

**Understanding Creativity and Creative Writing**  
**Prof. Neelima Talwar**  
**Department of Humanities and Social Sciences**  
**Indian Institute of Technology, Bombay**

**Lecture - 1**  
**Overview of the Course**


Hi, I am Neelima Talwar . I am delighted to present the course titled understanding creativity and creative writing. In this lecture, which is the introductory lecture to the course, I would like to start with some kind of an overview of the course in order to facilitate better understanding of what you can do with the fore modules of this course.

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**Understanding Creativity and Creative Writing**

Genesis

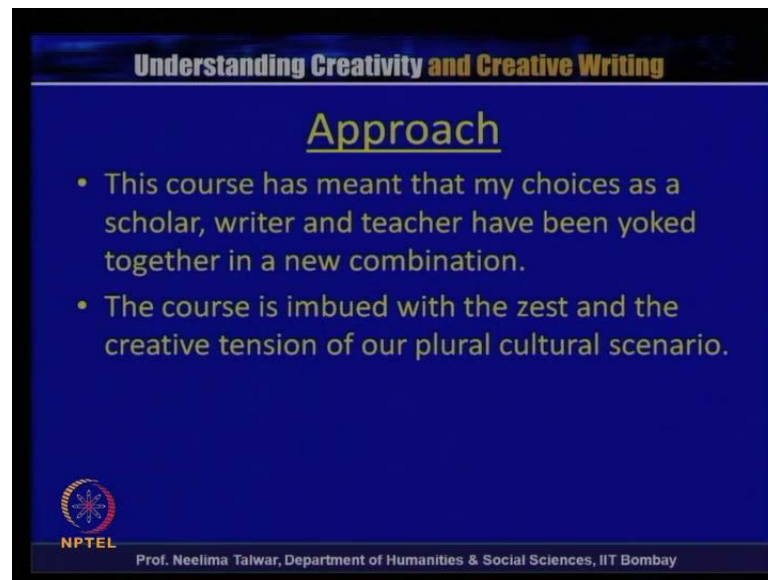
- The teaching and the development of this course has been propelled by the desire to create greater space for creativity oriented discussions.
- In the rapidly changing world, creative challenges have multiplied.
- Creativity issues can be shaped in infinite number of ways.

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I would like to start with the genesis and approach to the course. The teaching and development of this course has been propelled by the desired to create greater space for creativity oriented discussions. In the rapidly changing world, creative challenges have multiplied and I feel that you know we need to address them in as many ways as possible. These issues I am quite aware we shortly aware of the fact that this can be shaped in infinite number of ways. However, I have try to shape this course in terms of my own background in literary studies.


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**Understanding Creativity and Creative Writing**

### Approach

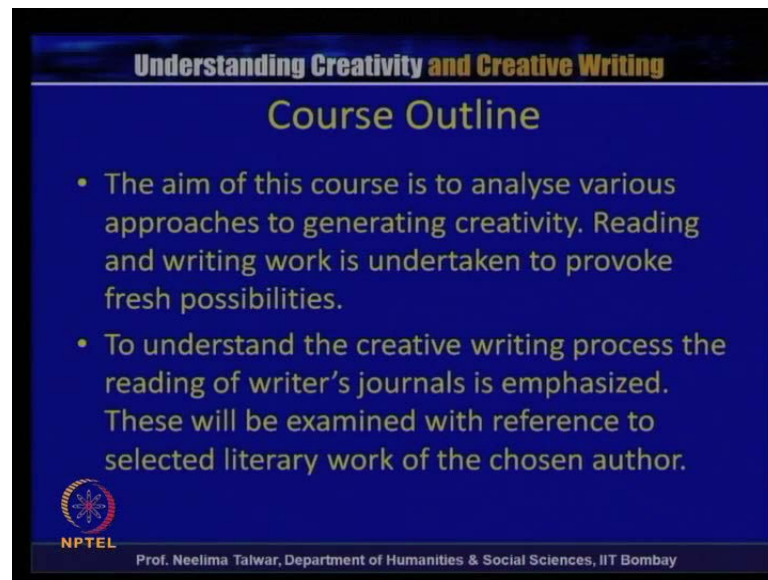
- This course has meant that my choices as a scholar, writer and teacher have been yoked together in a new combination.
- The course is imbued with the zest and the creative tension of our plural cultural scenario.

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And I would say that this course has meant that my choices as a scholar, writer, and teacher have been yoked together in a new combination. The course is imbued I feel with the zest and the creative tension of our plural cultural scenario. The focus of this course is firmly centered round the aspiring writer. Whatever the area of advanced knowledge that the student may have opted for be it literary studies, science, technology, design anything else the course content will be useful. Indeed I have begun to feel that this disciplinary diversity can become a source of great strength because with deep knowledge of any kind coupled with experiential fervor, new forms and content can evolve. And so we are really looking towards the future in terms of what young writers can create.


