---|---|
| എഴുത്താരൂപ ഭാഷാപാഠ ത്തിൽ വ്യവഹാരരൂപങ്ങളുടെ പങ്ക് തിരിച്ചറിയുന്നതിനും പ്രവർത്തനങ്ങൾ രൂപീകരിച്ച് പ്രയോഗിക്കുന്നതിനും. | • വൃവഹാരരൂപ ങ്ങളുടെ പ്രാധാന്യം, പ്രാതിനിധ്യം. <br><br> • കഥ, കവിത, ലേഖ നം, വിവരണം, സംഭാഷണം, കത്ത്, നിവേദനം, വാർത്ത, നാടകം, ജീവചരിത്രം, നുണ ക്കഥ, ദൃക്സാക്ഷി വിവരണം മുത ലായ വ്യവഹാരരൂ പങ്ങൾ <br><br> • വ്യവഹാരരൂപ ത്തിന്റെ സവിശേഷ തകൾ <br><br> • വാചികവും ലിഖിത തവുമായ ആവി ഷ്കാരം മെച്ചപ്പെ ടുത്തുന്നതിനുള്ള തന്ത്രങ്ങൾ. | • വ്യവഹാരരൂപങ്ങൾ പട്ടികയാ ക്കൽ <br><br> • 1-7 പാഠപുസ്തകം, അധ്യാപ കസഹായി എന്നിവ പരിശോ ധിച്ച് വ്യവഹാരരൂപങ്ങളുടെ സാധ്യതയും വളർച്ചയും കണ്ടെത്തൽ <br><br> • വ്യവഹാരരൂപങ്ങൾ തയാറാ ക്കുന്നതിനുള്ള പ്രവർത്തന ങ്ങൾ തയാറാക്കൽ <br><br> • വ്യവഹാരരൂപങ്ങളെ മെച്ചപ്പെ ടുത്തുന്നതിനുള്ള തന്ത്രങ്ങൾ ചർച്ച ചെയ്യൽ. (വാചികവും ലിഖിതവുമായ പ്രകടനങ്ങൾ) | വ്യവഹാരരൂപ ങ്ങളുടെ പട്ടിക <br><br><br> വ്യവഹാരരൂപം പതിപ്പ് <br><br><br> ചർച്ചാക്കുറിപ്പ് | പട്ടിക, പതിപ്പ്, ചർച്ചാ ക്കുറിപ്പ് ഇവ <br><br><br> സൂചകങ്ങൾ ഉപയോ ഗിച്ച് വിലയിരുത്തുന്നു. |

## Appendix 57

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