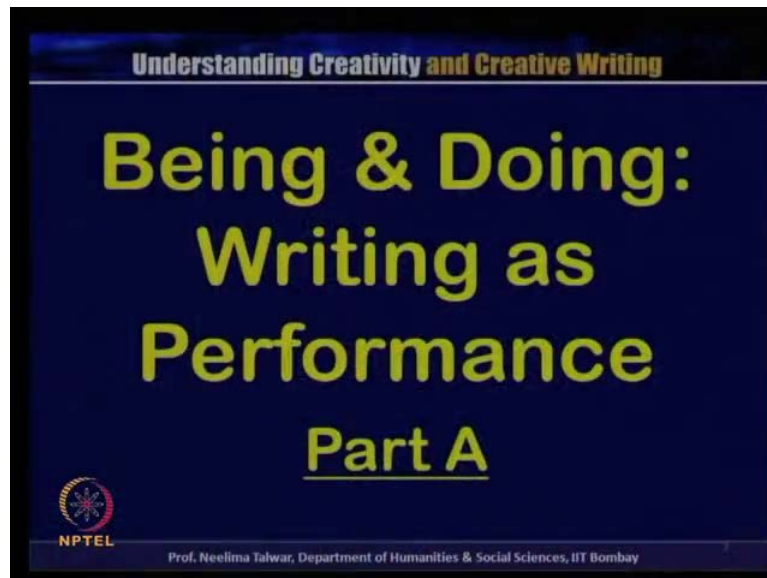


Understanding Creativity and Creative Writing
Prof. Neelima Talwar
Department of Humanities and Social Sciences
Indian Institute of Technology, Bombay

Lecture - 13
Being and Doing: Writing as performance

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This is the concluding lecture of the first module of this course; the lecture is divided into two parts. The first part, it deals with the convergence and divergence theme primarily to create common ground for creativity, the second part reworks exercises for writing performance. So, let me start with the title of this lecture, which is being, doing, writing as performance. What do I mean by these? I am again not introducing completely new terms, but I am refining some of the ideas that we have already discussed in different ways. This may give you another kind of perspective on the same thought process. While I was actually working out this title, it just immediately came to my mind, when I came to the concluding lecture.

And I realized with certain amount of pleasure and surprise that an essay that Richard Schechner had written in performance studies and introduction, and this chapter title is a chapter two is titled what is performance? This had resurfaced in my consciousness you know and therefore, it is highly influence this way of describing our perception; it is highly influence by this essay and this approach. But it is certainly also modified because

we have applied it to the writing process whereas, professor richard schechner; has tried to enlarge the scope of human theatre and its patterns of behavior and how to theorize about variety of instrumental and symbolic activities.

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Understanding Creativity and Creative Writing

Being, Doing, Writing, Performance

- **Being** is existence
- **Doing** is activity
- **Performance** is to do something up to a standard.

See: Richard Schechner's *Performance Studies - An Introduction*, 22

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So therefore, let me now come to the terms of reference, being is existence. Doing is activity and performance is to do something up to a standard.

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Understanding Creativity and Creative Writing

Writing as Performance

- Experience (Seamless, perennially in flux)
- Reflection (Pause, and self-expression)
- Act of Communication (Working out/crafting)

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Now, what does that mean and how do we handle these ideas. Thus what what do I want to do with these ideas? So, then what I am again trying to draw your attention to is this

connection between experience, which is seamless, perennially in flux reflection, which requires pause and it also leads to self expression. But this self expression when it is a conscious act of communication that is performing up to a certain standard, it requires working out crafting. And in that sense, this particular approach of writing as performance is also devoted to to the processes of writing that required, first the writing process then the drafting, redrafting and editing editing out of material that does not seem to really hold; the kind of significance one would like to highlight.

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Understanding Creativity and Creative Writing

Being, Doing, Writing, Performance

- Interwoven ideas to sharpen your thought process
- Revisions and additions:
 - Exploring your experience authentically: maintain a notebook/memoir.
See: *The Writer's Workbook* for the significance of the writer's journal
 - Honesty of the amateur/apprentice. (14)
See: *The Cambridge Introduction to Creative Writing* for further elaboration and Charlie Chaplin's quote.

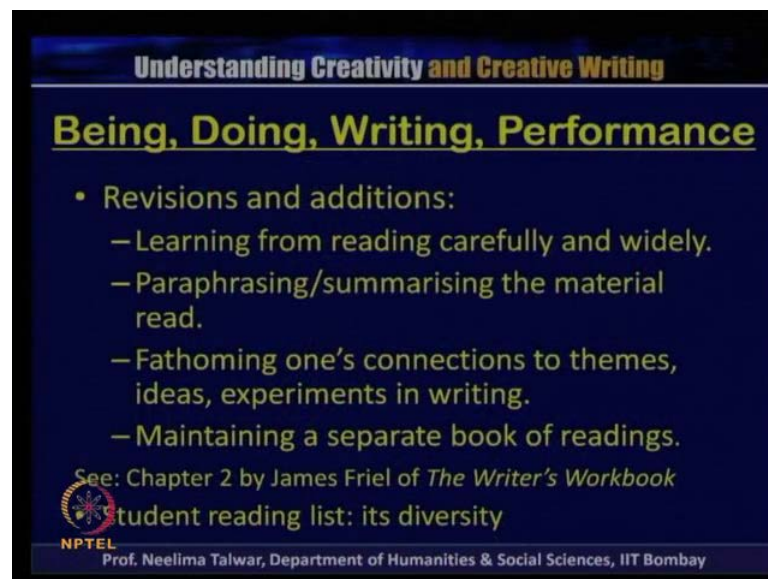
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So, from that point of view what we have done is again to bring all the elements of the earlier lectures into some kind of focus for you. And therefore, in while talking about these ideas. Let me go over some of these important connections and I will spend more time with one or two new ideas that I have introduced here. So, the first thing is to maintain the writers notebook or a kind of memoir. So, that you can dip into it for further refinement of your writing process; this innovatively may be an a kind of act of random writing. It may also be an act that captures your epiphanic moments. So, it depends on you as to how you describe it actor, this is one step, which was seen as a preliminary step for the writing process.

The second idea was related to the honesty of the amateur or the apprentice. And this idea again is not an idea that does not demand. Certain amount of focus and activity from you; on the other hand what it does is to require on the one hand a sense of wonder that

really makes you ride, makes you see the world from your own perspectives; and relish that perspective. But, at the same time there is this perpetual sense of learning that is involved in this process. And therefore, this is the second major step, which often is ignored by apprentices or new writers. Although if you look at the suggestion that many of the professional writers have given across the board. It is constantly to suggest the need for reading; and to share their own process of reading very significant aspect of their growth and also their search for their own distinctive voices.