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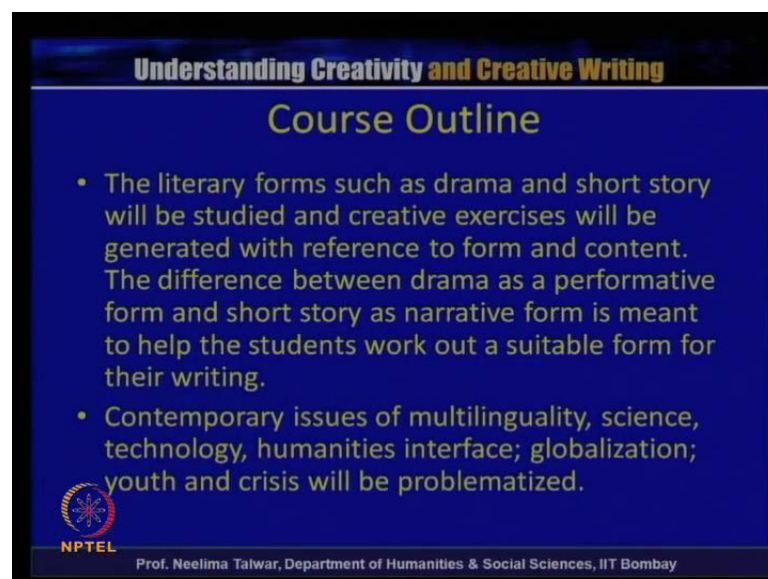
### Course Outline

- The aim of this course is to analyse various approaches to generating creativity. Reading and writing work is undertaken to provoke fresh possibilities.
- To understand the creative writing process the reading of writer's journals is emphasized. These will be examined with reference to selected literary work of the chosen author.

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Let me explain the content in ways that helps you to understand it in use it terms. I would like to give you the course outline. The aim of this course is to analyze various approaches to generating creativity. Reading and writing work is undertaken to provoke fresh possibilities. To understand the creative writing process the reading of writer's journals is emphasized. These will be examine with reference to selected literary work of the chosen author.


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### Course Outline

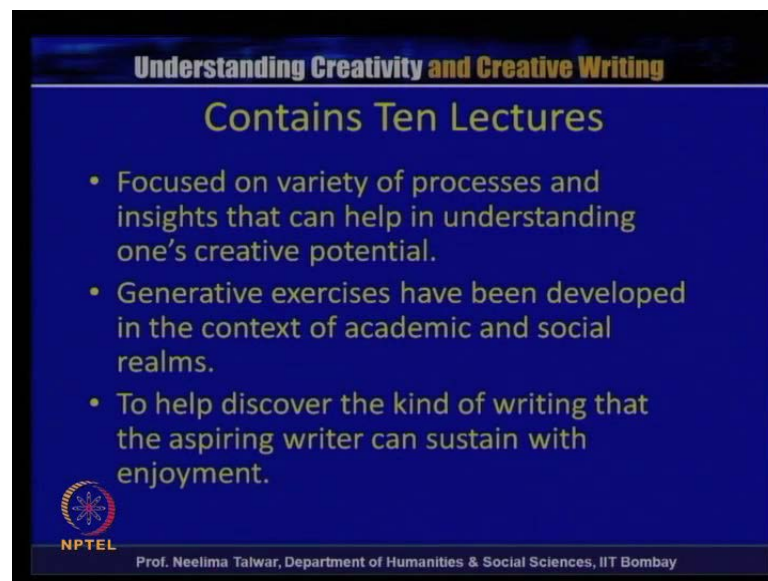
- The literary forms such as drama and short story will be studied and creative exercises will be generated with reference to form and content. The difference between drama as a performative form and short story as narrative form is meant to help the students work out a suitable form for their writing.
- Contemporary issues of multilinguality, science, technology, humanities interface; globalization; youth and crisis will be problematized.

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The literary forms such as drama and short story will be studied and creative exercises will be generated with reference to form and content. The difference between drama as a performative form and short story as narrative form is meant to help the students work out a suitable form for their writing. And I like to highlight something which is very, very important for the course and the spirit of the course. Contemporary issues of multilinguality, science, technology, humanities interface; globalization; youth and crisis will be problematized.

The course is divided as per the instructions of the NPTEL part two framework, it is divided into four modules. Ideally, we would like you to explore all the four modules as a single unit, because you feel there is a kind of connection that you will begin to enjoy gradually - it will unfold gradually. Modules three and four are in to oven to show the fluidity of forms and I again like you to treat these as a single unit. However, the four modules can also be delinked, if necessary as independent units. So, you can take a call and make your own choices if you want to delink something.


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**Understanding Creativity and Creative Writing**

**Contains Ten Lectures**

- Focused on variety of processes and insights that can help in understanding one's creative potential.
- Generative exercises have been developed in the context of academic and social realms.
- To help discover the kind of writing that the aspiring writer can sustain with enjoyment.

