Investigating the Use of Preferred Thinking Pattern in Teaching Creative Writing at Graduate Level

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ABSTRACT

The study focuses on the disparities among students' preferred thinking patterns and the existing strategies used in their educational environment which contribute to the unproductive learning process. The goals of this study are i) to identify the preferred thinking patterns of students and ii) to explore the effectiveness of audio and visual aids on performance of students in creative writing. A true experimental design across participants is used to assess the effectiveness of this multisensory educational approach. Results are analyzed using a variety of mean and graphical comparison strategies between experimental and control group. The results indicate that students' performance of creative tasks improved when they were taught according to their preferred learning styles. It also indicates that audio visual aids enhance learning ability of students if they are used in accordance with students' preferred thinking patterns. The outcome of the study are anticipated to make a noteworthy contribution to the context field of education by providing a thorough evaluation about the impact of multiple strategies on key learning outcomes in education settings.

ACKNOWLEDGEMENTS

The thinking that led to this research has many roots. One of the most important was an ongoing series of talk with my friends and colleagues on the vision and the nature of competence for a language teacher. Another main taproot of thinking reflected here were the emotional currents beneath the surface of interaction in various study sessions with students and educationists regarding the nature of learning creative writing.

Deep appreciation goes to my friend Lubna Iftikhar for her support and offering timely crisis management and technical support.

My deepest gratitude is to my supervisor Dr.Fauzia Janjua for making this idea a reality.

DEDICATION

To those who have shown me what it means to work with emotional intelligence:

my parents,

my friend ,

my supervisor.

LIST OF FIGURES

LIST OF TABLES

TABLE OF CONTENTS

CHAPTER I

INTRODUCTION

1.1 Introduction to the Study

Writing is an important component of any language and is regarded as a productive skill in the written mode. Writing not only involves the spelling and punctuation conventions but it is also an attempt to develop a coalesce of words in a logical sequence with the correct vocabulary use. Writing is a kind of discovery because it involves creating something that does not previously exist. The writing process involves the writer's decision making about the selection of content, genre, form, structure, language, theme, craft, and imagery to suit an idea. The writer discovers himself through the form of the sentence. Thus, the act of transforming one's thinking knots into the marks on the paper begins to give a discipline to the muddled thoughts and creativity comes into play.

During the process of writing, a writer makes contact with the feelings for rhythm and style. For this reason particularly, the process becomes more complicated than it appears on the surface. At times it seems to be the most difficult of the skills to attain as it involves not just a graphic representation of speech, but also the succession and presentation of ideas and thoughts in a well thought-out way.

In teaching creative writing, a free flowing expression of thoughts is required from the student. Their abilities to invent and create need to be encouraged and teased into form so that they are able to communicate their ideas in a manner which comes naturally to them as individuals .

Audio Visual aids are used to augment teaching and enhance learning. But the effectiveness of one aid might not be the same for every student. Some students prefer visual aids rather than audio aids due to the individual differences in learning according to preferred modalities. Audio visual aids for teaching have received considerable attention. They are considered as valuable tools available for the educationists to add reality, clarity and variety to the learning context which are the pre-requisites for students at any stage of language learning. Pauline C. Robinson (1988) endorses this idea in her book 'Academic Writing: Process and Product' that audio and visual aids can aid in inspiring the creative writing process. Use of pictures or tapes for visual and auditory modalities respectively can be used by the teacher not only to tap the creative potential of the student but may also provide guidelines for further polishing and grooming of the respective skill (Robinson 56).

The study was primarily designed to identify and test the efficacy and effectiveness of aural and visual preferred thinking patterns in teaching creative writing. The present study investigated the use of preferred thinking pattern in teaching creative writing to Graduate level students. The researcher has been teaching the language courses at International Islamic University and is aware of the fact that the students are taught without the use of audio visual aids in accordance with their preferred thinking pattern which not only creates discomfort and dissatisfaction in the students but also makes the

course laborious and uninteresting for them. Therefore, the researcher aimed at exploring the use of preferred thinking patterns in creative writing teaching to find out whether a change in methodology can lead to different learning outcomes. Two groups were formulated for this purpose. The experimental group participated in four weeks creative writing teaching program making use of audio visual aids in accordance with their previously identified preferred thinking patterns while the control group participated in the conventional (lecture method) creative writing program. A comparison of pre-test and post- test scores revealed significant gains by the experimental group with regards to both aural and visual modalities.

1.2 Problem Statement

The present study identifies the preferred thinking patterns of students and investigates how creative writing can be taught effectively by the use of audio visual aids according to these preferred thinking patterns.

1.3 Hypothesis

The students with strong visual modality would be able to perform better on visual creative writing tasks and those with strong auditory modality would perform better on audio creative writing tasks when taught in accordance with their preferred thinking patterns.

1.4 Delimitation of the Study

The study was delimited to the students of International Islamic University Islamabad. It employed purposive sampling technique, therefore, the researcher delimited the study to

the female students of B.A (Hons.). The study was further delimited to the students of morning sessions only.

1.5 Aims and Objectives

The objectives of the study are:

- To identify the preferred thinking patterns of student.
- To investigate the impact of the visual and auditory thinking patterns on the performance of students in teaching creative writing.

1.6 Significance of the Study

This study would be significant in many ways. First of all this study will add to the knowledge of the subject. Secondly, the present study will expound the relationship of teaching and learning outcomes with preferred thinking patterns and suggest ways of making creative writing a fruitful process for the learners. Thirdly, the present study would be helpful in determining the needs of the learners according to their preferred thinking patterns. Moreover, the study would also be effective in finding out the shortcomings, wants and expectations of students. Thus, the results of the study would be helpful for the course designers and teachers for the review of the existing creative writing practices. Since students will be the beneficiary so it will help the teachers in modifying or re-designing the course in terms of students' needs, wants and weaknesses, allow students to designate how they like to learn and and provide possible strategies for accommodating learning styles.

1.7 Rationale of the Study

In Pakistan where English holds the status of a second language and is a compulsory school subject, the method of teaching is conventional (lecture based). The primary focus is generally on accuracy of language rather than generating and creativity of the student. The approach is exam oriented which curbs the creative abilities of students. This is the scenario of conventional style of English Language Teaching in most of the educational institutions. This study will not only broaden the horizons of pedagogy with special reference to creative writing but also establish firm grounds for future educationists to be more eclectic in their approach, so as to help students attain maximum learning potential with the use of preferred thinking patterns. It would be a step towards employing modalities in order to improve the learning outcomes as today the need for expertise in specialist skills has been replaced by the need to learn and differentiate.

1.8 Research Methodology

The research was experimental in nature and made use of pretest –posttest comparisons which allowed academic and technical intercession by identifying variations in learning outcomes of students. To establish the relation between preferred thinking patterns and their use in teaching creative writing 60 female students of B.A (Hons.) from International Islamic University were purposively selected. In addition, detailed structured interviews were also conducted with ten volunteer students and ten teachers as pilot study, to collect information with reference to the use of aids in their classrooms. The sample students were randomly divided into two groups (Experimental and Control). The Experimental Group was further divided into two groups,visual and audio groups on the basis of students preferred modality as assessed by Preferred thinking Pattern

Questionnaire (PTP) by Sue and Knight (1995). Experimental and control groups were then, analyzed on creative writing tasks (paragraph and story writing worksheets) to establish a baseline for their performance on these tasks. After that, both groups were taught for four weeks separately with the help of the formulated lesson plans. Experimental group was taught using visual and audio aids in accordance with their preferred modality whereas the control group was taught without the use of aids. After four weeks, the two groups were again assessed on creative writing tasks presented to them earlier. Their performances on both occasions were compared with the help of t-test, percentages and mean analysis.

1.9 Population

The population of the present study included female students of B.A Hons. from International Islamic University Islamabad.

1.10 Sample of the Study

The sample consisted of 60 female students of B.A (Hons.) from International Islamic University Islamabad. The sample was selected purposively as in - depth information was required to study the effects of preferred thinking patterns of students on their creative writing performance with the help of audio visual aids.

1.11 Procedure

The study was delimited to 60 female students of B.A (Hons.) from International Islamic University Islamabad. Three tools namely preferred thinking pattern (PTP) Questionnaire, paragraph and story writing worksheets and structured Interviews were selected as data collection tools. Preferred thinking pattern Questionnaire (PTP) was used

to identify the preferred thinking patterns. The creative writing tasks (For complete worksheets see Annexure 1V) were used as a tool to establish the baseline of creative writing for each student. Both the worksheets contained pictures i.e. a lamp and a tree. Related sounds were also used with reference to pictures for audio activation. For each of these tasks students were directed to write a story and then a descriptive paragraph. These worksheets were analyzed according to lists of components given by Raimes Ann (1983). Two groups were formulated (Experimental and Control Group) randomly to assess the effect of audio and visual thinking patterns on creative writing skills of the students. Experimental group was further divided into two sub-groups; Visual group and Audio group. The two groups were taught separately for a period of four weeks with help of teaching methodology specified beforehand by the lesson plans(For complete lesson plans see Annexure V) .Experimental group was taught with the help of audio and visual aids in accordance with the preferred thinking patterns of students. The control group was taught without the use of aids. After four weeks, students were evaluated on creative writing tasks by using same creative writing worksheets as mentioned above. Structured Interviews were conducted with 10 volunteer students and 10 teachers as pilot study. The data collected was analyzed using SPSS. The t- test and percentages were calculated and the data was presented in tabulation and graph form.

1.12 Data Analysis

T-test was used to compare the performance of students on visual and audio creative tasks. Descriptive statistics of percentages, mean and graphical comparisons were also computed to further validate the results.

CHAPTER II

LITERATURE REVIEW

This chapter encapsulates the ideas supporting teaching as a resourceful endeavor especially in relation to creative writing. Furthermore, the chapter outlines the theoretical foundations of teaching and learning in relation to preferred thinking patterns. It provides brief overview of the research on current theory and outlines the concept of quality teaching and learning as a model for summarizing this research.

2.1 Introduction to Writing

It was Kingsley Amis who said, "The art of writing is the art of applying the seat of one's trousers to the seat of one's chair" (10).

Learning writing thus, becomes an integral component of various interactive dialogic and reflective processes. Learning the use of language in a coherent and effective way continues to be the prime achievement of some students. Whereas, there are others who discover their talent while learning in an environment that augments their talents and creativity simultaneously. Teaching writing through a conventional method (lecture) fails to engage students directly with the learning and writing process. Furthermore, it does not clearly describe and cultivates the goals and tasks involved in this process. Its inability to provide a learning environment in which students can actively learn and develop their knowledge and abilities limits its potentials. At the same time it makes it almost

impossible to assess their progress and learning outcomes. In order for the work to be assessed their transparently and impartially, teachers need to be clear, both to themselves in terms of what they expect and to their students as to what they want them to learn.

The growing discontent with model based approaches to the teaching of writing had coincided with a growing interest in discovering how writers actually write and what are the processes involved. This led to a number of studies based on protocol analysis as well as observation of how good and bad writers actually write. Apart from the work of Emig (1971) and Britton (1975) most of the work is done with the university students. One of the first conclusions to be reached by such protocol based research is that a linear model of writing is both inappropriate and unhelpful, since writing appears to be a highly recursive process.

The cognitive theory of composition (hereafter referred to as "cognitive theory" has its roots in psychology and Cognitive Science. Lev Vygotsky's and Jean Piaget's contributions to the theories of cognitive development and developmental psychology could be found in early work linking these sciences with composition theory (Lee and Smagorinsky 34). Most notably, Linda Flower and John Hayes published 'A Cognitive Process Theory of Writing' in 1981, providing the groundwork for further research into how thought processes influence the writing process.

In their model of writing process Flower and Hayes (1977, 1980, 1981) incorporated long term memory as one of three elements. The other two tasks were the task environment and writing process.

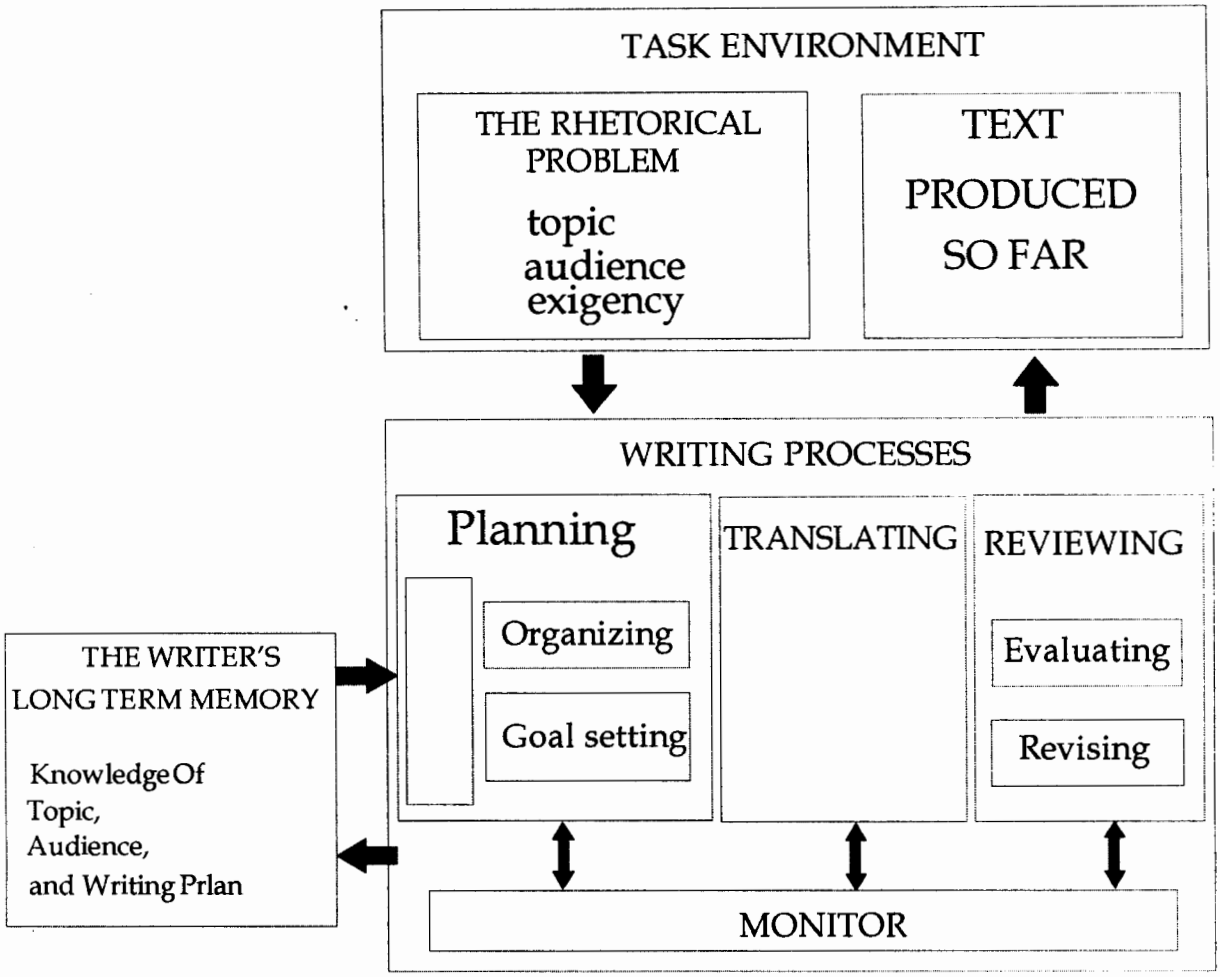

Figure 2.1 Flower *& Hayes Model of Writing Process(8)*

The arrows indicates that information flows from one box or process to another; that is, knowledge about the writing assignment or knowledge from memory can be transferred or used in the planning process, and information from planning can flow back the other way. What the arrows do not mean is that such information flows in a predictable left to right circuit. This distinction is crucial because such a flow chart implies the very kind of stage model against which the researcher wishes to argue. One of the central premises of the cognitive process theory presented here is that writers are constantly, instant by instant, orchestrating a battery of cognitive processes as they integrate planning,