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Understanding Creativity and Creative Writing

Being, Doing, Writing, Performance

- Revisions and additions:
 - Learning from reading carefully and widely.
 - Paraphrasing/summarising the material read.
 - Fathoming one's connections to themes, ideas, experiments in writing.
 - Maintaining a separate book of readings.

See: Chapter 2 by James Friel of *The Writer's Workbook*

Student reading list: its diversity

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We will take this up in the second module when we talk about writers their own prospectives an reading as waiters bye looking that this process in a slower more elaborate manner. The other idea is related to revisions and editions; that is it is not just enough to read cursorily and retain some resemblance of you want to retain from that reading, but I think this reading should be careful process. So, you can learn from reading carefully and widely; the next step very crucial step is the ability to paraphrase or summarize the important aspect of the content you have gone through. And third thing is this ability to fathom your own contention to themes ideas experiments in this writings. So, this constant search, which should animate this process; and I think one good way of handling this is to maintain a separate book of readings.

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Understanding Creativity and Creative Writing

Enhance Understanding

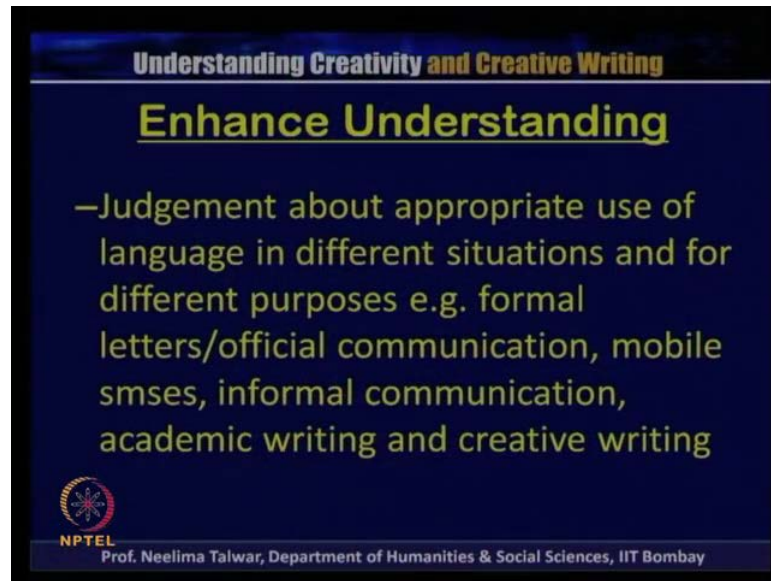
- Enhancing the understanding of the writing process
 - Grasp of standard English
 - Need for active exploration of words and their connotations
 - Vocabulary development: words and perceptual growth

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So, separated from your memoirs although, some of the writers we are going to the discuss later on specially Albert Camus. He did not quite separate the two. But I think I would sort of feel more comfortable; if you separate the two, so that you can see the overall link between the process is some interesting waves. So know the other aspect of writing process is related to the language that you are going to use and of course, you are using English. As I said you can also apply these ideas to writing in your own mother tongue I think they are equally relevant. And if I were to give course on hindi writing; then I suppose some of the examples would vary. But none of the ideas and attitudes would vary at all.

So, the first thing is grasp of standard English the second is need for active exploration of words and their connotations I find. Many of the students are fairly weak on this area because they just take words for granted. I think that should be revived vocabulary development should not just be seen as memory or memorizing words and new words there meanings etcetera. But you should also begin to see, which of the words lead to perceptual growth. For example, the word luminal that I had added to your vocabulary last time; I feel that is the kind of the word which you can grow with many of these words require experience they generate their own dynamics.

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Enhance Understanding

–Judgement about appropriate use of language in different situations and for different purposes e.g. formal letters/official communication, mobile smses, informal communication, academic writing and creative writing

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And therefore, I think it is important to see which set of words can help you in your perceptual growth. There will be sudden moment of recognition of a new insight that has develop through new word. And that is a marvelous process you should not deny yourself that process. The next important ideas seems to be related to sense of judgment and really this is very very important, because I see all kinds of very awkward over laps between the domains that I have just listed for certain amount of judgment. That you required appropriate use of language in different situations and for different purposes; for example, if you are using English for formal letters official communication your English will be different from your other languages use for mobile smses or for informal communication, and then again distinctly different academic writing with its own rules and regulations and protocols and off course creative writing.

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Understanding Creativity and Creative Writing

Enhance Understanding

Significance of figures of speech

Definition: A figure of speech is a word or phrase that departs from straightforward, literal language. Figures of speech are often used and crafted for emphasis, freshness of expression or clarity. Some examples: metaphor, paradox, simile etc.

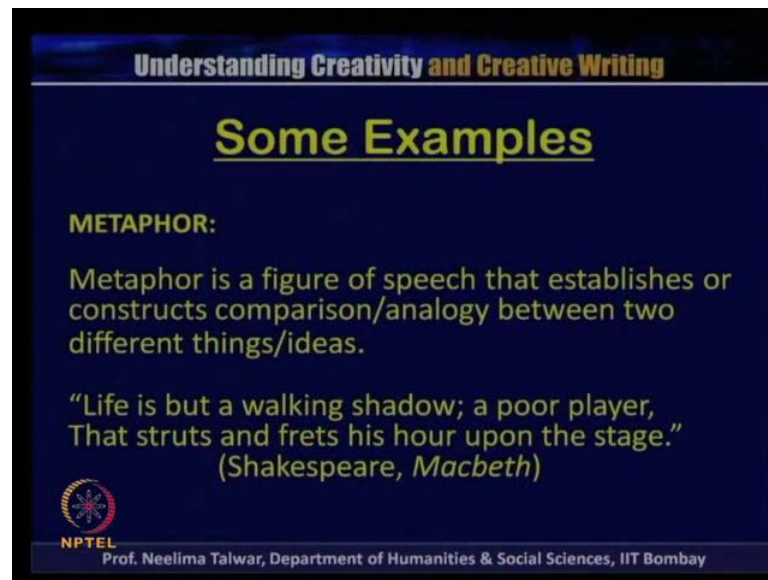
See: The chapter on figurative language in *Reading and Writing Literature* edited by John E. Schwiebert.