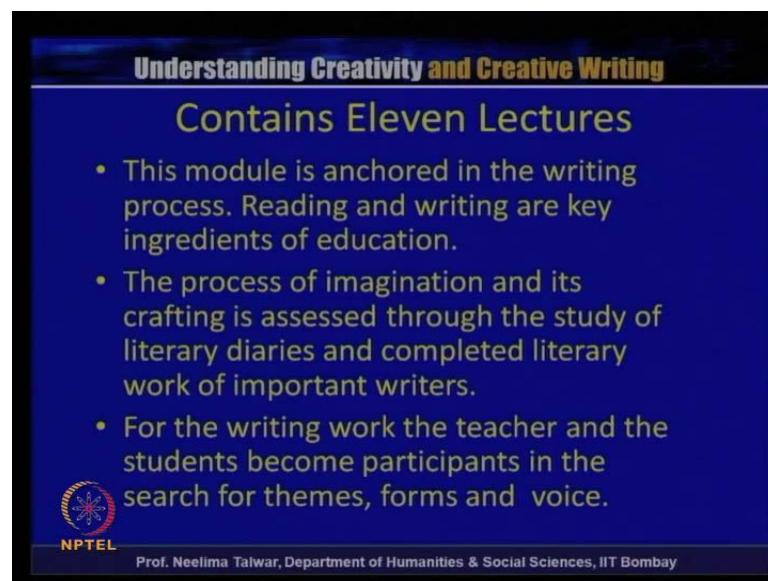
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Let me describe each module through very brief kind of summary, so that you can also see the connection between the modules. Module-one is titled understanding creativity. This is it contains ten lectures and it is focused on variety of processes and insides that can help in understanding ones creative potential. So, generative exercises have been developed in the context of academic and social realms. Remember the young aspiring

writer is the focus of our attention although writers of any age can also depend to this in order either to enjoy the material or also see if they can gain something from it, because the writer can begin to write at any age. So, you know we also feel that the reason the generative exercises are extremely important is because this will help the student or the writer discover the kind of writing that he or she would like to undertake and sustain with enjoyment that is very, very important.


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**Understanding Creativity and Creative Writing**

**Contains Eleven Lectures**

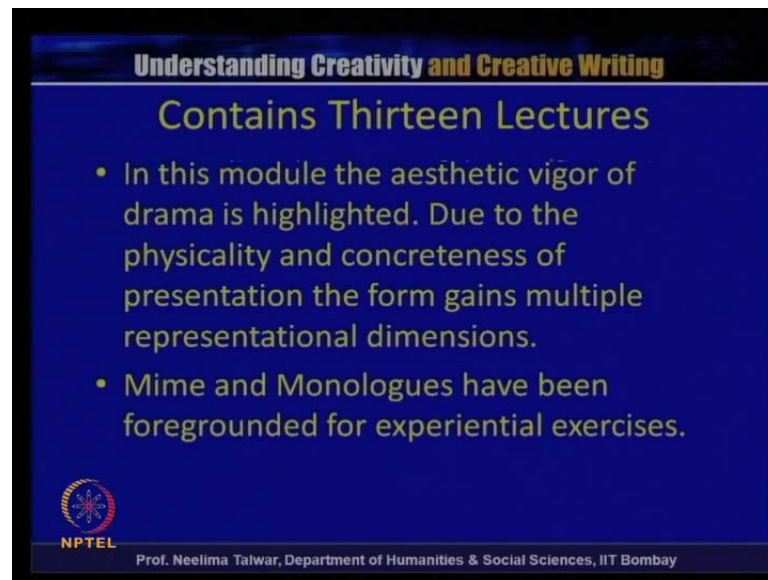
- This module is anchored in the writing process. Reading and writing are key ingredients of education.
- The process of imagination and its crafting is assessed through the study of literary diaries and completed literary work of important writers.
- For the writing work the teacher and the students become participants in the search for themes, forms and voice.

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Module-two is titled to be a writer. And this module is anchored in the writing process. As you know reading and writing are key ingredients of education, and so have really taken advantage of preexisting educational modules. The process of imagination and its crafting is assessed through the study of literary diaries and completed literary work of important writers. For the writing work the teacher and the students become participants in the search for themes, forms and voice. This is again another a fresh element in this process, because there is kind of democratic process that unfolds where the teacher and the students are equally in search of themes, forms, voice.


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**Understanding Creativity and Creative Writing**

**Contains Thirteen Lectures**

- In this module the aesthetic vigor of drama is highlighted. Due to the physicality and concreteness of presentation the form gains multiple representational dimensions.
- Mime and Monologues have been foregrounded for experiential exercises.