remembering, writing and rereading. The model of the writing process that Flowers and Hayes have developed provides framework for description and explanation and also direct our attention to other interesting areas of investigation such as the role of cognitive factors involved in the writing process.

This model attempts to redefine writing as a problem-solving process and considers the writer not only as a creative thinker but also a designer of text. This forms the basis of an account of writing as a creative design. The central part of the account is that writing is an open-ended design process, mediated by tools and resources. The way a writer generates new material, and manages the proliferation of possible next actions, is by stimulation. It comes from a combination of the given task, external resources, and the writer's knowledge and experience coupled with his cognitive factors. Implicit motivation guides the writing process, and a writer re-represents some of these as explicit conceptual spaces. Creativity in writing occurs through a mutually promotive cycle of engagement and reflection which generates new ideas which are explored and transformed in the creative writing process.

2.2 Creative Writing

Creative writing is a kind of writing that articulates what the writer thinks and feels in an ingenious and innovative manner. Creative writing is in essence guided by the writer's need to express feelings and ideas than by restrictive approach imposed by the demands of factual and logical succession of expository writing.

Despite the stepping up of creative writing as a formal discipline in higher education creative writing remains rather an uncharted territory. This is very much due to the nature of the discipline. Historically, it has not been regarded as suitable for study in higher

education, let alone an object of theoretical study. As Bradbury (1992) rightly states that "this genre of writing has certainly come to prosper" (56).Academic resistance to its move into universities has traditionally surfaced in the form of arguments that creative writing is not serious and encourages self-indulgence. At the root of this resistance are issues of literary and aesthetic value and the assumption that creative talent is natural and instinctive: something that is neither taught nor learned nor adequately assessed (Lawson 102).

In all of the student's explanations, creative writing is predominantly linked with emotional experience which is subjective in nature. In this there appears to be a consistency of 'feeling', a consistency which assumes what Berlin (1987) describes as a "subjectivist or expressionist rhetoric", one where the writer is trying to express, is the product of a private and personal vision (74). Such rhetoric considers writing to be an art, the "original expression of a unique vision" (148). It is characterized as being free from the demands of facts dictated by external factors, other people's ideas and influences. Above all it is primarily concerned with original and creative subjective experiences which form the basis for these deluges. The writer wants to capture an experience, a scene, an idea, and transcribe or document it the way he or she sees it or feels it.

2.3 Teaching of Creative Writing

Teaching and Learning are both complex processes that are influenced by multiple factors. Marzano is of the view that learners' attitudes, abilities and learning styles, teachers' knowledge, and the learning context all have important effects on what learner learns (66).

Brandt (1998) in a research on teaching and learning suggests that individuals learn differently in different learning contexts and construct new knowledge by building on the current knowledge. This finding embodies the basic principles of cognitive constructivist views of learning. The cognitive models of learning in a constructivism perspective can be defined as an approach to learning in which learners are provided with the opportunity to construct their own sense of what is being learned by building internal connections or relationships among ideas being taught (Borich and Tombari 177). As Dominick& Cark (1996) explains, that constructivist teaching involves getting learners to use what they know to figure out what they need to know. This approach to teaching emphasizes that it is the learners' interaction with the content that is important rather than the content itself (Garmston and Wellman 85).

A constructivist approach to teaching encourages teachers to look for patterns in students' thinking .In order to do so, the teacher needs to plan for situations that can help in analyzing students' thinking and understanding. An effective teacher is one who maximizes the achievement of students and who acts in accordance with an explicit set of principles that have order, coherence and relevance in the particular instructional context (Cole and Chan 64). Not all learners like to learn or are able to learn in the same way. Their different ways of learning are called learning styles or thinking styles .It is important for a teacher to understand that differences in learning styles are not the same as differences in learning abilities. As Sternberg makes the distinction between an ability and a style . "An ability according to him refers to the fact how well someone performs at a given task whereas a style is an individual's unique preference of how he or she would like to perform a task" (87).

The foremost function of a teacher is to help students distil knowledge and understanding from the mass of information they encounter when studying any new subject. Helping a student to convert information (text, pictures, sounds etc.) into knowledge (familiarity gained by experience) and then into understanding (meaningful associations) requires careful consideration of the nature of what is to be learned and familiarity with how student learn. The student's learning improves when pedagogy focuses on producing deep understanding and when students are engaged in substantive communication about the things they are learning.

Creative writing is an extension of an academic discipline, which is readily taught all across the world. The English discipline is traditionally seen as the critical study of literary forms, not the creation of literary forms. Some academicians see creative writing as a challenge to this tradition. In the UK and Australia, as well as increasingly in the USA and the rest of the world, creative writing is considered a discipline in its own right, not an offshoot of any other discipline (Radavich 108).

As Earnshaw puts forward his views stating "though we agree in part with the popular insistence that writing cannot be taught, we exist and proceed on the assumption that talent can be developed, and we see our possibilities and limitations as a school in that light" (Earnshaw 15). The model for contemporary writing programs, by its own accounts, bases itself upon the most widely influential theory underpinning creative writing: The Roman Myth .The premises of this approach includes that creative writing is largely an individual pursuit, and that inspiration and not education drives creativity. The Roman Myth is a positive influence on creative writing as it links writing with the concept of beauty and originality. At the same time it puts the field at risk as a serious

academic pursuit. If little is gained through completion of an academic programme then educational models are unnecessary and if creative writing cannot be taught then it might follow that student work cannot be assessed: creative writing does not then fit easily in academic context.

Bell is of the view that existing theories of cognition underpin pedagogical practices such as the workshop based classroom as Jon .T. Bruer notes:

"Instruction based on cognitive theory envisions learning as an active, strategic process. It recognizes that learning is guided by the learners' introspective awareness and control of their mental process. It emphasizes that learning is facilitated by social, collaborative settings that value self directed student dialogue" (Bruer 681).

Set in motion in the early 1970s, Neurolinguistic programming (NLP) is primarily viewed as a study of how people understand and comprehend the world and themselves (DeLozier and Grinder 221; Dilts xix).An assortment of senses assuming the function as information processors, are known as representation systems, or sensory modalities. The Representational systems in NLP assist in grasping the prospective working systems, as to how the human mind internally puts in order and intuitively affixes meaning to the external stimuli.

According to Daniel Druckman (1999), many practical purposes mental processing of events and memories can be treated as if performed by the five senses. This observation led to the concept of a preferred representational system, the classification of people into fixed visual, auditory or kinesthetic according to circumstance and mood.

In a more skills-oriented NLP study of writing skills, Dixie Hickman and Sid Jacobson's (1998) compared the process of creative writing to Weaving a tale, opening possibilities

for analyzing a framework that provides building blocks for describing transition from a visual image to self-dialogue or from a bodily sensation to a any form of visualization in writing. Transforming the first impulse and manifesting the idea, its characteristic processes and sequences of imagining, what is initially seen, felt, heard, and how the process of creativity moves from potential to manifest outcome.

In the process of steering students towards learning creative writing the representational systems can act as a vivid stimulus as creative writing cannot be imposed but inspired. Creativity deals in subjectivity and variety, imagination being central to creative writing. It means the action of imagining, or forming mental images or concepts of what is not actually present to the senses (Webster 54). Hence, the use of audio visual aids according to preferred thinking patterns can trigger and generate out of the box thinking, creativity along with appropriateness of writing skills as guided by the facilitator.

2.4 Learning with Preferred Thinking Patterns

Educators agree on the fact that several variables beyond abilities affect students' academic performance and their interaction with teachers. Thinking styles are included in such a variable. Thinking styles are preferred ways of thinking. They cannot be strictly defined as abilities but rather preferred ways of expressing these abilities.

It is imperative to realize that the way each one of us processes information is different. The world around us exists for us in our perceptions and that forms the reality that varies in its essence. People vary in their perceptions of their surroundings and each one of us first filters the sights, sounds and sensations surrounding us through our sensory systems before sending these perceptions on to be processed by and stored in our brains.

Learning style paradigms began to be developed in the mid to late 1970s to identify the more external and applied modes of learning styles. Below are the explanations of six well-known and widely available learning style instruments offered by Kolb, Gregorc, Felder-Silverman, Fleming, and Dunn's learning style model the Productivity Environmental Preference Survey or also known as PEPS (Dunn and Dunn 54).

Dunn defined learning style as "the way, in which individuals begin to concentrate on process, internalize, and retain new and difficult information" (353). It covers five learning style stimuli and several elements like environmental (sound, light, temperature, and room design), emotional (motivation, persistence, responsibility, and structure), sociological (learning alone, in a pair, with peers, with a teacher, and mixed), physiological (perceptual, intake while learning, chronological energy pattern, and mobility needs), and psychological processing (global or analytic, hemisphericity, and impulsive or reflective).

Gregorc developed learning/teaching style model .This phenomenological research defines learning style as "distinctive and observable behaviors that provide clues about the mediation abilities of individuals and how their minds relate to the world and, therefore, how they learn" (97).

Kolb Experiential Learning Theory is one of the most popular learning style models among researchers. It defines learning as "the process whereby knowledge is created through the transformation of experience" (26).The model asserts a four-mode or four-process learning cycle that covers and generally starts with Concrete Experience (CE), moving to Reflective Observation (RO), then to Abstract Conceptualization (AC), and

finally to Active Experimentation (AE), with the most effective and complete learning taking place when learning activities embrace all four modes.

The development of learning style models continued in 1988 with Felder-Silverman Learning/Teaching Style Model. Felder and Silverman defined learning style as the characteristic strengths and preferences in the ways individuals take in and process information. It asserts that individuals have preferences along five bipolar continua: The Active-Reflective, the Sensing-Intuitive, the Verbal-Visual, the Sequential-Global, and the Intuitive-Deductive (674).

The final model is the VARK Model a sensory model that is an extension of the earlier neuro-linguistic model. VARK is an acronym made from the initial letters of four sensory modal preferences that are used for learning information: Visual, aural, read-write, and kinesthetic. It categorizes student learning based on the neural system that is preferred when receiving information, and can be used to guide instructors in their selection of learning and assessment strategies (Fleming 54).

Another scholar who believes that preferred thinking patterns have an effect on the learners is Marilee Sprenger (2003), whose premise is that each learner has an ability to learn under the 'right circumstances' and learning should be considered an appealing activity. She finely points different ways in which teachers can teach so that students will commit to the memory the gained knowledge. She categorizes these teaching methods according to preferred thinking patterns namely —visual, auditory, and kinesthetic.

The method for visual learners includes making certain use of images and illustration or depictions when describing things and use of overhead transparencies/handouts, as instructional material. Method proposed for auditory learners include the repetition of

ideas aloud, listening activities, inscription of oral information, and encouraging oral elucidation. Methods suggested for kinesthetic learners comprise of performing hands-on activities ,using role play and having field trips.

Incorporating a multiplicity of teaching methods enables the educator to put up and lodge with different preferred thinking patterns. At the same time these activities challenge students to learn in different ways. Just as Kolb (2009) recommended that students who use all four approaches of his learning cycle learn more effectively.

The popular-in-education notion of preferred thinking patterns affirm that every individual has a preferred modality for accommodating incoming information (auditory, visual and kinaesthetic -- listening, by reading and through pictures, touching and doing)and students' performance improve if the teacher matches the mode of instruction to the students' preferred modality.

Both these notions have been highly debated for years, regardless of being extremely popular with teachers at all levels of education. Pashler et al.(2008) found no evidence that matching teaching style to an individual's preferred thinking patterns had any positive co -relation with the learner's educational performance, and instead recommended that the nature of the content to be learned should determine how the material is presented.

Cognitive science such as Neuro Linguistic Programming, admits that learners differ in their abilities with different modalities. Matching modality strength to the modality of instruction and idea of tailoring instruction to a student's best modality is so enduring. According to Slater, Lujan and DiCarlo (2007), male and female students have specific learning style preferences. Based on their findings, they concluded that although not

significantly different, the female student population tended to be more diverse than the male population, encompassing a broader range of sensory modality combinations within their preference profiles (87). Thus, instructors need to be cognizant of these differences and broaden their range of presentation styles accordingly .This is the basic premise, which led the researcher to relate preferred modalities of female students to their performance on creative writing tasks.