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Of course say that in creative writing you can use all of these ways of writing which is true. For I think you need to have certain amount of judgment about this matter. And this really not to tame your sensibility; but I mainly to make you more educated and sensitive person because otherwise often the all kinds of the aprons that can you know affect you interaction and your writing also. One important idea know that I would like to share with you is the significance of figures of speech so far, I have really not discussed this idea, and so we are building block by block and so please add this block as very vital one.

The figures of speech of course when we undertake literary education, we often talk about that this whole idea in terms of how figures of speech are happen you used and crafted for emphasis, freshness of expression or clarity. And so, we often give the examples of metaphor, paradoxes, similes, etcetera. In order to highlight this idea; but I want to add to that discussion in a slightly different way. And this departure from that is not a departure in terms of doing it in radically different way but by bringing in the theme of convergence and divergence by looking at metaphor as an activity, which actually permeates every day language also. And at the same time some of the very important thinkers of scientific creativity have used this insight about the significance of metaphor in scientific creativity, in a very very interesting manner, where a literary and scientific creativity are brought together.

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Understanding Creativity and Creative Writing

Some Examples

METAPHOR:

Metaphor is a figure of speech that establishes or constructs comparison/analogy between two different things/ideas.

"Life is but a walking shadow; a poor player,
That struts and frets his hour upon the stage."
(Shakespeare, *Macbeth*)

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So, I want really use this opportunity to share this idea, which I have really cherished for very very long time. Some indeed very glad that I am able to share this with you, the insight comes from two physicist. And there bomb and pete, one of them was a quantum physicists other one describe himself and holistic physicists, I leave that. Those tax and description to you; but set see first what metaphase and then you we look at how peat and bohm have ling literacy creativity with scientific creativity by placing metaphor, as very crucial element of the process of the cognition. So, know this is what metaphor? So, in metaphor it is figure of speech, which establishes comparison between to different things are ideas.


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Understanding Creativity and Creative Writing

SIGNIFICANCE OF METAPHORS
Metaphors & Cognition

Shakespeare's example with reference to the crucial significance of metaphors in scientific revolution and the changes that result in "normal science of a particular period."

Bohm and Peat's reference to Jacques's monologue from *As You Like It*.

 Science, Order and Creativity 32-33.
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And what Bohm and Peat had done is to depend on metaphor from Shakespeare but also the frame of reference in which they have undertaken this explanation, is really related to scientific progress and scientific revolution. So, let me first give you the title of the work so, that you can see the contexts a little better. So, I am sort of not able to see the full title I think I given it of the end this is science order and creativity. And in this chapter they talk about scientific revolution and the crucial significance of metaphors in scientific revolutions and in their prospect you find prescription of scientific revolution, normal science often is displayed by leaps of imagination that great science is undertaken. And this particular chapter which is devoted to metaphors they talk about the example of Newton, and they also talk about the example of Archimedes. So now, they actually give the example of Newton in terms of this very well known example of the falling apple and how through that image, and through the comparison of the falling metaphor.

This comparison between the falling metaphor and the moon and the earth he, he developed very rigorously and mathematically this whole important theory of universal gravitation. So, let me read what they have said they with references to metaphors in the case of Newton, and how this actually required a leap of the imagination. And then I will also read out their interpretation of Shakespeare's metaphor in all the world is stage, and also their hypotheses that scientific and literary creativity have the same sense of sudden perception of two very different setups of ideas, which lead to new paradigm. So, then this is what they have to say about the example from Newton's work according to them it

involved a radically new mental perception, radically new mental perception although that mental perception is shaped by the discourse within the field. And they actually go back in to it I am not scientist so I think, if you are a scientist and you are watching this you are better equipped to understand this idea in its intricacies. So, according to them it involved a radically new mental perception of nature, it was newton who perceive the universal implications of the fall of the apple.

For example, Newtons initial insight into the nature of the universal gravitation, it came from this metaphor that developed in his mind, which can be translated in this manner and again I am paraphrasing from bohm and peat. So this can be expressed in metaphoric form as the moon is an apple, which is then extended to the moon is an earth. So these are different in other moon is different from the earth from the apple but similar, in the sense that day attract each other and obey the same laws of motion. So, then after th after establishing this connection, which a was result of leap of imagination in it was also an expression of heightened perception according to them off course this metaphor was unfolded in mathematical language by you know through the theory that he established.

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The slide has a dark blue background with yellow and white text. At the top, it says 'Understanding Creativity and Creative Writing' in yellow. Below that, the title 'Metaphors & Cognition in Science and Literature' is underlined in yellow. There are two bullet points in yellow, each preceded by a yellow arrow. The first bullet point discusses Peat and Bohm's plea to maintain the exploratory nature of science. The second bullet point is a quote about metaphoric perception. At the bottom left is the NPTEL logo, and at the bottom right is the name of the professor and her department.

Understanding Creativity and Creative Writing

Metaphors & Cognition in Science and Literature

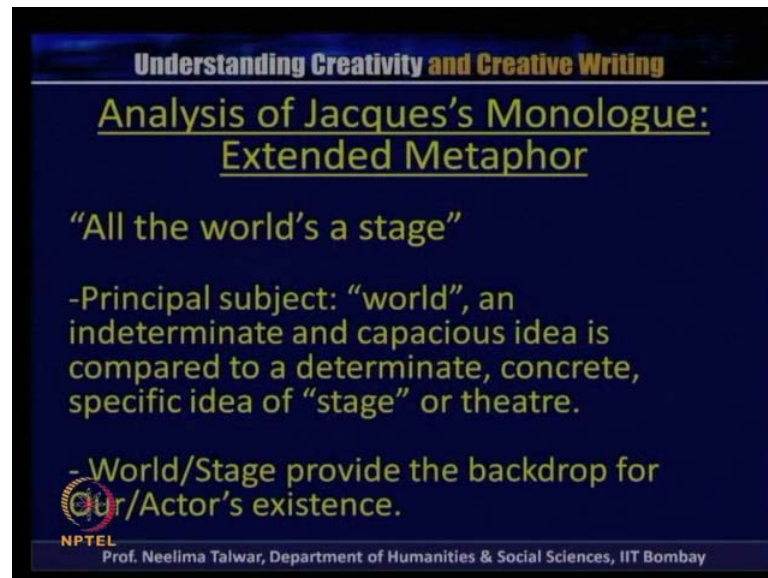
- Peat and Bohm's plea to maintain the exploratory nature of science while doing/teaching/learning science; opening up the discussion for a wider set of readers/learners.
- "Metaphoric perception is, indeed, fundamental to all science and involves bringing together previously incompatible ideas in radically new ways." (35)

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And then off course it led to corroborative experiments in order to you know accept, this theory and so on an so far. So, according to them metaphors are really very very crucial aspect of scientific creativity and the leaps that science that taken from stage to stage. So, let me again read their specific statement about metaphor, metaphoric perception is

indeed fundamental to all science and involves bringing together previously incompatible ideas in radically new ways. For this is what they have to say, and then they went on to look at the example from Shakespeare and the reason they picked this up is this, because they felt that for a known scientist. I suppose like being and many others it is somewhat difficult to understand these scientific leaps that easily.