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Module-three is titled drama - the performative mode. And what we have done is to focus on the aesthetic vigor of drama in this module. Due to the physicality and concreteness of presentation the form gains multiple representational dimensions. Mime and monologues have been foregrounded for experiential exercises. Aristotelian discourse of drama fiction is juxtaposed with Bharatmuni to help the students explore experimental possibilities for their writing work. At Indian as well as western examples are examined and eventually also the most interesting part of this course is the performative work that has been presented by the students. I am sure you will enjoy that a great deal.



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**Understanding Creativity and Creative Writing**


### Contains Four Lectures

- The Indian discourse revolving round the modern short story is contrasted with the experiments in the West.
- Tagore's recently translated short stories - *Balai* and *Laboratory* have been analysed as they raise significant issues regarding Tagore's world-view.

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Module four is titled short story as a genre. And again in this module what we have try to do is to have a balance between the Indian modern short story and the tradition of short story writing in India and that in the west. So, the Indian discourse revolving round the modern short story is contrasted with the experiments in the west Tagore's recently translated short stories-Balai and laboratory have been analyzed as there is significant issues regarding Tagore's world-view, and thereby important questions about the short story as a form.

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**Understanding Creativity and Creative Writing**

### Contains Four Lectures

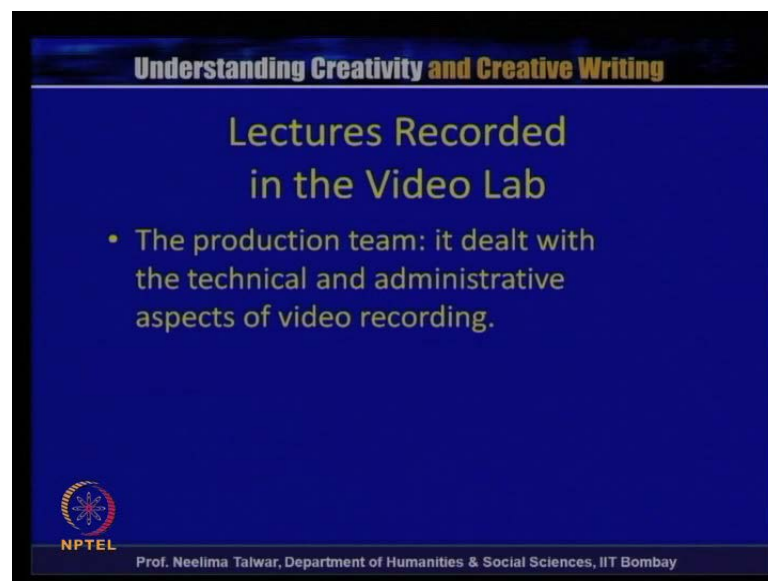
- Special attention is given to the oral and folk tales and the growth of the modern short story with reference to women's creative spaces.
- Mahasweta Devi invigorates the scene through her stories of the subaltern.
- The demands and varieties of the Western short story experiments are placed with focus on Borges.
- The module is animated through independent student work.

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Special attention is given to the oral and folk tales and the growth of the modern short story with reference to women's creative spaces. We feel that Mahasweta Devi invigorates the short story scene and also the scene of women writing in an expansive frame work through her stories of the subaltern, so these also have been analyzed. The demands in varieties of the Western short story experiments are placed with focus on Borges. The module is animated again through independent student work.

After describing the content let us move towards the processes involved in material production. This was a very different kind of experience for us and therefore, we need to talk about it in some detail. The lectures were recorded in the video lab and that too was a decision undertaken by the NPTEL team, but also by us because the recordings in the classroom had lot of a cosmic limitations.

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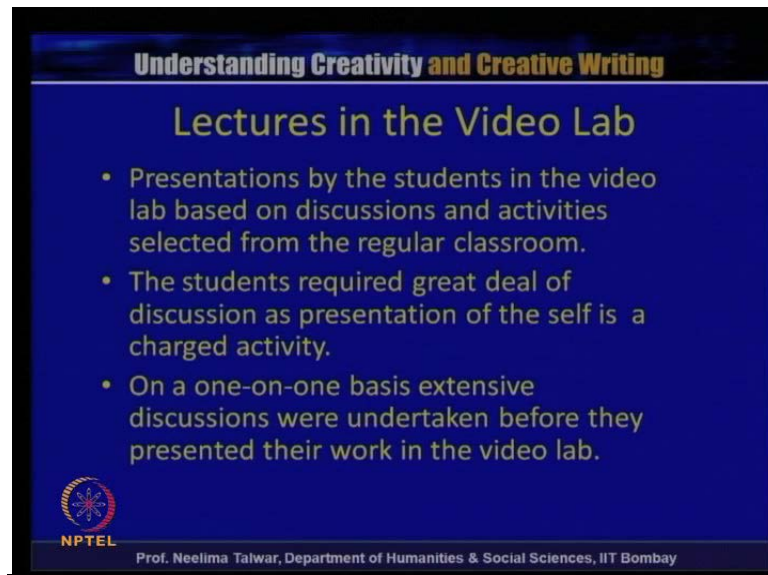


So, most of these lectures were recorded in the video lab and our production team looked after the technical and administrative aspects of video recording. So, here is our technical team. The lectures in the video lab really in some ways, but not all that limited an exercise, because students also shared their selected work in the lab. And both in the class room and in the lab, we constantly had discussions in order to not only examine the content, but also to try and understand how best to share it with the potential you know viewer. So, this is again another kind of dynamics that unfolded and I do have also point



out that the material that was selected from the regular classroom the students had great deal of say in choosing that material.