Catherine Hammond metaphorically compares writing to loading a computer program (84).By grasping or accessing an idea, the user or individual unlocks an internal screen the brain. The idea is the stimulating force for initializing the creative writing process. This can be productively attained in a classroom environment when the teacher keeps in mind the preferred thinking patterns of students. Various technological advancements in the field of audio visual aids enhance 'teacher's effectiveness'. One definition that encapsulates the most generally accepted notion of teacher effectiveness is "The effective teacher is one who maximizes the achievement of students and who acts in accordance with an explicit set of principles that have order, coherence and relevance in the particular instructional context" (Cole and Chan 164).

Not all learners like to learn or are able to learn in the same way. There different ways of learning are called learning styles or thinking styles. It is important for a teacher to understand that differences in learning styles are not the same as differences in learning abilities.

Cerbin and Beck are of the opinion that creative writing can be an active medium for learning if it is used with an intention to involve the students in ways of thinking about the subject that lead to deeper understanding (12). They also call attention to the fact that

it is not involvement in the writing exercises that is significant but how students interrelate with that writing material is what matters.

Thus, it is clear from the above discussion that creative writing involves a profound interplay of meticulous work with language in an out of the ordinary style. This view contradicts the misperception of creative writing being an easy endeavor. Consequently, in order to bring forth a good quality text, poem, short story or dramatic scene, the choice of words need to be pondered and worked on. Creative writing is unique in the sense that it requires a great deal of precision as far as the expression is concerned. In order to develop compatibility between words and the well thought out ideas the students should take special care of lexis, words, terms and the idioms they use. Students could try their hands on short stories; dialogue in short dramatic scenes and poems.

The present study was conducted to give an idea how preferred thinking patterns can be incorporated in an academic context for improving teaching and learning outcomes. It has been argued in the earlier section that it is imperative to realize that the way each one of us processes information is different and dealt accordingly. The teachers need to focus on this perspective and structure the methodology to ensure outcome based education .It should also be noted that the students can improve their performance if they are aware of their preferred modalities and learning process can become more meaningful and less time consuming.

Teachers need to be responsive to the notion that how they teach is more important than what they teach. As Michael Grinder very rightly puts it that , teachers can effect the 'input' or how they tend to present the information and 'output' which refers to how they assess students' understanding, but they can by no means control processing or

storage of the information by the individual learner (65). However, there are a number of ways in which teachers can facilitate different learners using suitable teaching styles in accordance with learners' needs and preferences.

Learning styles therefore, act as indicators that assist us in discovering and determining the different types of mental representations. A learning style can be defined as student's way of consistently responding to a certain stimuli in the context of learning. Keefe views learning styles as the "composite of characteristic cognitive, affective, and physiological factors that serve as relatively stable indicators of how a learner perceives, interacts with, and responds to the learning environment"(Keefe 15). Whereas Stewart and Felicetti ascertain learning styles as those "educational conditions under which a student is most likely to learn" (48). Thus, learning styles do not directly deal with what content or learners learn, but primarily with how they prefer or choose to learn.

In the learning contexts the need for inventive instructional activities has long been acknowledged. They tend to relate to the varied learning styles of learners but the question arises as to exactly how meaningful they are to the learning environment. David Merrill proposes a comprehensive philosophy for optimum utilization of instructional strategies that suit learning styles the best (77) . According to him the strategies could be selected on the basis of the content type to be taught or keeping in mind the rationale of the instruction which is formally known as content-by-strategy interactions. The content-by-strategy interactions take precedence over learning-style-by-strategy interactions regardless of the instructional style or philosophy of the instructional situation.

Merrill further elucidates that the majority of students are not at all aware of their learning styles and as a result are less likely to make the first move towards learning in

new ways. So, becoming aware of one's learning styles can be a starting point of developing awareness about their strengths and weaknesses as learners. Coffield seconds this viewpoint that encouraging learners to know about their own learning and that of others can be a valuable source of being aware of one's own thoughts and learning processes (90). Stephen Downes supports the view that we all learn in a uniquely different way as each individual interprets the perceptions and sensations differently (78). This difference then brings into play multiple factors that tend to be catered differently.

It is an accredited fact that we all have proclivity for how we like information to be presented. Some like to see it to believe it, others like to hear the idea. Whereas, few may like to practically experiment or experience what is being discussed. In a similar manner, we also have a penchant for the way we assess and evaluate information. Some people take a decision on the basis of how things appear to them. While others settle on keeping in view how things sound to them or by probably how they things or situations, being conscious of how self and others construe and process information, makes the learning and mutual interaction between the teacher and student more consequential and meaningful.

With the ever increasing information influx several trainers, teachers and educators are realizing that every person has an optimal way of learning new information. They have now developed an understanding, that there are students who need to be taught in ways that differ from standard teaching methods. Knowing these different learning styles or preferences can help educators teach maximum number of students by presenting information in several different ways.

It's easy to decipher the modalities by noticing what words are used while communicating. These words are called predicates, or 'process words' when a situation is perceived in someone's mind, it's processed in whatever modality the person prefers; the words and phrases the person uses to describe it reflect that person's personal modality. Matching modalities is a great way to create rapport and an atmosphere of understanding (Bell 22).

The characteristics of visual, auditory and kinesthetic are outlined below.

Characteristics of Learners with Visual Preference	
1. Are neat and orderly	9. May forget verbal instructions unless they're written down
2.Speak Quickly	10. Are strong, fast readers
3. Good long-range planners and organizers	11. Would rather read than be read to
4. Observant of environmental detail	12. Need an overall view and purpose and are cautious until mentally clear about an issue or project
5. Appearance-oriented in both dress and presentation	13. Doodle during phone conversations and meetings
6. Good spellers and can actually see the words in their minds	14. Forget to relay verbal messages to others
7. Remember what was seen, rather than heard	15. Often know what to say but can't think of the right words
8. Memorise by visual association	16. Usually are not distracted by noise

Table 2.1 Characteristics of Learners with Visual Preference Adapted from By Katy Campbell, Academic Technologies for Learning (77)

Characteristics of Learners with Auditory Preference	
Learn by listening, and remember what was discussed rather than seen	7. Can repeat back and mimic tone pitch and timbre
Speak in rhythmic patterns	8. Find writing difficult, but are better at telling
Talk to themselves while working	9. Are frequently eloquent speakers
Are easily distracted by noise	10. Are talkative, love discussion, and go into lengthy descriptions
Move their lips and pronounce the words as they read	11. Have problems with projects that involve visualization
Enjoy reading aloud and listening	12. Can spell better out loud than in writing

Table 2.2 Characteristics of Learners with Visual Preference Adapted from By Katy Campbell, Academic Technologies for Learning (78)

Characteristics of Learners with Kinesthetic Preference	
Learn by manipulating and doing	Can't sit still for long periods of time
Want to act things out	Can't remember geography unless they've actually been there
Speak slowly	Use action words
Touch people to get their attention	Like plot-oriented books - they reflect action with body movement as they read
Stand close when talking to someone	May have messy handwriting
Are physically oriented and move a lot, gesture a lot	Like involved games
Memorize by walking and seeing	

Table 2.3 Characteristics of Learners with Visual Preference Adapted from By Katy Campbell, Academic Technologies for Learning (79)

A conducive learning environment cultivates erudition of knowledge by meaningful exploration in an atmosphere that supports learning in its entirety. Keeping abreast with the technological advancements the content of learning is being revolutionized and James

(1996) deems it important to develop skills that make, renew, filter, and help retain information as an invariably constant process. Dilts and Epstein (1995) also believe that the quintessence revolves around exploring and experimenting with diverse ways of thinking.

Researchers Dr. Rita Dunn and Dr. Kenneth Dunn (1993), In 'Teaching Students Through Their Individual Learning Styles: A Practical Approach' analyze and make the claim that not only can students identify their preferred learning styles, but that students also score higher on tests, have better attitudes, and are more efficient if they are taught in ways to which they can more easily relate. Therefore, it is to the educator's advantage to teach and test students in their preferred styles and accommodate different learning styles

When one can understand the thought processes of another human being, it is comparatively easier to establish and maintain rapport and to communicate more elegantly. In addition, it is extremely helpful for an individual to understand his or her own capabilities and limitations regarding the process and storage of information. This is true for the teaching learning process as well.

Students with a strong auditory modality have a preference for listening to the material notes on the subject and the students with strong visual modality prefer to read the handouts and look at the illustrations the presenter puts on the board. Kinesthetic learners do best with hands on activities and group interaction.

To augment the learning process of the visual learners, teachers may put in writing the material or provide them with handouts and tape transcripts. When the students make use of images, animated films, sketches, and graphic organizers such as mental records or

mind maps, they are trying to match the external depictions with their internal world of experience.

For the auditory learners, the teacher can speak in a rhythmic way so as to help them commit to memory the material, encourage discussions in the classroom and ask them to read the material aloud. It is also helpful for these learners to repeat instructions loudly.

Kinesthetic learners need to be involved in activities that entail movement. The teachers can make use of flashcards as learning tools for them in order to help increase their understanding of abstract ideas. These students feel more comfortable when they can hold small objects in their hands. The teachers should make sure that these learners form a personal association with the learning material.

When the teachers are able to work out activities and comprehend teaching styles that integrate all three representational systems, they increase their probability of bonding with their learners and creating a learning atmosphere of trust, cooperation and mutual understanding which are the pre requisites of positive learning atmospherics.

In fostering a mutual understanding during the learning process requires a great deal of creativity on the part of the teacher as well .For this purpose audio visual aids can be productively used in attaining the desired educational outcomes for students, teachers and educationists. They not only generate interest but ensure a steady progress of learning if taught keeping in view the modality preference .They can also be applied to make the most and move toward the educational processes in new and exciting directions.

Summing it up, the study is basically concerned with teaching of creative writing in accordance with preferred thinking patterns of students. There have been numerous

developments in teaching creative writing which place learners at the heart of the learning process. In Pakistan creative writing teaching has started to gain momentum but use of preferred thinking pattern in this regard is a novel concept. The following research was conducted to reveal the impacts of preferred thinking patterns on creative writing of the students so that syllabus can be taught in an effective manner. The complete details of how these modalities can be used in teaching creative writing, is given in the next chapter.

CHAPTER III

METHODOLOGY

The present study was an experimental research using pretest- posttest comparisons.

3.1 Research Design

The experimental research design was used by the researcher due to the following reasons. Firstly, it gave form and structure to the research and helped to answer the questions empirically. Secondly, it provided a logical structure that enabled the researcher to pinpoint the effects of independent variable on the dependent variable and thus answer the research questions (Ray and Ravizza 164).

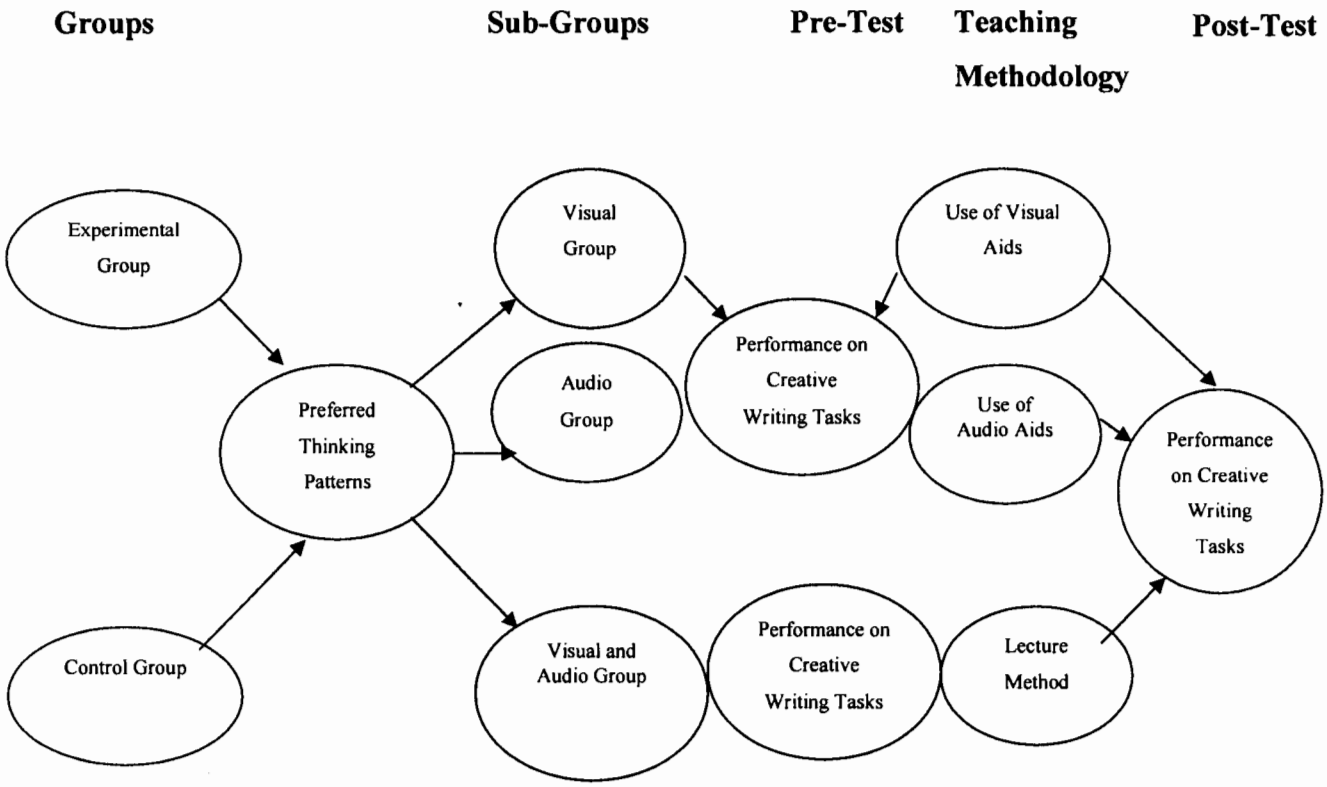

Figure 3.1 Conceptual *Framework of the Study*

In the present study, two groups (Experimental and Control Group) were formulated randomly to investigate the use of preferred thinking patterns on creative writing skills. The Experimental group was further divided into two sub-groups; visual group comprising students with strong visual modality and audio group comprising students with strong auditory modality. The visual and audio groups were formulated by using scores of Preferred thinking pattern questionnaire (PTP) by Sue & Knight (1995). Experimental and Control groups were then, analyzed on creative writing tasks

(paragraph and story writing sheets) to establish a baseline for their performance on these tasks. After that, both groups were taught for four weeks separately in accordance with the formulated lesson plans. Experimental group was taught with the help of visual and audio aids according to their preferred modality whereas the control group was taught without the use of aids. After four weeks, the two groups were again tested and assessed on the creative writing tasks presented to them earlier. Their performances on both occasions were compared with the help of t-test, percentages and mean analysis.