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Understanding Creativity and Creative Writing

Analysis of Jacques's Monologue:
Extended Metaphor

"All the world's a stage"

- Principal subject: "world", an indeterminate and capacious idea is compared to a determinate, concrete, specific idea of "stage" or theatre.
- World/Stage provide the backdrop for our/Actor's existence.

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But according to them these can be understood very clearly, if you look at literary metaphors, which reach a larger audience. So, they picked up Jacques's monologue from Shakespeare as you like it. Where I'll just read the first five lines all the words a stage and all the men and women merely players. They have their exits and their entrances, and one man in his time plays in many parts. So, this is the except that they have chosen in that book. And according to them these two ideas, the world as being a stage.

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Metaphors & Cognition in Science and Literature

Monologue of Jacques: "All the world's a stage"

Peat & Bohm's analysis: Two different or incompatible things are connected, "at first sight appears to generate a paradox."

A = "the world" ; B = "a stage"

Corresponding metaphor A = B

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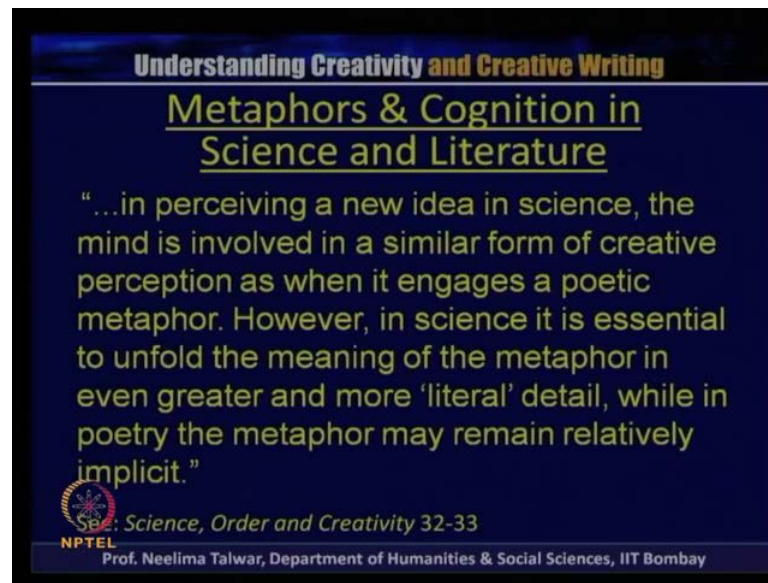
Metaphors & Cognition in Science and Literature

- "But common sense dictates that the world is not a stage, therefore $A \neq B$. The metaphor therefore appears to involve a simultaneous equating and negating of two ideas, concepts or objects." (33)
- Leads to heightened perception. Shakespeare proceeds "to unfold the inner meaning of the metaphor by exploring the subtle similarities between A and B." (33)

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These are two different or incompatible things and at first side they appear to generate a paradox. And therefore, an again I am quoting from peat and bohms, if A is the world and B is a stage, then the corresponding metaphor would be A is equal to B. But common sense dictates, that the word is not a stage. Therefore, A cancels B the metaphor therefore, appears to involve a simultaneous equating and negating of two ideas concepts or objects. According to them this leads to heightened perception; so, very very interesting moment of heightened perception. And that's, where creativity emerges, its a combination of startlingly new come you know ideas expressions etcetera.

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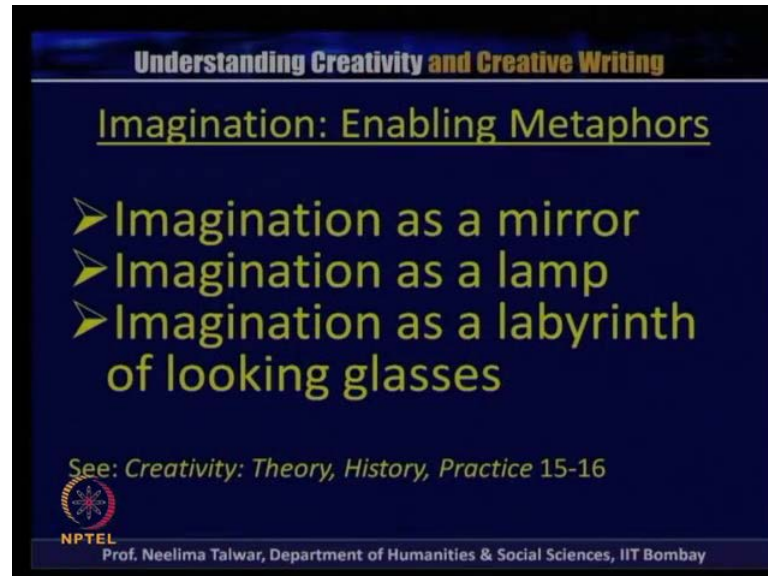


So, you at least to heightened perception and then according to them Shakespeare proceeds to unfold, the inner meaning of the metaphor by exploring the subtle similarities between A and B. And finally, and I think before I read this, what you can do? Is to undertake this analysis yourself; although I have also tried to do the traditional literary analysis in the you know power point and the slide, that I have shared with you. But I think you can also undertake the exercise yourself, and I feel like to if you begin to have a hold on metaphors. It will really help you in a very very big way. So, now this is how they conclude this idea. In perceiving a new idea in science the mind is involved in a similar form of creative perception, as when it engages a poetic metaphor.

However, in science it is essential to unfold the meaning of the metaphor in even greater and more literal detail while in poetry the metaphor may remain relatively implicit that is the beauty of poetry it remains and remains vibrant and keeps growing and you can interpret it in different ways at different points in your life so this is an absolutely marvelous take on metaphors and I will like you to add this to the pool of ideas that we have shared and also see its connections in everyday life also that can also lead to lot of inventiveness even while describing characters and also describing their perception and many other ideas. Let me add a slightly more complicated idea here I actually debated whether I should add this idea or not but I have a feeling that many of you may be ready to actually explore ideas at a fairly complex level also. So with a due apology you know I would say that if this idea works for you treat it as something that you want to

think about right now otherwise see this as an add on and look at it whenever you feel like it.