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**Lectures in the Video Lab**

- Presentations by the students in the video lab based on discussions and activities selected from the regular classroom.
- The students required great deal of discussion as presentation of the self is a charged activity.
- On a one-on-one basis extensive discussions were undertaken before they presented their work in the video lab.

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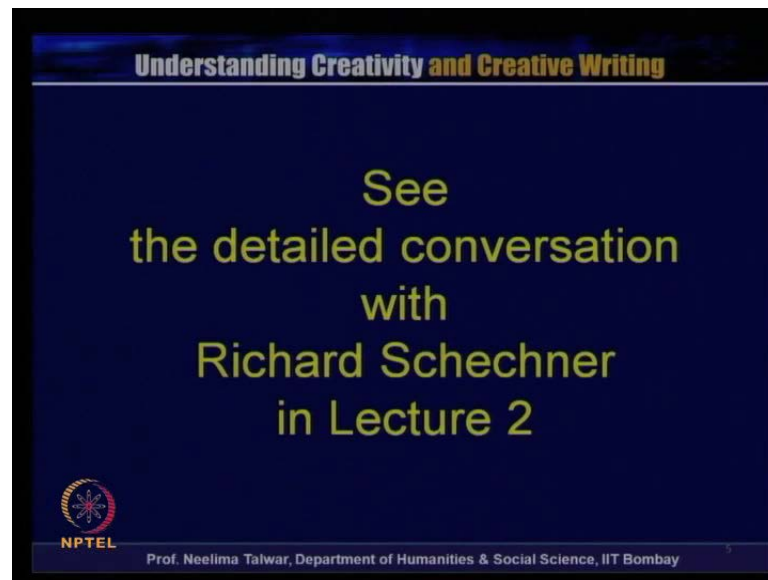
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I also want to point out that the reason the presentations are not as spontaneous as you know you the actual classroom work would be is related to the fact that in this format of the video presentation of the self is a charged activity. And of course, the students begin to realize that great deal. On a one-on-one basis therefore, there was enormous amount of discussion after the classroom and before the video presentations and I like to share some movements of that edited a process with you.

We are having lovely weather today, brother or my suffering brother come forth to wall. Have O god, I thought .

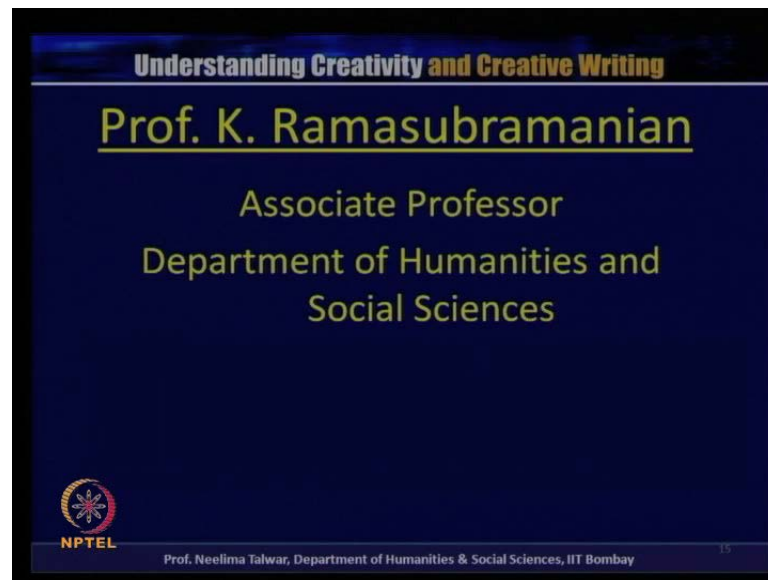
In addition to my regular lectures in the class room and the video studio guest speaker were invited to share their ideas. So, here is again a glimpse of that process.