3.2 Population

Population has been defined as "the group of interest to the researcher, the group to which she or he would like the results of study to be generalizable" (Gay 112).

The populations for the present study were female students of International Islamic University Islamabad. Thus, the study was delimited to the female students of International Islamic University Islamabad, morning session only.

3.3 Sampling

A sample has been defined by Gay as "the process of selecting a number of individuals for a study in such a way that the individuals represent a larger group from which they were selected" (111).

The sample of this study consisted of 60 female students of second semester of B.A Hons of International Islamic University Islamabad .The present research employed non-probability technique specifically purposive sampling technique. Purposive sampling is particularly relevant when concerned with exploring the universe and understanding the audience. This meant that judgment had to be done in choosing the right habitations, and

meeting the right number of right people for the purpose of study (Munn 82). There were one or more specific predefined groups that the researcher was seeking. Later on, division of sample in two groups was done by random sampling. Random sampling was adopted due to the reason that all the individuals in the defined population have an equal and independent chance of being selected for the sample which ensured the generalizibility of results for future use.

The sample consisted of 60 female students. The age limit of those students was 18-22 years and educational level was limited to graduation. The students were divided into three groups i.e. Visual and Auditory group (Experimental Group) and Control group by random sampling. The sample was not chosen to be extensive, as it had to be studied in-depth within a limited time span.

3.4 Variables

As an experimental study the variables were defined operationally as following:

3.4.1 Independent Variable

The first variable in the study was the audio visual aids. This variable was manipulated to observe its effect on the dependent variable. In language teaching situation the audio aids used were tape recorders, CD player and animated audio clips. The visual aids included pictures, wall charts, slides, projector and video clips. These aids were used in accordance with the preferred thinking patterns of students.

3.4.2 Dependent Variable

The second variable used in the study was creative writing. It was the dependent variable

as its variation helped to assert the effect of audio visual aids according to the preferred thinking patterns on it. Creative writing is a kind of writing that expresses the writer's thoughts and feelings in an imaginative, way focusing on self-expression. Four components of creative writing namely; Paragraph writing, Descriptive Writing and Story writing based on character and event were used. The analysis was specifically done of tasks comprising all these components as they were guided more by the writer's need to express feelings and ideas than by restrictive demands of factual and logical progression of expository writing.

3.5 Hypothesis

The students with strong visual modality would be able to perform better on visual creative writing tasks and those with strong auditory modality would perform better on audio creative writing tasks when taught in accordance with preferred thinking patterns.

3.6 Research Tools

The research involved the use of multiple methods or data sources. Three tools namely questionnaire, interview and worksheets were employed.

3.6.1 Preferred Thinking Pattern Questionnaire

The first tool used to collect information from the students was questionnaire. According to David Nunan "the questionnaire is a relatively popular means of collecting data. It enables the researcher to collect data in field settings, and the data themselves are more amenable to quantification than discursive data, such as free-form field notes , participant observers' journals, the transcripts of oral language" (143).

The information about specific sensory modalities of students was initially collected through the questionnaire of (PTP) preferred thinking pattern (For questionnaire see Annexure II). It consisted of 12 items and was adapted from Sue Knight's book (1995) NLP at work. It measured various modalities used by an individual to process information around him. The modalities included in the questionnaire were visual, auditory, smell, taste and feeling. This study dealt with only two specific modalities i.e. Auditory and visual, so the answering options for each question were restricted to the above mentioned modalities. Overall score on PTP was calculated for each subject by assigning 1) to the option tapping visual modality, 2) to option tapping auditory modality. For each subject, specific sensory modality was found by adding the scores and calculating the highest number of responses on each modality.

3.6.2 Story Writing and Paragraph Writing Worksheets

Two worksheets were specifically chosen for this research as a standard tool for measuring the student's learning and creative writing process. Both the worksheets contained pictures i.e. a lamp and a tree. Related sounds were also used with reference to pictures for audio activation. For each of these tasks students were directed to write a story and then a paragraph. These creative writing worksheets were used as tool for pre test and post test. For further practice other worksheets were selected both in class as well as weekly homework assignments. They were helpful in not only captivating interest but also providing useful starters for the creative writing process. (For complete worksheets see Annexure-IV). These worksheets were then analyzed according to lists of components given by Raimes Ann (1983).These components included:

1. Content: Relevance, Clarity, Originality, Logic etc.

2. Syntax: Sentence structure, Sentence boundaries, Stylistic Choices

3. Grammar: Rules for verbs, pronouns, adjectives etc.

4. Mechanics: Handwriting, Spelling, and Punctuation.

5. Organization: paragraphs, topic and support, Cohesion and Unity.

6. Word Choice: Vocabulary, Use of Idioms

7. Purpose: Reason for writing

8. Audience: Targeting the readers

(Raimes, 34)

A marking key was devised for these components (Annexure-III-Table VIII) by assigning weights ranging from 1-8 to each component. Individual scores were, then, calculated for both pre test and post test phase. These individual scores were used for purpose of analysis.

3.6.3 Structured Interviews

The third tool that was used by the researcher was 'structured interview'. According to Gay "A typical qualitative interview is a one-to-one session in which the researcher asks a series of open-ended, probing questions" (223).

In the research, detailed structured interviews were conducted with ten volunteer students and ten teachers as pilot study to know about general method of their study and effectiveness of audio and visual aids in their creative writing class. This helped to gain validity for the procedure and to tap any differences in their approach. Interviews were used by the researcher to collect data about the 'needs', 'lacks' and reasons for usage of audio and visual aids in teaching creative writing process according to preferred

thinking patterns. This tool allowed the researcher to collect data and the facts about the attitudes and opinions of students and teachers. (For interview questions see Annexure I)

3.6 Procedure

As the research was pre- test posttest group design therefore it was divided into following phases:

1. Pre-Test Phase
2. Teaching Phase
3. Post-Test Phase

3.7.1 Pre-Test Phase

In the pre-test phase 60 female students of B.A Hons (Second semester) were selected purposely. They were introduced to objectives of experiment and their consent to participate in the experiment was obtained. The questionnaire of PTP was administered to them to identify their specific sensory modality (Visual and Auditory).

After this the students were randomly divided into two groups (Experimental and Control). The students of experimental group were, then, divided into visual and audio groups depending on their specific modalities. The Control group contained students with both visual and auditory modality. The two groups were separately instructed to write a story about a lamp under two conditions. At first, they were shown a picture of lamp on projector and in next phase they heard a voice narrating few lines about the lamp, which they had to complete. Similarly after a day, they were again shown a picture of tree and were instructed to write a paragraph about that tree. In the next phase they were asked to close their eyes and imagine hearing the tree cut by a saw and describe it in a paragraph.

This procedure helped establishing a baseline for the researcher from which assessment of the creative writing skills of student was to be made. It also helped the researcher to devise methods to improve their skills.

3.7.2 Teaching Phase

After their initial assessment, the two experimental groups were taught extensively about creative writing for four weeks. The period of four weeks was chosen according to the demand of the study which required an in- depth analysis and a detailed overview of student's performance on weekly basis with the help of lesson plans.

Control group was taught through lectures without any audio and visual aid. Experimental group were taught by using visual and audio aids respectively. Students in visual modality group were taught using visual aids like white boards, projector, whereas students in auditory modality group were taught using audio aids like tape recorder and CDs. Their content was chalked out into four-week schedule keeping in mind the baseline results on pre-test measures. The series of activities were organized with the help of lesson plans. Lesson plans contained several different types of information about various components of creative writing i.e paragraph writing, story writing based on character, story writing based on event and descriptive writing. It contained objectives, content, material and organizational information about class activities. (For complete lesson plans see Annexure V)

For the first week students of both groups were initially given directions about basics of paragraph writing including topic sentence, supporting sentence, cohesion and unity. The visual group was shown pictures using white board and projector to stimulate their learning of paragraph writing .Similarly audio group was taught through sound clips with

the help of tape recorders, recorded CDs and animated cartoon clips and then asked to write a paragraph about the situation presented to them .Where as control group was given lecture on basic structure of paragraph writing without any audio and visual stimulation.

For the second week, students of both groups were given directions about drafting a descriptive paragraph with the help of adjectives. The visual group was taught. basics of description i.e. adjectives, verbs and different words to link sentences together with the help of pictures of characters and situations and asked to describe them . The audio group was taught with the help of dialogues of various situations and were asked to describe them. The control group was given lecture about how to describe various situations and characters using adjectives.

For the third week students of both groups were given instructions about story writing based on events focusing on plots based on setting, conflict and resolution. The visual group was taught with a set of pictures and directed to write a story on them. The audio group was taught through sound clips played on a Cd player and instructions were given to write a story based on this setting. The control group was lectured on various components of story writing and directed to write a story.

For fourth week students were taught basics of story writing based on character including plots based on characters, conflicts and resolution. The experimental group students were taught the basics using visual and audio aids according to their preferred modality. Whereas control group were given directions about story writing based on character and instructed to write a story.

At the end of each week students of all groups were assessed on two activities for each component of creative writing. (For activities see Annexure IV-V) .All the work sheets for experimental and control group were assessed on the basis of marking key given by Raimes and Ann (1981). The scores of students were calculated for each activity. Gradual improvement was shown by audio and visual groups in comparison to control group. (For results see Annexure-Table-VI-VII)

3.6.3 Post Test Phase

In post test phase all the groups were brought together after four weeks. They were reassessed by using same creative writing tasks as in pretest phase. Paragraph writing and story writing sheets were obtained from the students and were scored. Students were thanked for their participation and experiment was formally ended.

3.7 Analysis of the Data

The paragraph and story writing sheets obtained from the students in both pretest and posttest phase were then analyzed on components given by Raimes Ann (1983). These components described the basic requirements of paragraph, story writing and description. Each of these components was given a weight of 1-8 and final score of student was then calculated. The results were compared for both experimental and control group to note any difference in performance of the students with the help of t-test and percentage comparisons. Similarly scores of audio and visual modality groups were also compared to observe the effects of audio-visual aids on teaching of creative writing tasks. Graphical representation of data and results were also done.

CHAPTER IV

RESULTS AND ANALYSIS

The results of the present research were statistically analyzed with the help of SPSS i.e. Statistical Package for Social Sciences.

The analysis was further divided into four phases according to the data collection procedure which were as follows:

4.1 Pre -Test Phase

In the pre -test phase two tasks were accomplished i.e. administering PTP to identify specific sensory modality of the students and administering story writing and paragraph sheets to establish base lines for creative writing analysis.

In this phase marking key was developed to analyze the creative writing worksheets to be obtained from the students. The key was developed by using a list of components given by Raimes Ann (1983). The students were given marks from a total of 8 (For results Annexure III-Table VIII).

PTP was also administered to the students and scores were analyzed to identify specific sensory modalities of the students. The scores of PTP reflected that 40 (67%) of total 60 students had visual whereas 20 (33%) had auditory sensory modality.

Visual Group	Auditory Group
40 67%	20 33%
Total Students	60

Table 4.1 ***Frequency of Specific Modality of Total Students***

4.2 Teaching Phase

Based upon their pre- test performance and specific modalities students were randomly divided into Experimental and Control Groups (see Annexure-Table-V)

In Experimental group, 23 (76%) students had strong visual modality so they were categorized as visual group and other 7(24%) were included in the auditory group. Similarly, for Control group 17 (56%) had strong visual modality whereas rest 13 (44%) had strong auditory modality.

Group	Visual	Auditory	Total
Experimental	23 76%	7 24%	30
Control	17 56%	13 44%	30

Table 4.2 ***Frequency of Various Modalities in Experimental and Control Groups***

Both Experimental and control groups were taught for four weeks according to the lesson plans devised. Remedial work brought refinement to their attempts. It improved their felicity of expression and clarity of thought which in turn generated greater interest in students for creative writing. It was also observed that some topics interested students

more (Story Writing and Descriptive Writing Activities) than others thus inducing better results from them on those topics. Both visual and audio presentations were provided to the students and thus, they were scored separately. Some students had sufficient knowledge of creative writing and some had a natural flare. Thus, the differences in scores were evident from the beginning of experiment. It was also observed that students with visual modality had more interest in picture presentation whereas students with auditory modality reflected more interest in audio presentations. The differences in teaching methodology of experimental and control groups are evident in tables (For results see Annexure-III-Table VI).

The analysis of creative writing performance during teaching phase was computed by comparing percentages of visual and auditory groups with control group. Increased performance on creative writing tasks indicated the increase in scores of students in their task performance whereas decreased level of performance meant that their scores had deteriorated during teaching phase.

The results revealed that in case of experimental group students performance relatively increased in accordance with their specific modality which was used to teach them creative writing .In visual group, 18 out of 23 (78 %)students showed marked increase on visual tasks and all 7 (100.%) students of auditory group showed high performance on audio tasks. To further validate results similar analysis was also done for control Group. 12 out of 17 students showed similar performance on visual creative writing tasks with strong visual modality and where there was increase it was of one or two points and all 6 students of strong auditory modality showed almost similar performance on audio creative writing tasks.