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I have also given you the resource for selecting this idea which is Rob Pope's wonderful book on creativity but here I will explain where this idea comes from in a minute but, let's see now some enabling metaphors for the imagination so we been talking about leaps of imagination and how metaphors can be key element in this whole process and therefore, now some of the enabling metaphors are imagination as a mirror, imagination as a lamp, imagination as a labyrinth of looking glasses and as I said this is a complex idea from a lot of theoretical work that has gone on.

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Understanding Creativity and Creative Writing

Imagination: Enabling Metaphors

- Rob Pope's reference to Kearney's conception of "creative imagination" as a refinement of M H Abrams' *The Mirror and The Lamp* (1953) .
- Think about these metaphors to "model a particular kind of imagination as well as a specific historical stage."

 **NPTEL** Creativity: Theory, History, Practice 15-16
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And what Rob Pope is referring to is Kearney's conception of creative imagination as a further refinement of M H Abrams' very famous study *The Mirror and the Lamp* and what he has advised is to think about these metaphors to model a particular kind of imagination as well as a specific historical stage. Now it is difficult to decipher there is statement so easily but as I said this is a layer that I added on and you can keep it in a box and also come back to it whenever you feel ready for it.

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Understanding Creativity and Creative Writing

Play and Performance

"Play is very hard to pin down or define. It is a mood, an activity, an eruption of liberty; sometimes it is rule-bound, sometimes very free. It is pervasive. It is something everyone does as well as watch others engage in – either formally in dramas, sports, on television, in films, or casually, at parties, while working, on the street, at playgrounds."

 **NPTEL** Richard Schechner
Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay

While talking about imagination and my suggestion is to play around with these enabling metaphors and therefore, what I would like to do is to also quickly dip into this allusive nature of play that Richard Schechner has talked about in play and performance from the same source you know in the same book that I mentioned earlier and I think I will not read this full quotation but mainly it talks about the allusive nature of play.

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Understanding Creativity and Creative Writing

Play and Performance

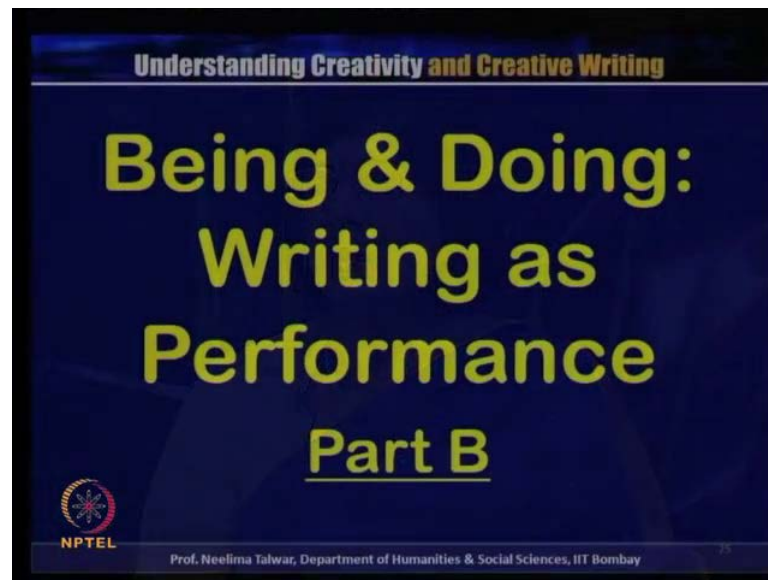
1. Free play: unconscious to indeterminacy
2. Maya-lila: Play of illusions
3. Playing in the dark/dark play

See: Chapter on "Play" in *Performance Studies – An Introduction*

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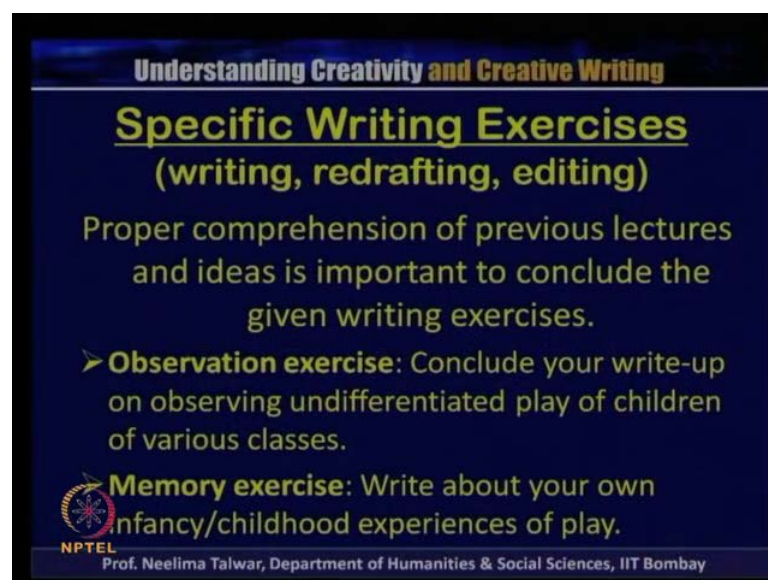
And therefore, I think I would leave it at that and move on to also some of the terms that have been generated by him in order to describe play free play Maya-lila playing in the dark dark play.

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And then I think this is time to move to the second part which now begins to tie up the discussion around writing as performance. And now let us look at the series of you know activities and exercises that now we have identified as further kind of refinement of the earlier exercises that have already been shared with you, so I will not actually read everything here in detail.