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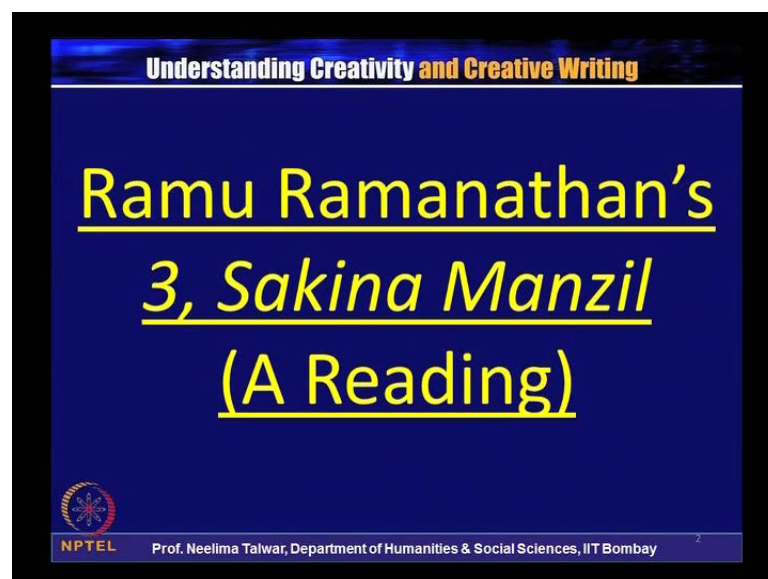
See the detail conversation with Richard Schechner in lecture two. Being the I want to say over the first plays I have been , but there is a weakness that venusis born fully grown . So, these drams like great. So, they may be very early, but they do not know any sensing premative unformed they seen by, they are fabulous, they finished and they grab the whole community of course. And they also tells fabulous stories, you know this almost all of the story that particularly who rather die and see the brother dishonored fight against the unjust king who in sense loses loses his daughter in law, who is his own son such a just good man find out trying to do the job that is the policeman investigate who murder the former king. I mean you just sense still sense real of the drama is aspiring to realize that I am guilty of the crime I am thinking to find guilty was .

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So, the reason past some effect has been made by historian to try and understand how the Indian society try to integrate the modern science along with their own sciences. So, in this connection some study has been made with regards to the observations made by certain authors around nineteenth century wherein. So, they try to see how we able to sort of integrate the ideas that emerge from modern science with the ideas that have been represented in some of the ancient scripture particularly scientific scripture related to astronomy and mathematics.

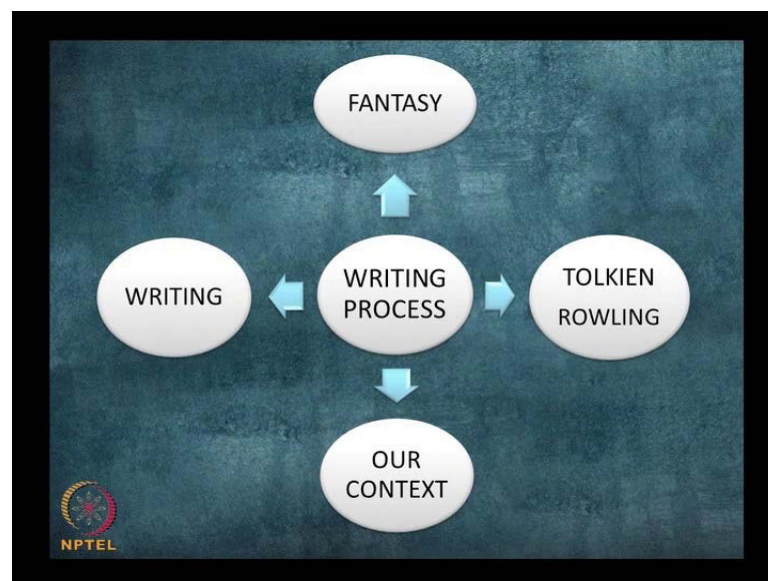
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Thank you very much for organizing this. I will give a brief background to the play that you are Pooja and I are going to read out. The name of the plays theme is Sakina Manzil. It is very unlike two plays you studying one is the I think you and . So, it is very, very different from that kind of writing.


They have writer in today's session has been specially design in order to response to the session that some of you have made in terms of your much more natural relationship have to potted to the fantasy . So, I thought it would be appropriate to see how that relationship will shift now that you going to write today just reader and reader who want to prop writers in what way does that relationship change. So, Neha will offer the and after that you can post questions to her while raise to those a question please raise your voice also because we do not have additional number of mikes so now Neha.

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Thank you madam. This is basically what I was giving at and I was telling that make a connection you writing process which you put at center. The fantasy which is like umbrella in which you have all from all historical periods on social contact. And then specifically the written of Tolkien Rowling in which because we are talking what you time like that and to enhance and enrich your understanding of the writing which about their life's their bio delay.