Groups	Increased Performance level	Decreased Performance level	Total Students
Experimental (Visual and Audio)	22 73%	8 27%	30
Control	17 56%	13 44%	30

Table 4.3 ***Analysis of Creative Writing Performance for all Students***

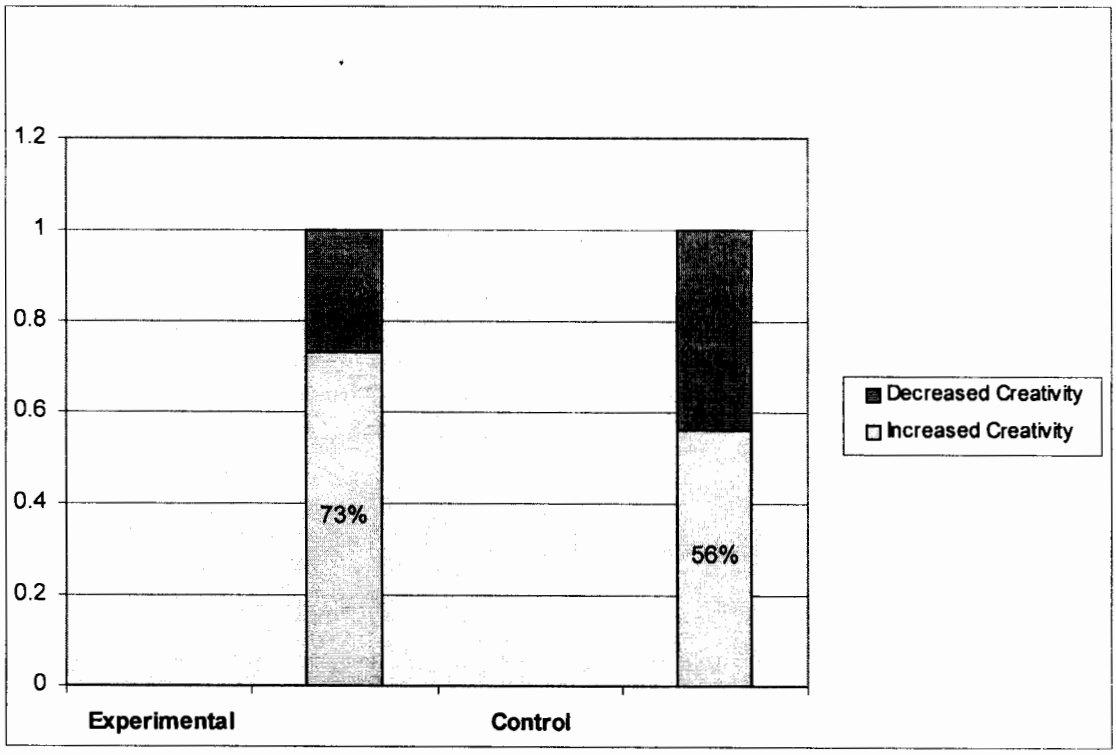

Figure 4.1 ***Analysis of Creative Writing Performance for all Students***

The analysis of creative writing performance for both experimental and control groups revealed that for experimental group 73% students showed increase in performance level as compared to 56% of increase in control group and vice versa. This difference clearly indicated the influence of audio and visual aids on learning capacity of students with reference to their performance on creative tasks.

Visual and Audio group scores were also compared with control group scores to determine the effect of audio and visual aids on their creative writing performance.

Groups	Increased Performance level	Decreased Performance Level	Total Students
Visual	16 69%	7 31%	23
Control	18 58%	12 42%	30

Table 4.4 ***Analysis of Creative Writing Tasks for Visual Group and Control Group***

For visual group, 69 % of subjects showed increased performance level as compared to 58 % of control group subjects. The visual group subjects had been subjected to extensive learning process with visual aids, which is evident from their performance.

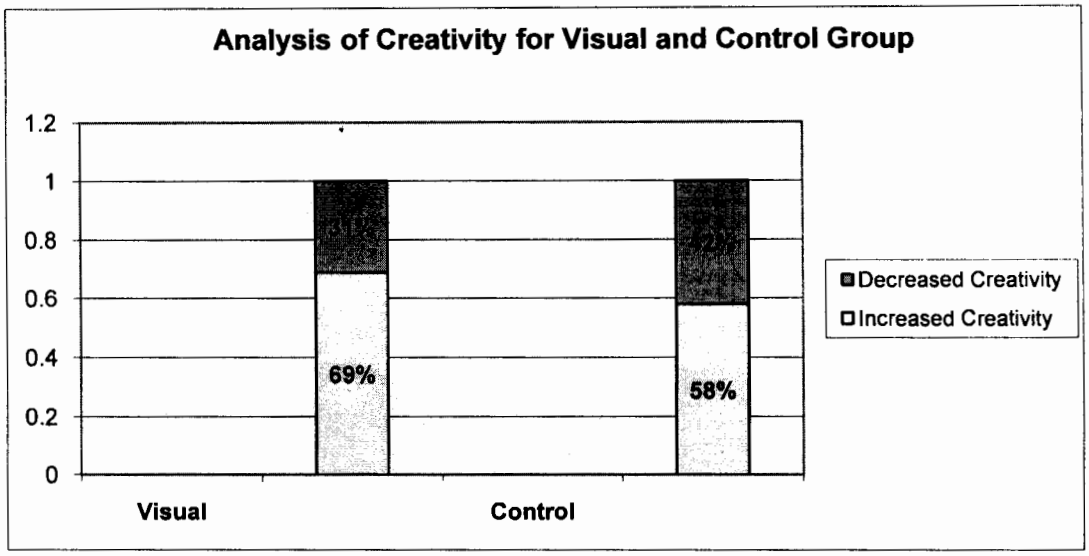

Figure 4.2 ***Analysis of Creative Writing Performance for Visual and Control Group***

Groups	Increased Performance level	Decreased Performance level	Total Students
Audio	6 85%	1 15%	7
Control	25 83%	05 17%	30

Table 4.5 ***Analysis of Creative Writing Performance for Audio Group and Control Group***

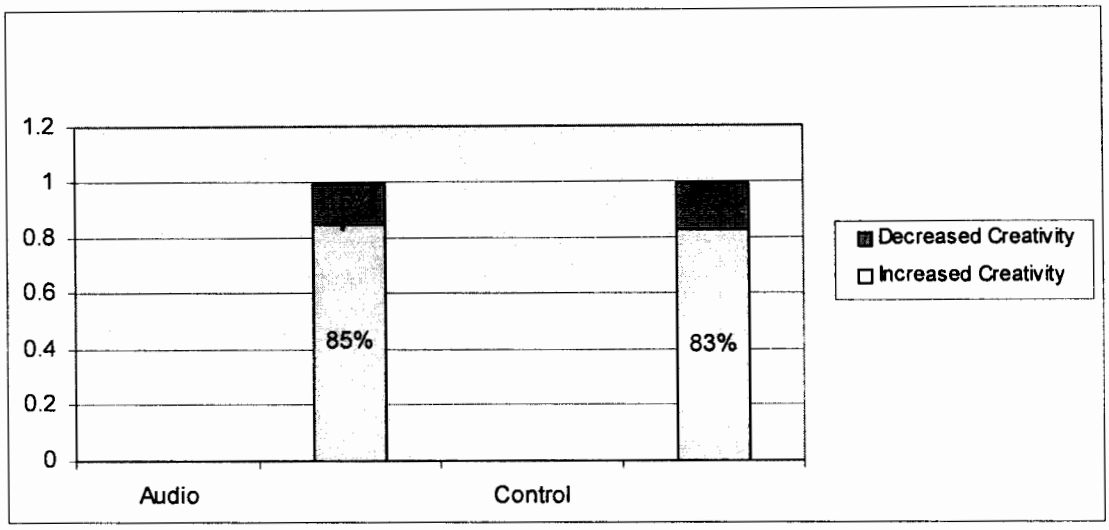

Figure 4.3 ***Analysis of Creative Writing Performance for Audio and Control Group***

For audio group and control group no significant difference was observed in scores perhaps due to the lesser number of students in the audio group.

4.3 Post-Test Phase

In the post-test phase same procedure was repeated for both the groups to analyze the difference in their performance after the teaching phase (see Annexure-III-Table II). It was observed that the students were much more comfortable and relaxed during post-test phase because of the familiarity to the materials. After analysis of pre-test and post-test work sheets the results were converted into percentages and graphs to reveal the difference in performances of the two groups.

4.4 Analysis Phase

In this phase paragraph and story writing worksheets for both pre-test and post-test phase were analyzed by using the marking Key (see Annexure-III-Table VIII)). Their scores on two tasks were summed up and percentages were calculated for the comparison purpose.

(Annexure-III-Table III). t-test was applied with the help of SPSS to compare the performance of students in the experimental and control group. Interviews were also conducted to eliminate any errors in the procedure and validate the testing phase. (Annexure-I)

4.4.1 Mean Comparisons between Experimental (Visual and Audio) and Control Group on Creative Tasks

Means for both pre-test and posttest performance of students were calculated and compared.

Groups	Pre test	Posttest	Total Students
Experimental (visual and audio)	10.5	12.8	30
Control	10.2	10.5	30

Table 4.6 ***Pre and Posttest Means for Experimental (visual and audio) and Control groups***

The mean performance indicated that for both experimental and control group post -test performances of students were much better than pre-test performance on creative writing tasks. However, students of experimental group performed relatively better (12.8) when they were taught by using aids suitable to their specific modality (10.5).

The mean performance of the three groups indicates that both visual and audio group performed relatively better on their respective modality tasks as compared to the control Group.

4.4.2 t-Test Comparison between Post-Test Scores of Experimental (Visual and Audio) and Control Group

In order to test the hypothesis that there is no significant difference between creative writing performances of experimental (visual and audio) and control group t-test was applied. Mean and standard deviation and t-analysis were carried out and shown in table 4.7.

Group	N	M	S.D	T
Experimental	30	12.8	11.08	
Control	30	10.5	10.78	10.46

Table 4.7 ***Mean, Standard Deviation & t-Scores of Experimental (Visual and Audio) and Control Group***

Level of Significance (alpha) $\alpha = 0.05$

Since t tabulated is less than t calculated i.e. 10.46 > 1.645 which means it falls in the critical region so we reject our null hypothesis (H◦: There is no significant difference between posttest performance on creative writing tasks between experimental (visual and audio) and control group) and accept our alternate hypothesis (H□: There is significant difference between post-test performance on creative writing tasks between experimental (visual and audio) and control group) at 0.05 level of significance.

4.4.3 t-Test Comparison between Post-Test Scores of Visual Group and Control Group

In order to test the hypothesis that there is no significant difference between creative writing performance of visual and control group t-test was applied. Mean and standard deviation and t-analysis were carried out and shown in table 4.8.

Group	N	M	S.D	T
Visual	23	12.8	10.08	
Control	30	10.9	9.6	9.85

Table 4.8 ***Mean, Standard Deviation & t-Scores of Visual and Control Group on Creative Writing Tasks***

Level of significance (alpha) α = 0.05

Since t tabulated is less than t calculated i.e. 9.85 > 1.645 which means it falls in the critical region so we reject our null hypothesis (H◦: There is no significant difference between posttest performance on creative writing tasks between Visual and control group) and accept our alternate hypothesis (H□: There is significant difference between posttest performance on creative writing tasks between visual and control group) at 0.05 level of significance.

4.4.4 t-Test Comparison between Post-Test Scores of Audio Group and Control Group

In order to test the hypothesis that there is no significant difference on creative writing performance of audio and control group t-test was applied. Mean and standard deviation and t-analysis were carried out and shown in table 4.9.

Group	n	M	S.D	T
Audio	7	11.8	6.73	
Control	30	10.0	5.13	5.13

Table 4.9 ***Mean, Standard Deviation & t-Scores of Audio and Control Group on Creative Writing Tasks***

Level of significance (alpha) $\alpha = 0.05$

Since t tabulated is less than t calculated i.e. 5.13 > 1.645 which means it falls in the critical region so we reject our null hypothesis (H◦: There is no significant difference between posttest performance on creative writing tasks between audio and control group) and accept our alternate hypothesis (H□: There is significant difference between posttest performance on creative writing tasks between audio and control group) at 0.05 level of significance.

CHAPTER V

DISCUSSION

5.1 Discussion of Results

The present study aimed at identifying preferred thinking patterns of students and investigating the use of audio and visual aids with reference to specific modality preference of students' creative writing skills.

In the pretest phase two tasks were accomplished i.e. preferred thinking pattern questionnaire and worksheets were completed and scored. Results revealed that 67% of the total number of students had visual modality, 33% had auditory modality. The students having visual modality were larger in number as compared to the students who have auditory modality. This was due to the fact that visual sensory system worked much more strongly than auditory or any other sensory system. Researches done in this context revealed that 75 percent of learners in America are primarily visual. In aboriginal and indigenous societies it is found that between 75 and 95 percent of people are primarily kinesthetic (Lemire 5). Yet when they move from "the reservation" into "the city" and grow up going to 'European' schools, they very often become primarily visual or auditory, like the average American. This tells us that kinesthetics represent the 'natural' human way of being, probably our most functional and useful way of being, but also a

way of being that's changed or distorted by the experience of our public schools and early life, where virtually 100 percent of information is presented either auditory (teachers lecturing or by reading books) or visually (through pictures, and TV).

In the next phase, random division of sample was a deliberate effort as it facilitated the comparison between groups i.e. Experimental (visual and auditory) and Control group. The treatment manipulation was attempted on experimental group (visual and auditory) and later a comparison with the control group was used to figure out the increase or decrease in the level of the dependent variable i.e. creative writing performance. Audio Visual aids were regarded as an independent variable. After the random division the frequency of various modalities in experimental group was such that maximum number of students (76%) lay in visual group whereas the remaining 24% were placed in auditory group. For control group 56% were placed in visual modality group, 44% in auditory modality group.

In the teaching phase two teaching methods were employed for the experimental (visual and auditory) and control groups. Subjects in the experimental groups were taught with the use of aids according to their modality preference whereas the control group was limited to the lecture methodology, with the same teaching content.

The analysis of creative writing performance was compiled for all the students. The results clearly show that student's creative ability was sharpened as a result of guidance through teaching methodology. Increased number of students in the experimental group i.e.73% showed improvement in creative abilities as compared to 56% of students in control group. Similarly the visual group had high (69%) creative writing performance as

compared to the control group (58%). The Auditory group also showed improvement (85%) as compared to the control group (83%).