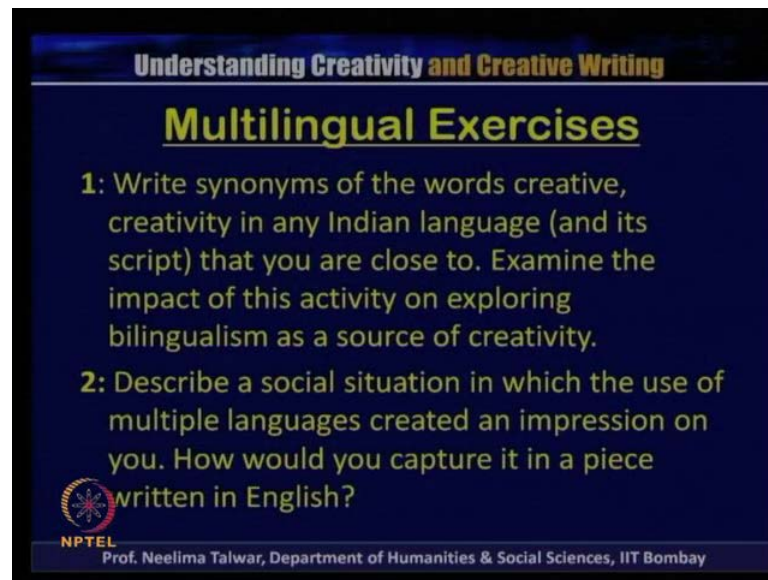
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But what I would like you to do is to mainly keep one or two main ideas in mind and look at the power point yourself the slide yourself and also dip into earlier lectures in

order to make sure that you I have understood the ideas properly, so that is way my statement here is related to proper comprehension of previous lectures and ideas in order to conclude given writing exercises.


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Understanding Creativity and Creative Writing

Multilingual Exercises

- 1:** Write synonyms of the words creative, creativity in any Indian language (and its script) that you are close to. Examine the impact of this activity on exploring bilingualism as a source of creativity.
- 2:** Describe a social situation in which the use of multiple languages created an impression on you. How would you capture it in a piece written in English?

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That the first one is observation exercise the second is memory exercise the third is multilingual exercise there are two multilingual exercises because again remember we have talked about the vitality of multilinguality because it is really that that's where some kind of fresh energies can be generated a lot of advertisers now use this strategy but I think advertising is a very different kind of outlook where as the search for authenticity that a writer undertakes is a different kind of activity, so I think you can do a lot of interesting work by exploring your multilinguality.

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Understanding Creativity and Creative Writing

Analytical Exercises

- Investigative Exercise: Go back to Lecture 4 in order to generate fresh possibilities for your own writing. This will require further careful reading of the texts mentioned.
- Analysis Exercise: Observe and analyze the connotations and associations of the terms culture and creative in your social set-up. Share your findings by presenting an analytical write-up to your fellow students.

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So, the two exercises are given here then there is an investigative exercises we call it investigative because it would be possible for you to sort of see, if you can also look at some of the words the key words that we have discussed earlier and undertake certain amount of careful investigation in order to see how the worlds culture and creative are used in your setup because that can also give you some idea about different kinds of values that circulate change and redefine the world around us, so that is again take on earlier exercise.

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Understanding Creativity and Creative Writing

Fusion exercises (writing, redrafting, editing)

1. Generate and describe an activity in which your definition of scientific and artistic activities are intermixed in any permutation, combination of your choice.
2. Describe a sports activity in which the scientific and artistic dimensions are equally visible.

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The next one is fusion exercise we have given lead terms here and these lead terms I think express our point of view very clearly in point of view where we want certain amount of fusion we do not want polarization in your thinking process, because I feel that that's an obstacle to the wonderful potential that you have and, so in that sense these two exercises again are fusion exercises. And I think you can have a look at it and undertake them yourself.


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Understanding Creativity and Creative Writing

Fusion exercises
(writing, redrafting, editing)

3. **Flow Activity:** Listen to any classical Indian/western music of your choice and immediately write a short literary piece that the music evokes.

Suggested pieces: Kumar Gandharva's nirgun Kabir bhajan "sunta hai guru gyani"; Vivaldi's "Spring" from *Four Seasons*.

 **Play music sample**

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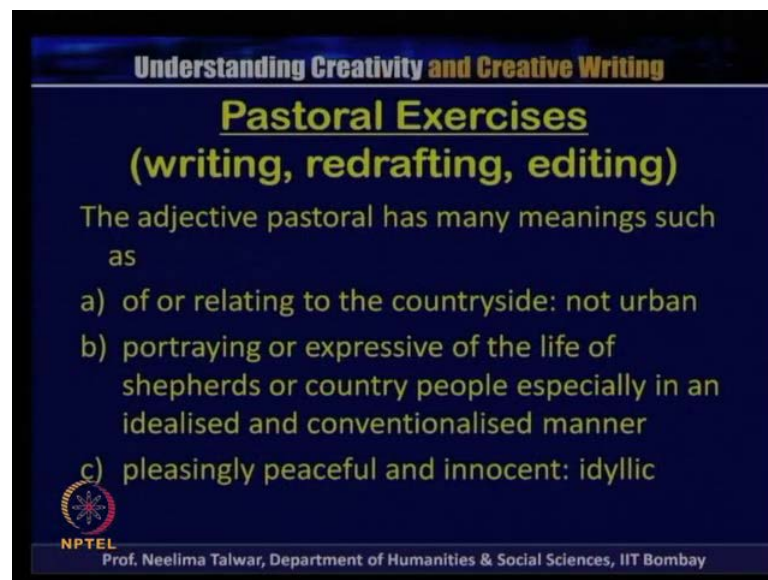
The next exercises is a flow exercise within fusion activities it is a flow exercise and the reason we have described it as flow is because while listening to great music I think you are able to reach a state of mind which is close to that of flow that is of total absorption and, so now we have picked up two pieces for your consideration, so what would we recommend here is to listen to these two pieces. I would really like you to listen to them but in case you really do not feel comfortable with this music you can listen to something else but these are really great pieces so what you can do is to listen to this music and immediately write a short literary piece that the music evokes so the suggested pieces the first one is kumar gandharvas nirgun kabir bhajan sunta hai guru gyani

And actually even within this particular kabir bhajan what I would like you to really notice is the part which is captured in these words this is I think to words the last bit of this composition now in my own perception these two lines evoke the convergence theme that is a kind of nirguni scientific take of words, where without the name (())

seems like a and also without the name you would just see water for what it is so to me seems like that kind of nirgun observation, which also is a starting point of scientific observation to, so you can again listen to see this piece and see what you feel about it the second piece that I have recommended is also a piece that I love very much it is Vivaldi's spring from four seasons and it's Vivaldi's was an Italian composer and this is a violin culture tone now this closure tone has a sonnet its very interesting .

It has a sonnet, because it is lot of debit about who wrote the sonnet but it is the many people believe Vivaldi himself wrote the sonnet it also have some very interesting instruction like in the second movement of this piece Vivaldi would like to retain the sound of the barking dog also what I actually I mean love the music for itself but what I also you found really very interesting is that he wrote much of his music for the female music in this house orphan girls which you know he was involved with he was taking care of these young abundant orphans and, so much of his music was composed during this period by there is teaching these young children also he is trying to empower them. So, these a lot there are lot of layers in this music that you can also try and shift. So, this is an exercise an bay much like you to undertake and enjoy.