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### Lectures in the Video Lab

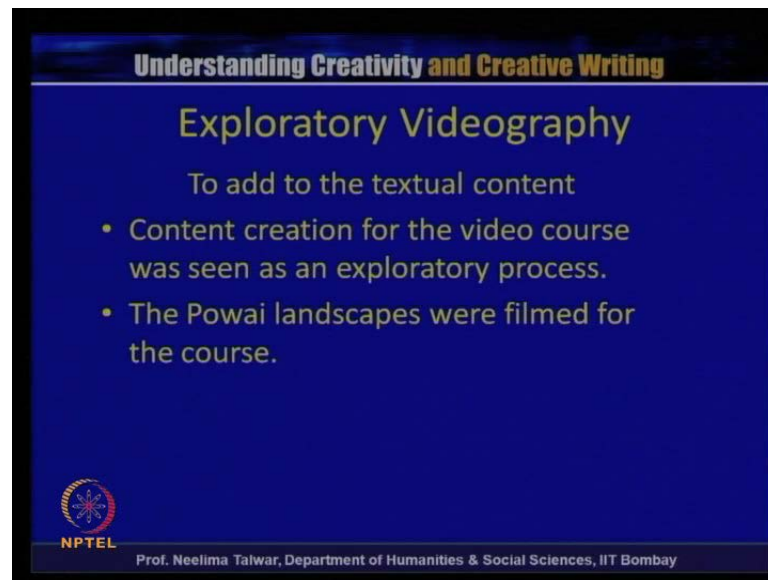
- In addition to my regular lectures in the classroom and the video studio guest speakers were invited to share their ideas.
- The best of the classroom exercises were selected for video recording based on the feedback from the students.

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The best of the classroom exercises were selected for video recording based on the feedback from the students. Another aspect that is worth mentioning is just feeling that began to grow in me that the video lab had almost become an atelier, because in the video lab we had special readings of my own selected writings and these were undertaken by post graduate student writer who are real not part of the regular elective. And what gave it the sense of the atelier is also the fact that they were interested in sharing and honing their own writing. And therefore, they also presented their work both in English and in Hindi to share the search for their voice, the right words, metaphors, the language of their choice. So, here again are few clips to catch up with that process.

A feminist in pieces. I am a feminist in pieces with a thousand range of lives catered over three continents. I have no real home nor sense of belonging. The voices around me often say that I am living in three diasporas, breathing in three cultures, communicating in three distinct idioms.

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## Exploratory Videography

To add to the textual content

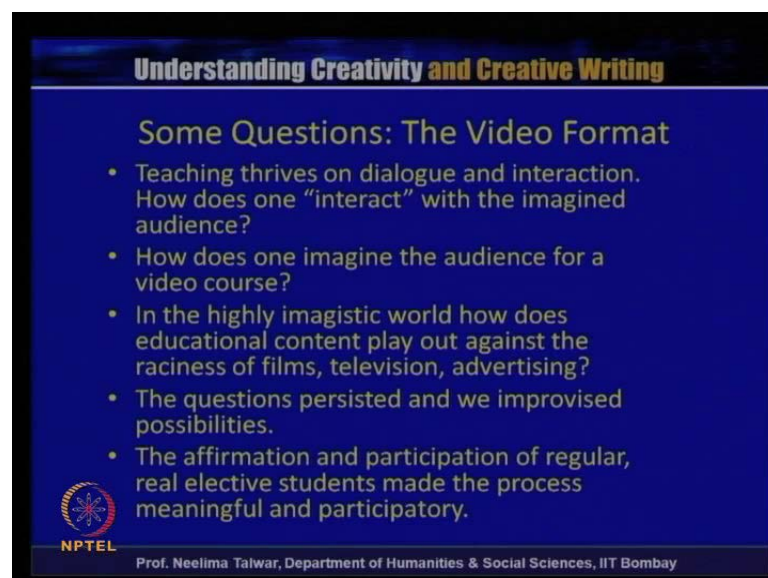
- Content creation for the video course was seen as an exploratory process.
- The Powai landscapes were filmed for the course.

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The video format was really an exploratory format for me. I try to add to the textual content in terms of some of the fresh elements that I thought would add quality to the course. So, the Powai landscape was filmed for this purpose.


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**Understanding Creativity and Creative Writing**

## Some Questions: The Video Format

- Teaching thrives on dialogue and interaction. How does one “interact” with the imagined audience?
- How does one imagine the audience for a video course?
- In the highly imagistic world how does educational content play out against the richness of films, television, advertising?
- The questions persisted and we improvised possibilities.
- The affirmation and participation of regular, real elective students made the process meaningful and participatory.