Both the groups were subjected to extensive written exercises and the remedial work brought gradual refinement in their creative writing skills .However, the students in the experimental group(visual and auditory) showed considerable improvement whereas the control group's improvement was lesser than the experimental group.

t-test was computed between posttest scores of experimental (visual and auditory group) and significant difference was found between them. t-test was also computed between post test scores of visual ,auditory and control groups. The results indicated a significance difference on creative writing tasks between these groups. The post-test means of experimental (visual and auditory) were higher than the pre-test means. The posttest mean of experimental group (visual and audio groups) 12.8 was much higher than post-test mean of control group 10.5. The difference between pre- test and post -test means of visual and audio group's also revealed differences .For auditory group posttest mean was 11.8, for visual group the mean was 12.8, whereas control group posttest mean was 10.9. Similar differences were also observed in the performance of visual group.

The reason being the use of audio and visual aids in accordance to modality preference helped in developing creative writing skills as compared to the conventional lecture method. This resulted not only in generating better understanding of the creative writing process but also made learning environment more conducive. The results endorse the view that the use of audio visual aids with respect to preferred modalities yields better results. The use of new audio-visual techniques like multimedia and projectors in

educational institutions has created a new educational situation which aims at promoting interest in learning activities.

On the other hand, the increase in control group's posttest mean was due to the practice effect which enhanced the performance of students during the posttest phase. Practice effects is the gain in scores on tests that occur when a person is retested on the same instrument, or tested more than once on very similar ones. Those gains were due to the experience of having taken the test previously; they occurred without the examinee being given specific or general feedback on test items, and they did not reflect growth or other improvement on the skills being assessed. Such practice effects denote an aspect of the test itself, a kind of systematic, built-in error that was associated with the specific skills the test measures.

The most commonly useful intervals for investigating a test's practice effects were between one week and about two months, with one month or so representing a reasonable midpoint. Thus, practice effects do occur, they are different for verbal and nonverbal tasks, and they are of considerable practical importance. Any research study that depended on pre- and posttests must take into account gains due to practice; such gains were not be interpreted as evidence of true growth or change. In the absence of a control group, the average verbal and nonverbal gains known to occur based on routine retesting were to be subtracted from any gains demonstrated for experimental groups.

5.2 Recommendations

It is clear from the above discussion that preferred thinking patterns are an effective means of enhancing the educational outcomes .With a few recommendations however, the study could pave path for new research avenues.

1. The above study if conducted on primary students could bring improvement in learning procedures but also in learner's capacity to absorb and retain taught lessons.

2. Sampling technique which was purposive for the present study, if replaced by matching variables for e.g. Intelligence could yield better results.

3. The teacher training sessions with reference to modality preference and teaching could further enhance the learning outcomes.

4. This study can also be conducted on provincial and national level and a comparison could be drawn to see the reliability of the study at large.

5. Creative writing must be included as compulsory subject in primary student's syllabi to increase the student's strength of expression for observation and experience.

6. Modality preference teaching must be introduced in teaching all kinds of subjects.

To sum up in a few words, teaching creative writing through audio and visual aids according to student's preferred thinking patterns not only resulted in conducive learning but also enabled student's to think and express effectively. As the capacity to communicate and express creatively improved so did the ability to master new challenges. The skill to communicate creatively is an asset, which can be developed by making use of material and teaching strategies according to the needs and requirement of students. Cognitive approaches to learning stress "that learning is an active, constructive

and goal-oriented process that is dependent upon the mental activities of the learner" (Shuell 415) .If there is congruence between the evaluation tasks and the learning outcomes then only the objectives can be attained. The objectives are attained when the outcomes match the course content and assessment procedures. Although much hard work had gone into in conducting the study but an in depth analysis revealed that the sample of the study was small whereas large and variant sample size would assist in the generalization of the results. It was also observed during the study that teaching class of mixed ability students was an uphill task, thus students may be divided into groups based on their intelligence and can be experimented similarly.

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ANNEXURE

Annexure I: Interview Questions for Students

1. Did you experience any difference in learning when materials were presented according to your specific modality?

2. Do you think such experiment should be conducted with primary students to make the teaching learning process more beneficial?

3. Were you aware of your specific modality before this experiment?

4. Which activity benefited you the most?

5. Do you think this method is better than the conventional methods of creative writing teaching?

6. Were you satisfied with this method of teaching?

7. Any suggestions that you wish to communicate to the researcher?

Annexure I (a): Interview Questions for Teachers

1. Do you know about your student's preferred thinking pattern?

2. Did you ever use your lesson aids according to preferred thinking patterns of your students?

3. Did you experience any difference in teaching outcomes when materials were presented according to their specific modality?

4. Do you think such experiment should be conducted with primary students to make the teaching learning process more beneficial?

5. Do you think this method is better than the conventional methods of creative writing teaching?

6. Were you satisfied with this method of teaching?

7. Any suggestions that you wish to communicate to the researcher?

ANNEXURE II: QUESTIONNAIRE

Name: Class:

For each of the following questions, think about the item, person or place described and tick the element that come to your mind.

1.Petrol

a. An image of some sort e.g. a car, a petrol station?

b. A sound, e.g. the sound of petrol pouring into a tank, the sound of an explosion?

2. Your best friend

a. A sound e.g. the sound of their voice?

b. An image, e.g. what they look like or a place you have been to with them?

3. The way you would most like to spend your time.

a. The sounds associated with doing this e.g. the sound of people's voices or the sounds of the environment?

b. An image, e.g. where you would be or who you would be with?

4. What you did yesterday.

a. An image or picture, e.g. the scene of where you were?

b. A sound or maybe a conversation?

5. A time you didn't enjoy very much.

a. A sound, e.g. what you heard or what you were saying to yourself?

b. An image, e.g. of what was happening or what you could imagine?

6.Your favorite restaurant.

a. What you see, e.g. the people you are with, your surroundings?

b. What you hear, e.g. the conversation, the music?

7. Something from your early childhood.

a. An image?

b. Sounds or voices?

8. Your work

a. A sound, e.g. of equipment or voices?

b. An image, e.g. the picture of what you do?

9.Where you might be tomorrow.

a. An image or picture?

b. A sound?

10. Something you find difficult to do.

a. An image or picture?

b. A sound or an inner conversation?

11. Something you find rewarding.

a. A sound, e.g. what you say to yourself or the sound of voices or your environment

b. An image, e.g. of what it looks like?

12.Something you find amusing.

a. A sound, e.g. what someone says or what you hear?

b. An image, e.g. something or someone you see?

ANNEXURE III.TABLES

Table-I- Pre-Test Performance of Students

Strong Sensory modality	Subjects	Lamp Task		Tree Task	
		Visual	Audio	Visual	Audio
Visual		4	3	5	3
Visual		5	3	5	4
Visual		6	2	6	4
Visual		3	2	7	3
Visual		6	4	8	3
Visual		6	3	7	2
Visual		5	3	7	2
Visual		4	1	6	4
Visual		7	1	6	3
Visual		8	5	5	3
Visual		5	4	4	2
Visual		5	3	6	3
Visual		4	2	8	3
Visual		6	3	7	2
Visual		7	2	6	4
Visual		5	1	5	3
Visual		8	1	5	2
Visual		6	2	4	2
Visual		6	2	7	2
Visual		7	1	7	2
Visual		5	2	8	3
Visual		5	4	5	2
Visual		5	3	7	3
Visual		6	2	6	4
Visual		7	2	6	3
Visual		4	2	7	3
Visual		6	2	8	4
Visual		7	3	7	3
Visual		6	3	6	2
Visual		5	4	5	2
Visual		5	4	8	3
Visual		6	4	7	2
Visual		5	2	7	2
Visual		4	1	6	3
Visual		6	1	6	2
Visual		7	1	5	1
Visual		6	2	8	1
Visual		5	1	7	2
Visual		6	3	6	3
Visual		5	3	6	2

Auditory		3	6	2	6
Auditory		2	7	1	6
Auditory		1	7	3	6
Auditory		2	6	2	6
Auditory		3	5	1	5
Auditory		4	5	1	5
Auditory		3	6	3	5
Auditory		2	7	4	6
Auditory		2	7	3	6
Auditory		2	8	3	7
Auditory		3	5	3	8
Auditory		4	4	2	6
Auditory		3	5	5	6
Other		2	4	4	5
Other		1	6	2	5
Other		2	5	3	6
Other		1	4	3	6
Other		1	6	2	5
Other		1	6	1	5
Other		2	7	1	4

Table-II Post-Test Performance of Experimental and Control Group

	Specific Modality	Experimental Group				Specific Modality	Control Group			
		Visual Task		Auditory Task			Visual Task		Auditory Task	
		Lamp	Tree	Lamp	Tree		Lamp	Tree	Lamp	Tree
1	Visual	7	8	3	2	Visual	3	2	4	5
2	Auditory	4	3	6	6	Visual	2	3	5	6
3	Visual	6	6	4	1	Visual	2	3	4	5
4	Auditory	3	4	5	7	Visual	6	8	3	2
5	Visual	7	5	3	4	Visual	2	3	5	6
6	Visual	7	8	4	2	Visual	3	5	8	5
7	Auditory	2	4	5	5	Visual	3	5	4	3
8	Visual	7	7	4	3	Visual	5	6	5	5
9	Visual	6	7	4	2	Visual	6	5	6	3
10	Visual	5	4	3	2	Visual	7	2	5	2
11	Visual	4	5	6	1	Visual	8	6	7	5
12	Visual	2	6	4	3	Visual	1	5	8	4
13	Auditory	2	3	5	6	Visual	3	6	5	3
14	Visual	6	7	4	3	Visual	3	5	6	6
15	Visual	5	6	8	1	Visual	6	3	4	4
16	Visual	3	6	2	1	Visual	7	6	5	3
17	Visual	6	7	3	2	Visual	8	5	6	4
18	Auditory	2	3	6	7	Auditory	2	5	3	3
19	Auditory	2	4	6	7	Auditory	3	4	4	6
20	Auditory	1	1	4	5	Auditory	4	6	4	3
21	Visual	5	6	3	2	Auditory	2	6	5	3
22	Visual	5	6	4	3	Auditory	1	4	6	6
23	Visual	5	8	3	2	Auditory	2	6	5	4
24	Visual	4	8	6	4	Other	2	6	7	3
25	Visual	6	6	3	2	Other	3	3	8	4
26	Visual	6	8	3	4	Other	4	4	5	3
27	Visual	4	5	8	1	Other	4	6	6	6
28	Visual	6	8	3	2	Other	5	5	2	3
29	Visual	6	8	3	2	Other	1	3	7	2
30	Visual	4	5	2	1	Other	3	4	6	1

Table-III Comparison between Pre Test and Post test Performance of Experimental Group

S. No	Sub groups	Pre test				Post test			
		Total of Visual Task	%	Total of Auditory Task	%	Total of Visual Task	%	Total of Auditory Task	%
1	Visual	7	43	8	41	15	93	5	50
2	Visual	10	62	4	56	9	66	9	25
3	Visual	12	75	6	31	12	75	5	37
4	Visual	11	68	4	43	14	87	7	25
5	Visual	14	87	7	43	13	81	7	43
6	Visual	11	68	5	37	15	93	6	31
7	Visual	13	81	6	31	12	75	5	37
8	Visual	10	62	5	43	14	87	7	31
9	Visual	13	81	8	57	13	81	6	50
10	Visual	9	56	6	43	9	56	7	37
11	Visual	11	68	6	43	9	56	7	37
12	Visual	15	93	6	43	6	98	7	37
13	Visual	10	62	6	62	12	75	10	37
14	Visual	12	75	5	43	13	81	7	31
15	Visual	10	62	4	56	13	81	9	25
16	Visual	13	81	4	18	9	87	3	25
17	Visual	14	87	3	31	13	81	5	18
18	Visual	12	75	3	31	14	87	5	18
19	Visual	11	68	5	37	14	87	6	31
20	Visual	12	75	6	50	9	56	8	37
21	Visual	12	75	6	31	11	86	5	37
22	Visual	14	87	6	43	11	86	7	37
23	Visual	12	75	5	31	13	81	5	31
24	Auditory	9	56	6	37	7	43	13	81
25	Auditory	9	56	6	37	7	43	11	68
26	Auditory	5	31	13	81	5	31	13	81
27	Auditory	7	43	10	62	5	31	13	81
28	Auditory	5	31	10	62	6	37	13	81
29	Auditory	6	37	11	68	2	12	11	68
30	Auditory	8	50	6	37	7	43	12	75

Table-IV Comparison of Pre test and Post test percentages of experimental and Control Group

S. No	Experimental Group					Specific modality	Control Group			
	Specific Modality	Pretest %		Post test %			Pre test %		Post test %	
		Visual task	Audio task	Visual task	Audio task		Visual task	Audio task	Visual task	Audio task
1.	Visual	43	41	93	50	Visual	56	37	55	36
2.	Visual	62	56	66	25	Visual	62	43	65	48
3	Visual	75	31	75	37	Visual	75	37	75	36
4	Visual	68	43	87	25	Visual	62	31	67	31
5	Visual	87	43	81	43	Visual	87	43	87	48
6	Visual	68	37	93	31	Visual	81	31	81	41
7	Visual	81	31	75	37	Visual	75	31	76	43
8	Visual	62	43	87	31	Visual	62	31	68	32
9	Visual	81	57	81	50	Visual	81	25	86	36
10	Visual	56	43	56	37	Visual	81	50	86	50
11	Visual	68	43	56	37	Visual	56	37	67	43
12	Visual	93	43	98	37	Visual	68	37	75	35
13	Visual	62	62	75	37	Visual	75	31	76	25
14	Visual	75	43	81	31	Visual	81	31	90	30
15	Visual	62	56	81	25	Visual	81	37	87	35
16	Visual	81	18	87	25	Visual	62	25	81	30
17	Visual	87	31	81	18	Visual	81	18	81	20
18	Visual	75	31	87	18	Auditory	31	75	43	72
19	Visual	68	37	87	31	Auditory	18	13	17	13
20	Visual	75	50	56	37	Auditory	25	13	25	14
21	Visual	75	31	86	37	Auditory	25	75	32	75
22	Visual	87	43	86	37	Auditory	25	62	24	62
23	Visual	75	31	81	31	Auditory	31	62	41	75
24	Auditory	56	37	43	81	Other	37	56	38	51
25	Auditory	56	37	43	68	Other	18	15	15	15
26	Auditory	31	81	31	81	Other	31	68	31	63
27	Auditory	43	62	31	81	Other	25	34	23	32
28	Auditory	31	62	37	81	Other	18	68	12	68
29	Auditory	37	68	12	68	Other	12	68	18	81
30	Auditory	50	37	43	75	Other	18	75	12	62