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Understanding Creativity and Creative Writing

Pastoral Exercises
(writing, redrafting, editing)

The adjective pastoral has many meanings such as

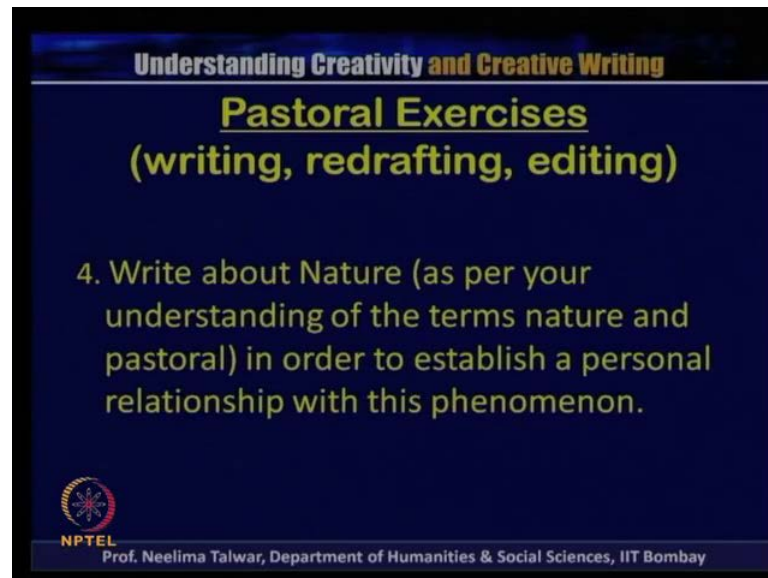
- a) of or relating to the countryside: not urban
- b) portraying or expressive of the life of shepherds or country people especially in an idealised and conventionalised manner
- c) pleasingly peaceful and innocent: idyllic

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The next one is of course the pastoral activity, where the adjective pastoral we do recognise we did not really explain it earlier quite deliberately but we do recognize at it

has many meanings and connotations and you can look at all these meanings and try and see how you you nature.


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Understanding Creativity and Creative Writing

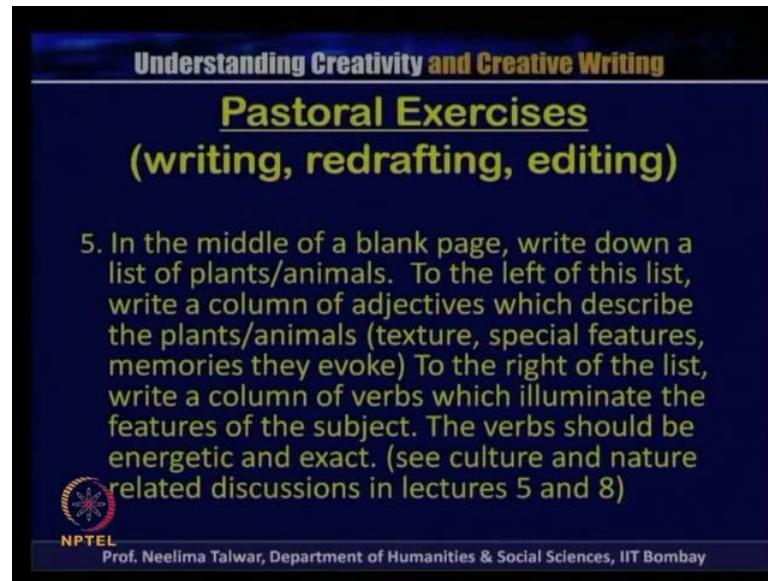
Pastoral Exercises
(writing, redrafting, editing)

4. Write about Nature (as per your understanding of the terms nature and pastoral) in order to establish a personal relationship with this phenomenon.

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So, we are relating nature to pastoral so write about nature as per your understanding of the terms nature and pastoral in order to establish personal relationship with this phenomenon and this is also of fresh idea that we have included endorsed in this course because I do feel that our relationship to a natural so it's a pre-given no doubt about it and it can also be seen in so many different ways but at the same time this is something that can help us see ourselves better and also establish better relationships with world around us, not just the social, the cultural but also in terms of nature and also its larger ramifications today.

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Understanding Creativity and Creative Writing

Pastoral Exercises
(writing, redrafting, editing)

5. In the middle of a blank page, write down a list of plants/animals. To the left of this list, write a column of adjectives which describe the plants/animals (texture, special features, memories they evoke) To the right of the list, write a column of verbs which illuminate the features of the subject. The verbs should be energetic and exact. (see culture and nature related discussions in lectures 5 and 8)

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In the middle of the blank page within the same frame of reference you can undertake an activity, which we have actually borrowed from another text that is available but in the middle of the blank page write down a list of plants or animals and to the left of this list write a column of adjectives, which describes the plants animals their creature special features memories they evoke and to the right of the list write column of verbs which illuminate the features of the subject. The work should be energetic and exact you can dip into culture and nature related discussions undertaken in lectures 5 and 8. Before you undertake this exercise Neha had undertaken this exercise actually she undertook this exercise and in a fairly elaborate kind of the manner but we decided that at this point in time what we would you is to choose only an accessible example.

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Understanding Creativity and Creative Writing

Pastoral Sample

Adjv.	Plants	Verbs
<ul style="list-style-type: none">• expensive,fragile,rare,purple	<ul style="list-style-type: none">• Orchids	<ul style="list-style-type: none">• decorate/• adorn,• freshen

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So, we have chosen a very small part of what she had undertaken, because we constantly also trying to see, if our ideas make sense or not, if tried with the students, who have undertaken the courses, but sometimes we also try and undertake these exercises ourselves in order to keep learning and also keep exploring the effectiveness of our ideas. So, she chose the plant or kid, and the adjectives that she is chosen are expensive fragile, rare, purple, and the verbs that's has she chosen her decorate, adorn, freshen; this is just to give you feel for what can be done.

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Understanding Creativity and Creative Writing

Autobiographical Exercises (writing, redrafting, editing)

- Write a short autobiographical piece which constructs the agony or ecstasy of your educational processes keeping in mind the discussion generated in lectures 8 & 9.
- Redraft and edit this piece from the viewpoint of presenting it to an audience.

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The other activity that is added to the list of their ideas that we have already shared and this is to give a sharp of focus on writing is to write short autobiographical piece, which constructs the agony or ecstasy of your educational processes keeping in mind the discussion generated in lectures 8 and 9.