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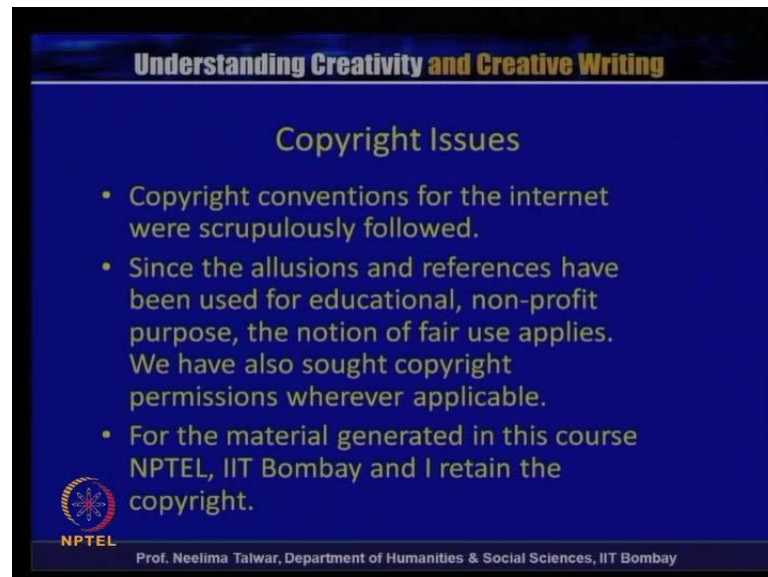
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In the preparation of this course, many questions persisted about the video format. No doubt that teaching thrives on dialogue and interaction. So, how does one interact with the imagined audience. How does one imagine the audience for video course? In the



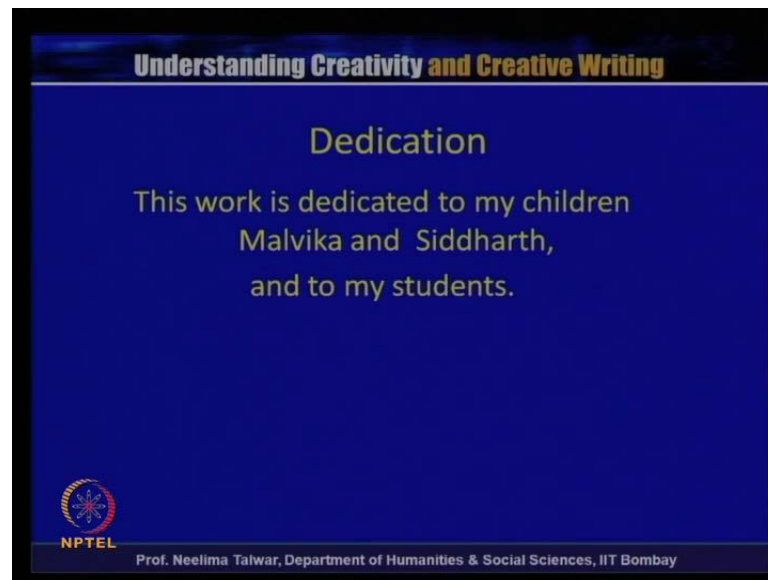
highly imagistic world how does educational content play out against the raciness of films, television, advertising? The questions persisted and we improvised possibilities. The affirmation and participation of regular real elective students made the process meaningful and participatory.

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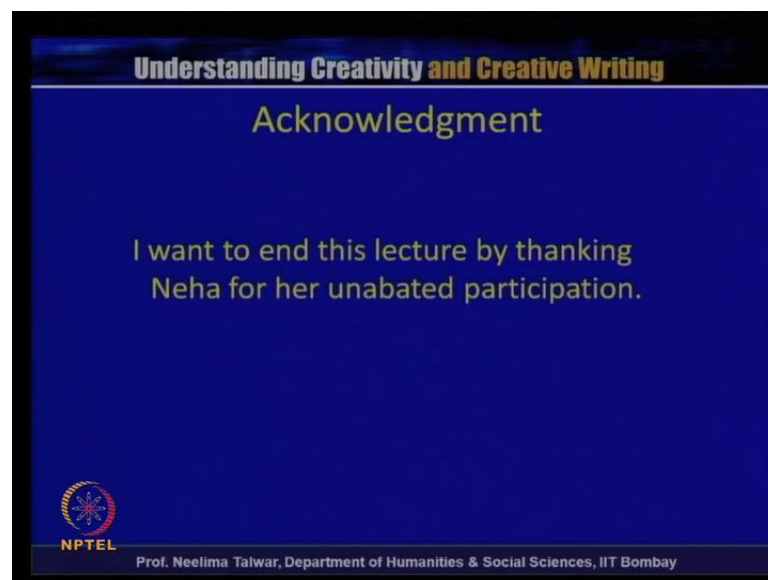
Finally, I do have to point out that we also struggle with another issue pertaining to copyright. Followed the conventions for the internet in terms of copyright issues scrupulously, since the illusion and references have been used for educational nonprofit purpose the notion of fair use applies. We have also sort copyright permissions wherever applicable. For the material generated in this course NPTEL, IIT Bombay and I retain the copyright.

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Finally, I would like to dedicate this work to my children Malvika and Sidharth and to my students.

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I like to end this session by acknowledging Neha's support in preparing the material, and I really want to end the lecture by thanking her for her unabated participation.

Thank you very much for watching.