Table-V Division of subjects in Experimental and Control Group

Experimental Group		Control Group	
Subject No	Specific Modality	Subject No	Specific Modality
1	Visual	2	Visual
3	Visual	4	Visual
5	Visual	6	Visual
7	Visual	8	Visual
9	Visual	10	Visual
11	Visual	12	Visual
13	Visual	14	Visual
15	Visual	16	Visual
17	Visual	18	Visual
19	Visual	20	Visual
21	Visual	22	Visual
23	Visual	24	Visual
25	Visual	26	Visual
27	Visual	28	Visual
29	Visual	30	Visual
31	Visual	32	Visual
33	Visual	34	Visual
35	Visual	36	Auditory
37	Visual	38	Auditory
39	Visual	40	Auditory
41	Visual	42	Auditory
43	Visual	44	Auditory
45	Visual	46	Auditory
47	Auditory	48	Auditory
49	Auditory	50	Auditory
51	Auditory	52	Auditory
53	Auditory	54	Auditory
55	Auditory	56	Auditory
57	Auditory	58	Auditory
59	Auditory	60	Auditory

Table-VI Scores of Students in Experimental Group during Teaching Phase

S. No.	Paragraph Writing		Descriptive Writing		Story Writing based on event		Story writing based on character	
	Visual	Audio	Visual	Audio	Visual	Audio	Visual	Audio
	6	6	5	4	4	4	4	4
	4	4	4	3	4	3	6	5
	7	3	7	2	3	3	7	6
	3	5	6	2	5	2	8	2
	2	4	3	1	2	3	9	3
	8	2	1	3	1	1	2	8
	4	4	2	6	3	2	1	9
	3		4		1		3	
	2		5		4		4	
	5		6		5		5	
	6		7		6		6	
	7		8		5		7	
	4		2		4		6	
	2		3		3		8	
	1		4		1		6	
	4		5		2		3	
	7		6		3		4	
	8		4		5		5	
	5		5		4		1	
	4		6		5		2	
	3		4		6		3	
	1		4		7		8	
	2		4		5		3	

Table-VII Scores of Students in Control Group during Teaching Phase

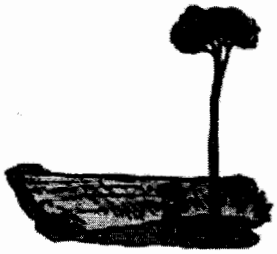
S. No	Paragraph Writing	Descriptive Writing	Story Writing based on event	Story Writing based on character
1	6	4	3	2
2	7	5	4	4
3	5	6	5	5
4	4	7	6	6
5	3	8	7	7
6	3	3	3	3
7	2	2	2	2
8	2	4	1	1
9	4	6	1	1
10	5	1	3	1
11	7	2	4	3
12	8	4	5	4
13	1	6	5	5
14	1	7	5	6
15	3	8	6	6
16	3	9	7	7
17	5	4	7	8
18	6	6	7	9
19	3	5	4	4
20	5	4	4	3
21	3	3	3	2
22	2	3	4	1
23	1	4	7	3
24	2	4	5	4
25	4	5	4	5
26	4	5	8	6
27	3	3	2	5
28	4	4	2	2
29	5	6	3	3
30	3	5	7	4

Table-VIII Marking Key for Creative Writing Tasks Raimes Ann(1983)

S. No	Components	Marks
1.	Content	1
2	Syntax	1
3.	Mechanics	1
4.	Grammar	1
5.	Organization	1
6.	Word Choice	1
7.	Purpose	1
8.	Audience	1
	Total	8

ANNEXURE IV

Pre -test and Post-test
Story Writing and Paragraph Writing Worksheets



The Only Tree Left

I was walking past the great forests of Tree Land and thinking to myself 'Where are all the trees?' So I . . .

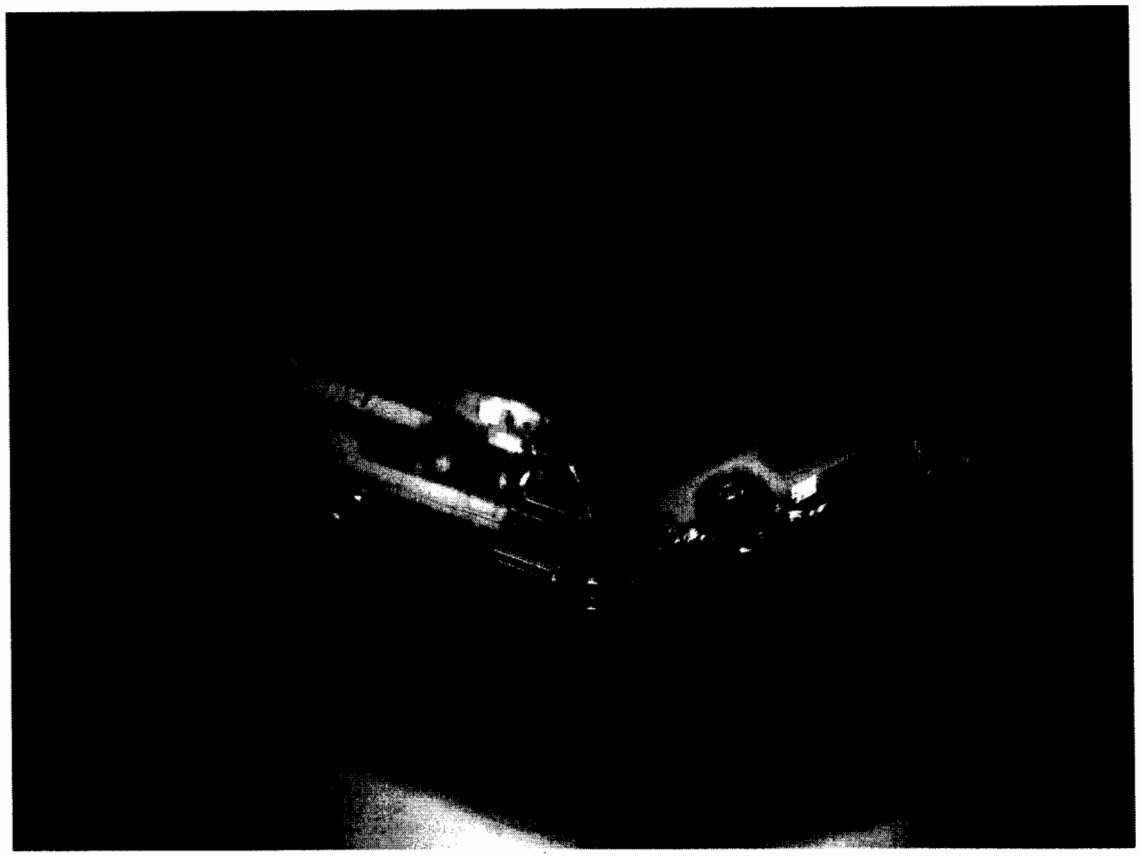
The Old Lamp

While digging in the dirt, I found an old dirty lamp. I started to wipe the dirt off, when, suddenly, a genie appeared and promised to grant me three wishes.

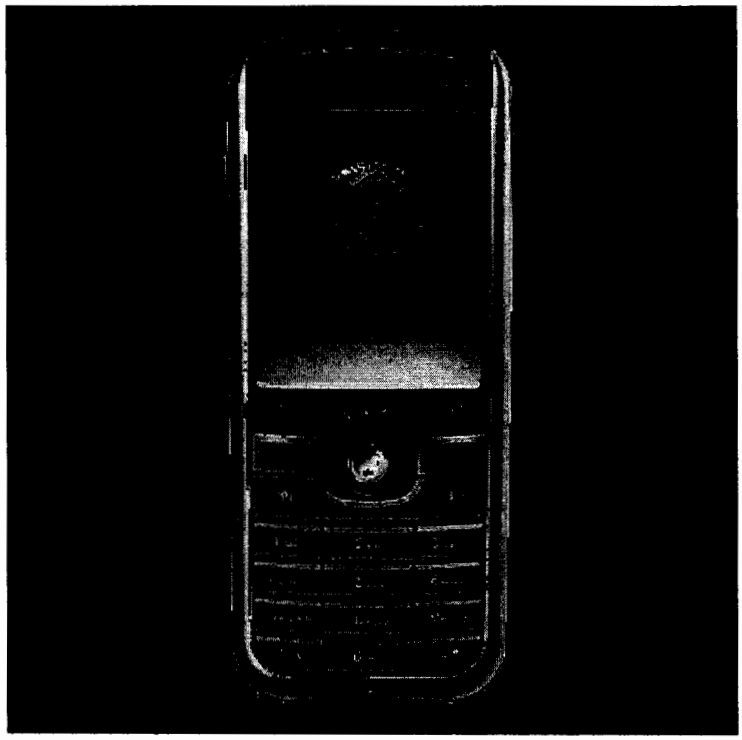
Pictures used in Teaching Phase

1. Lightning Storm

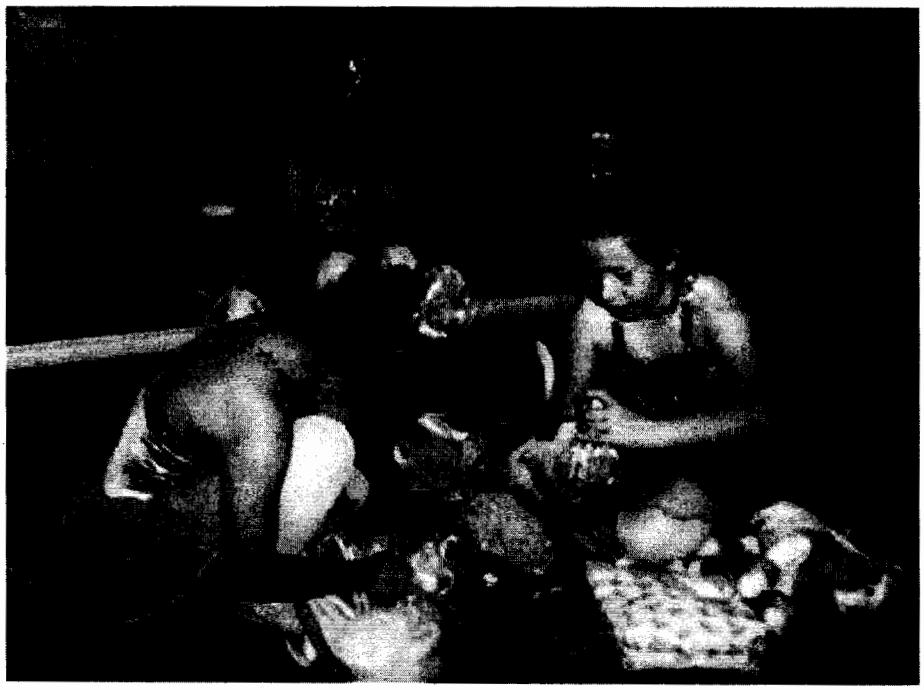
2. Collision of Two Cars



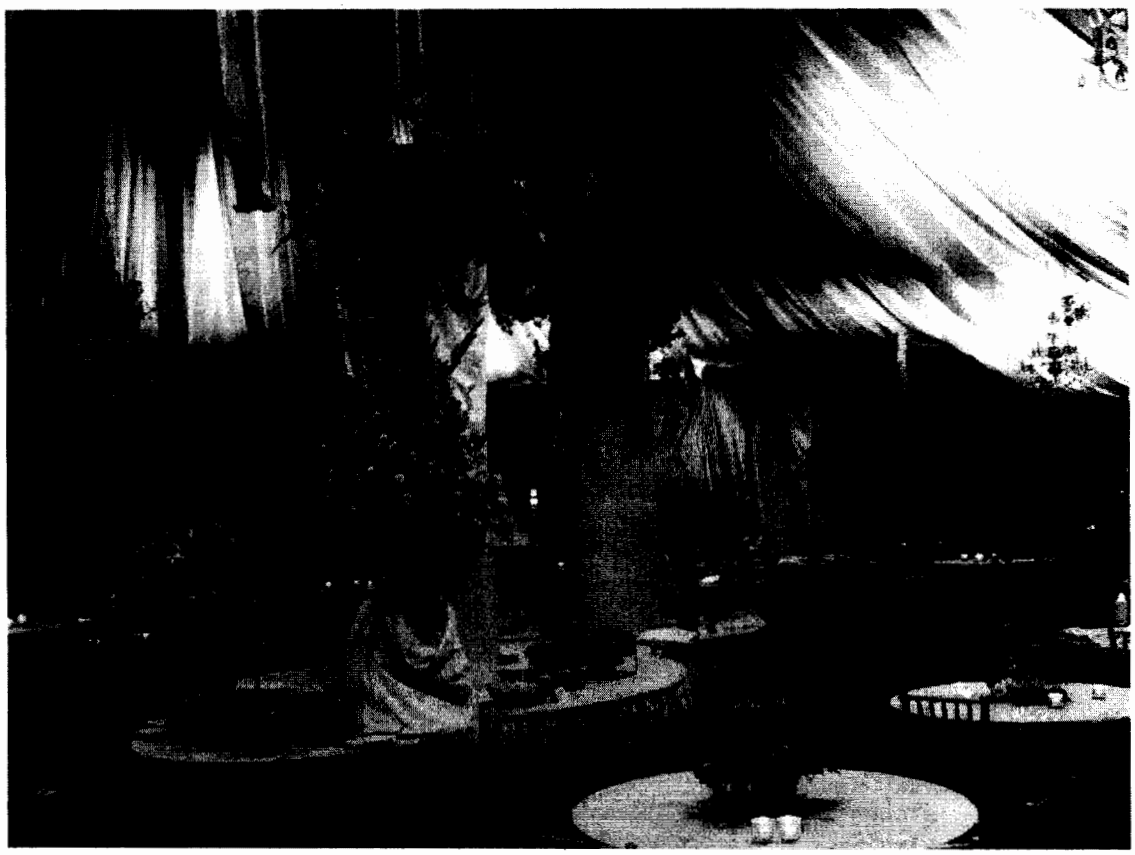
3. Mobile Phone



4. Back Stage Scenario during A Play



5. Wedding Reception



6. Alien from Outer Space

7. A Female Pilot

Paragraph :-

"Experience with an Alien"

In 2030, I had to go to mars for some work related to my job. It was my first visit to mars so I was quite unfamiliar with marsians. When I came out of airport my first encounter with an alien was quite horrible. Aliens had features very different from people of earth. They had yellow eyes, yellow skin & had expresion less faces. On the Taxi stand I met an Alien driver. I asked him to take me to my official area. He took his seat without any expression & told me to sit in his Taxi. He took me to an uninhabited area where there was a Sole house in the middle of no where. He asked me to Came out of the taxi as he wanted me to join him for a Cup of tea in his house. So I came out of the taxi & ~~moved~~ stepped inside his house. It was a Small mysterious house with a strange smell He took a few seconds in ~~mov~~ making tea and after finishing tea, I felt diggy, that alien took out his Silver knife and as I opened my mouth to Scream I realize I was not with any alien but in my room where I had been dreaming all night.