Redraft and edit this piece from the viewpoint of presenting it to an audience. And that is very important because sometimes if you feel that writing in a vacuum, you may not be able to really refine at the process of your own writing very much, but if you have a sense of an audience. So, you may not think about a specific audience, because of course once something is printed as margarita output has to mentioned this is a work we will this is an essay. We will discuss later on this is once something is printed then it gains different kinds of meanings. But it is very good for writer to have at least some sense of audience. So, try and do that and redraft and edit it from the point to view of presenting it to an audience. And if possible, present it to your friends.


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Understanding Creativity and Creative Writing

Media Exercises

1. Watch any of the films mentioned in lecture 9. Write an analytical review of the art and craft involved in bringing alive the script/theme.

Note: The interviews of the scriptwriter, director and actors will help you understand the process of artistic creation better.

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The next exercise again is a very I think very entertaining and interesting exercise and this is related to the media watch any of the films mentioned in lecture 9 write an analytical review of the art and craft involved in bringing alive the script or theme. So, the interviews of the scriptwriter, director and actors will help you understand the process of artistic creation better.

I missed out on that whole package of DVDs that mister Hirani had released after 3 idiots you know came out in the public space but so, I do not really know if what you think of that material but certainly with the social network the material that is available is exceedingly interesting and I think we can really do a lot with that material by way of engaging with this whole process of team work in some of the forms that we are taking about. These writing can be isolating but lets say in film making its a lot of team work is involved so even a young theme is not really seen only from the point of the view of the young it is also seen from the point of view of the older people mercy fully. So, now other media exercise I think relates to the young medium that has really changed everything around as.

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Understanding Creativity and Creative Writing

Media Exercises

2. Respond to the remark made by Brenda Laurel that “every user’s interaction with the computer is a unique ‘performance’, and moreover it is one that, like theatre, typically involves an element of make-believe.”

See: Chapter 18 by David Saltz in *A Companion to Digital Literary Studies* edited by Ray Siemens and Susan Schreibman

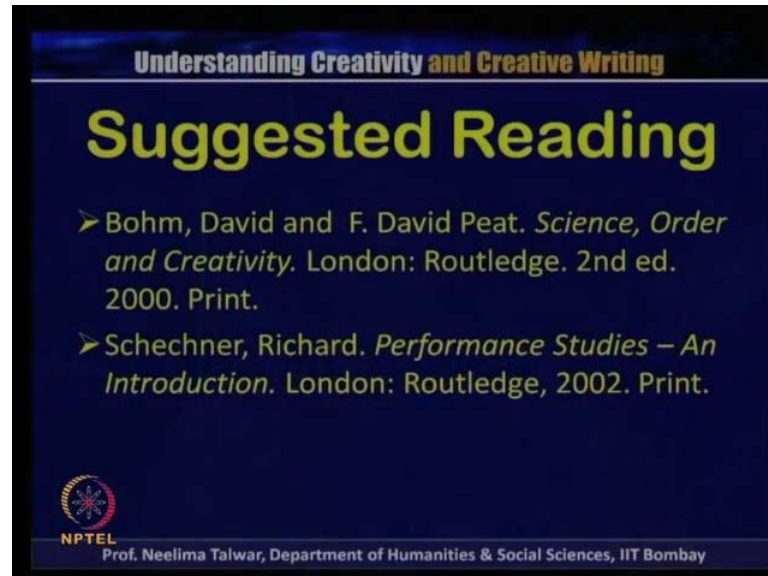
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So what I have done it is to choose this statement a very interesting statement made by Brenda Laurel regarding computers and so, you can examine this idea it is taken from book called a companion digital literary studies that came out of couple of years back and this is what the statement is.

Every users interaction with the computer is a unique performance and moreover it is one that like theatre typically involves an element of make believe it is your young medium see what you have to say about this, so respond to it and create a peace or create a performance or create some team work by doing different things you know, by way of

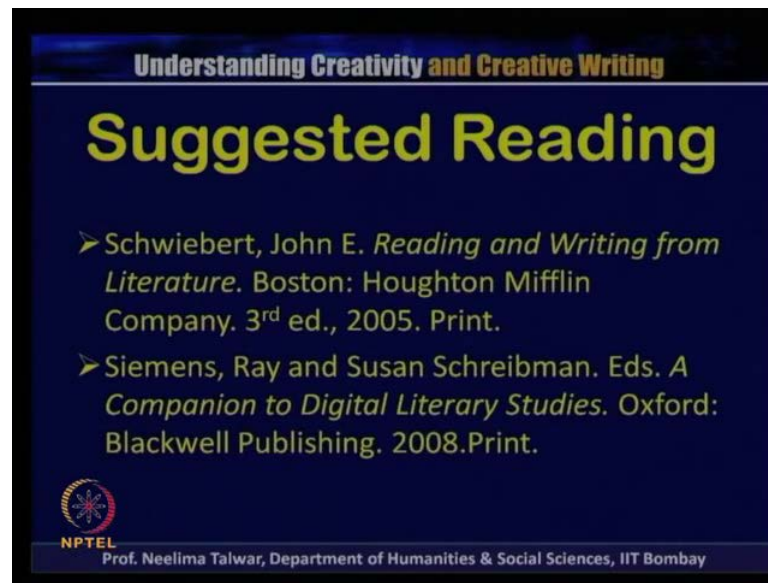
more ideas in this regard I think I already identified the essay and in reading list you can also see this once again.

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So, now the reading list that we have suggested here actually we have suggested only two books really speaking. So, this earlier book that I talked about if you want you can just have look at it, because we only used one statement, we have not really used the concept and the approach in radical way and that's why we just have a retain this here. So, you can have a look at these digital literary studies or just feed the world Brenda Laurel in google search and gain more access to material. So, then Bohm and David peat we definitely you know we would like to explore further ourselves and Schechners performance studies also is a very interesting take on many of these ideas of a performance theatre human behavior in different situations and its variety.

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So, any way to more books I think that we have identified are related to reading and writing from literature specially sobers are chapter on metaphors although we really have not use this book much but, we while offering or ideas to you. We have also been reviewing new fresh material and this is a new way of teaching literature it is very vibrant.

So thought we would include this reference too and the last one Sieman Ray and Susan Schreben Schrebman editors companion to digital literary studies and that that's what we dipped into for performance and interaction idea. I think that's about all that we have for you and these concludes the first module for us and I think we are beginning to feel more excited many of these ideas will be developed further the in the subsequent modules I hope you will stay on board and also give us feedback about what these ideas have done for you.

Thank you.