Content	1	organization	0.75
Syntax	0.75	Word choice	1
Mechanics	0.75	Purpose	1
grammar	1	Audience	0.75

6.5/8

SADIA ARIF

Paragraph on :-

"Two Cars Colliding"

Not a single day passess off these days without the news of road accident. Road accidant (sp) is a global tragedy with ever raising trend (ww). In our country (ww) it represents a major public problem because of the high number of victims involved and (also victim themselves and) the seriousness of the consequences for the victims themselves and their families as well. This is a picture of multiple vehicle accidant (sp) in which two cars collided at saturday night sound about 11 pm. When the car coming from the left had a side swipe (ww) type collision with other one. The passengers/travellers of the car that came from left survived fortunately. But the car that got hit was smashed, a women who (in this car) suffered head injuries in this horrofic accidant (sp) died in ambulance soon after the accidant (sp) when it was leading to hospital. Her son who was a student also died and their bodies were sent to home at 3. am. The lucky are those who survived without any severe disability or injury. But surely road accidents are a global catastrophe as it grasp and snatch the life of vehicle passengers and let their loved one's mourn and grieve over this loss this loss that could be never ever overcomed (ww)

A night of thunderstorm

Rain is considered to be one of the major attractions for the earthy people! But when the rain is escorted with thunder storm and the lightning especially in night the attractiveness of night is not that "enchanting" On this scary night with loud thunders and heavy rain, roughly at 11 pm, I with my cousins and we were enjoying the text to the best. In the meanwhile i just looked out of my room's window a young girl around age of nine was sitting on a near by log. She looked lost. we couldn't see her face because of her hair but she was all wet and was crying. We calmly approach, she looked up at us, and to our disbelief she shouted with most high pitched voice and had no eyes and her whole body was bleeding. We jumped back in horror and suddenly a flash of light in that thundy night made the girl appearance more visible to us. we panicked and rushed towards our home but she was still chasing us for what seemed to be ages as we reached our home and looked back no one was there and no one in sight.

But all of us were so scared that our spines WE were frozen. It took a week to get rid of the after affects of the horrible night ~~one~~ of thunder storm that scared even our souls.

Two Cars Colliding

Content	0.5
Syntax	0.5
Mechanics	0.5
grammar	0.5
organization	1
Word Choice	0.5
purpose	0.5
Audience	0.5

4.5/8

A Night of Thunderstorm

Content	0.5
Syntax	0.5
Mechanics	0.5
grammar	0.5
Organization	0.25
Purpose	0.25
Audience	0.5

3.5/8

Wedding's Reception.

Once I was invited on the marriage ceremony of my close friend. She belonged to a high class family. when I reached there I saw that spacious marriage hall was hired with lavish decorations to please, impress and satisfy the guests specially the boy's or bridegroom family, and than the general public.

One thing that made me ~~suppri~~ worried was separate, hidden arrangements were often made, away from the venue of marriage, to serve a sumptuous dinner consisting of several courses, ignoring the strict restrictions on the dinner or dishes.

I came to meet a lady in marriage, while expressing her view she said that marriage ceremony should be simple and inexpensive according to our religions customs and traditions but now it became a occasion of display of dowry, mere, lighting and presents from the guests and the wealth and resources of the bride and bridegroom.

I left the place at about 11pm. Next day there was same pomp and show at the "walima" function of the ceremony, The entertainment

On the second day of marriage arranged by the bridgroom.

Mobile or Cell Phones

Nowadays cellular phones became papular for official, business and almost for every prepose.

Mobile phone has made possible exploration of distance places, in the nature. It protect us against criminals and terrorists. Businessperson could aware about the prices of goods produced in different factories or forms of the country.

On the other hand, criminals and terrorism make use of this device to keep contacts with each other. There could seem some psychological problems among the users of mobile phone. Student spent more money and waste time instead studing or learning as they were busy in mobile chating.

So it will be better if mobile phone is used proportionately and wisely in a normal or balance manner.

wedding Reception

Content	0.5			organization	0.25
Syntax	0.25			word choice	0.25
Mechanics	0.5	3		purpose	0.5
grammar	0.25	8		Audience	0.5

SADIA ARIF

"A female pilot"

Ambreen, a young passionate women made Pakistan history by becoming one of the country's first female fighters pilot. She signed up at the age of 18 only a handful of girls beat homesickness. Stiff competition to pass a six month selection and graduation after three and a half years of training.

In a country where extended family is important and most middle class women rely on mothers, mother in laws for their households work and child minding, most middle class women rety are still dependent on their father, brother or husbands for economical support. She has proved herself a trail blazer and a pioneer. On 9th march 2010 she was expelled to swap her flight on the worlds most unexpected aled of anyone's life "An arranged marriage with a stranger". She was with her high spirits and vavacity to be successful as she has touched the hights of sky with invincible valor and gallentry. This gallentry is expressed in her words as she said "I believe in marriage and in future motherhood can compliment but cannot replace carrier.

Content	1	2	organization	0.75	
Syntax	0.75		World choice	0.5	
Mechanics	0.75	5/8	Purpose	0.5	
grammar	0.75		Audience	0.5	

Mobile or Cellular Phones

Man is a social animal and he has done a lot of advancement in science and technology for half of a century and keeps on advancing. The advancement is such that he can explore the whole world by pressing a button, the whole world is now on the finger tips of the humanbeing

Now a days, mobile phones have become an important tool of communication. Many of us use this as an important source of communicatk It's importance can't be denied in varian fields of life such as business, hospitals, and every day life. Most of the busniess deals among different countries are done on mobile phones. And now many mobile phones also provide internet facility to the mobile users so that, business documents and office files can be transfered through them. SMS services helps the mobile users to convey important information to each other and also help to communicate each other in emergency suitations in a safe way. MMS service provide us with the facility send pictures to our loved ones. It is a very cheap, effective and mostly widely source of communication.

Mobile phones have a lot of uses on one hand but it is now abused by the young generation. Most of the youngsters waste their time on texting each other which may leads

to mobile addiction. Parents should put check on their children to minimize the chance of mobile addiction. ✓

Content	1	organisation	1
Syntax	1	word Choice	1
Mechanics	0.75	Purpose	1
grammar	0.75	Audience	1

7.25/8

ANNEXURE V: LESSON PLANS

LESSON PLAN 1

Subject: Creative writing

Grade: B.A (Hons)

Topic: Paragraph Writing

Content: Topic sentence, Supporting sentence, Cohesion and Unity.

Duration: One week

	Visual Group	**Audio Group**	**Control Group**
Objectives	The students will be able to learn the basics of paragraph writing that is topic sentence, supporting sentence, cohesion, unity and conclusion using visual aids.	The students will be able to learn the basics of paragraph writing that is topic sentence, supporting sentence, cohesion, unity and conclusion using audio aids.	The students will be able to learn the basics of paragraph writing that is topic sentence, supporting sentence, cohesion, unity and conclusion using lecture method.
Introduction	The students will be given directions about paragraph writing. Pictures related to the specified activity would	The students will be given directions about paragraph writing. In addition, students will be made to listen to	The students will be given directions about paragraph writing. Activities will be presented without the

	be shown and worksheets will be given	specific sounds and then asked to write a paragraph.	help of audio visual aids.
Material	Visual Aids i.e. pictures white board and projector	Audio Aids such as tape recorders, recorded CDs and animated cartoon voices.	Worksheets based on specified activity.
Activity 1	The students will be shown two cars colliding with each other on projector and will be instructed to write a small paragraph describing the incident.	The students will be made to hear the sound of two cars colliding with each other with the help of a tape recorder and will be instructed to write a small paragraph describing the incident.	The students will be presented with worksheets containing instructions to write a small paragraph describing the collision of two cars.
Activity 2	The students will be shown an animated video clip of a hospital emergency room and will be instructed to describe the situation in a paragraph.	The students will be made to hear an animated video clip of a hospital emergency room and would be instructed to describe the situation in a paragraph.	The students will be presented with worksheets containing the title a hospital emergency room and will be instructed to describe the situation in a paragraph.

LESSON PLAN 2:

Subject: Creative writing

Grade: B.A (Hons)

Topic: Descriptive Writing

Content: Drafting a descriptive paragraph with the help of adjectives.

Duration: One week

	Visual Group	**Audio Group**	**Control Group**
Objectives	The students will be able to learn the basics of description i.e. adjectives, verbs and different words to link sentences together with the help of visual aids.	The students will be able to learn the basics of description i.e. adjectives, verbs and different words to link sentences together with the help of audio aids.	The students will be able to learn the basics of description i.e. adjectives, verbs and different words to link sentences together with the lecture method.
Introduction	The students will be shown pictures of characters and situations and asked to describe them.	The students will be made to listen to dialogues in various situations and asked to describe them.	The students were given lecture about how to describe various situations and characters.
Material	Visual Aids i.e. pictures video clips, projector.	Audio Aids such as tape recorders, recorded CDs and dialogues clips.	Worksheets based on specific activity.
Activity 1	The students will be shown a picture of mobile phone. Vocabulary related to the picture w ill be presented on a projector and instructed to write a descriptive paragraph	The students will be made to listen to the ring tone of a mobile phone along with vocabulary related to the ring tone and asked to write a descriptive paragraph.	The students will be made to understand the basic rules of descriptive writing and instructed to write a descriptive paragraph about a mobile phone.

	by using these words.		
Activity 2	The students will be shown a picture of a backstage during a play or a concert and instructed to write a descriptive paragraph using adjectives.	The students will be made to hear the voices and sounds of a backstage scenario during a play or a concert and instructed to write a descriptive paragraph using adjectives.	The students will be instructed about the usage of adjectives in descriptive paragraphs about a backstage scenario during a play or a concert and write a descriptive paragraph using adjectives.

LESSON PLAN 3:

Subject: Creative writing

Grade: B.A (Hons)

Topic: Story Writing based on Events

Content: Plots based on setting, conflict and resolution.

Duration: One week

	Visual Group	**Audio Group**	**Control Group**
Objectives	The students will be able to learn the basics of story writing that is plots based on setting, conflict and resolution using visual aids.	The students will be able to learn the basics of story writing that is plots based on setting, conflicts and resolution using audio aids.	The students will be able to learn the basics of story writing that is plots based on setting, conflict and resolution by lecture method.
Introduction	The students will be given a set of pictures and directed to write a story on them.	The students will be made to listen to a conversation and directed to write a story.	The students will be given instructions about story writing based on settings and directed to write a story.
Material	Visual Aids i.e. pictures, white board and projector.	Audio Aids such as tape recorders, recorded CDs and animated cartoon voices.	Worksheets based on specific activity.
Activity 1	Pictures about a violent night with thunder and lightning storms will be shown and instructions would be given to write a story based on this	Sounds of a violent night with thunder and lightning storms will be played on a cd player and instructions would be given to write a story	Worksheets containing the topic of a setting a violent night with thunder and lightning storms will be provided and instructions would

	setting .	based on this setting .	be given to write a story based on this setting .
Activity 2	Pictures of wedding reception will be shown and instructions would be given to write a story based on this setting.	Tunes of wedding songs will be played on a CD player and instructions would be given to write a story based on this setting.	Students will be provided with worksheets and asked to write a story based on a wedding reception.

LESSON PLAN 4:

Subject: Creative writing

Grade: B.A (Hons)

Topic: Story Writing based on Character

Content: Plots based on characters ,conflicts and resolution.

Duration: One week

	Visual Group	**Audio Group**	**Control Group**
Objectives	The students will be able to learn the basics of story writing based on characters using visual aids.	The students will be able to learn the basics of story writing based on characters using audio aids.	The students will be able to learn the basics of story writing based on characters by lecture method.
Introduction	The students will be given directions about stories based on characters. Pictures will be shown and worksheets will be provided.	The students will be given directions about story writing. They would be made to listen to the dialogues of a character and asked to write a story based on that character.	The students will be given directions about story writing based on character and instructed to write a story.
Material	Visual Aids i.e. pictures , white board, and projector	Audio Aids such as tape recorders, recorded CDs and animated cartoon voices.	Worksheets based on specific activity.
Activity 1	The students were shown picture of an	The students will be made to hear the voice	The students will be asked to write a story

	alien from outer space and asked to write a story about this alien's past ,present and future.	of an alien from outer space and asked to write a story about this alien's past, present and future.	about the past, present and future of an alien from outer space.
Activity 2	The students will be shown the picture of a female pilot and will be instructed to write a story about her achievements.	The students will be made to hear the voice of a female pilot and will be instructed to write a story about her achievements.	The students will be provided with a worksheet titled as a female pilot and instructed to write a story about her achievements.