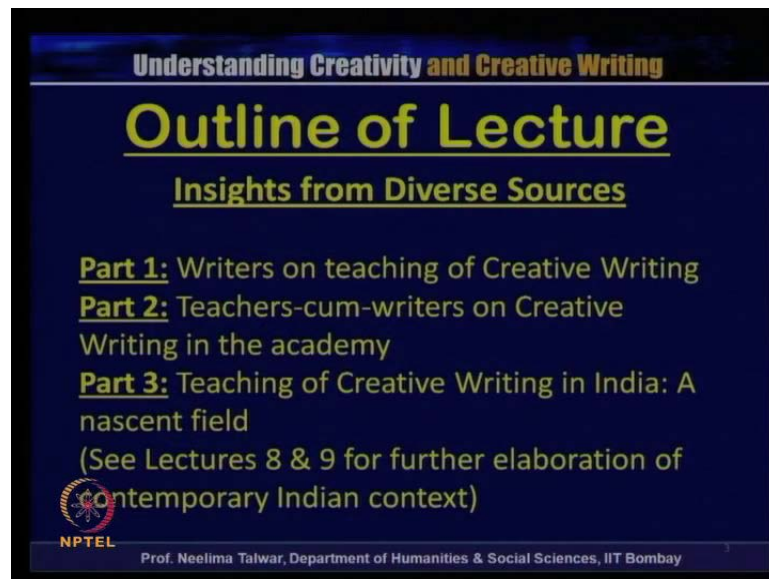


Understanding Creativity and Creative Writing
Prof. Neelima Talwar
Department of Humanities and Social Sciences
Indian Institute of Technology, Bombay


Lecturer - 16
Issues Related to the Teaching of Creative Writing

(Refer Slide Time: 00:34)



Hi, this is the third lecture of the second module. It revolves around issues related to teaching of writing. This particular lecture is divided into three parts. Part one deals with writers on teaching of creative writing, part two deals with teachers cum writers on creative writing in the academy, part three deals with teaching of creative writing in India, a nascent field. Lectures 8 and 9 deal with contemporary Indian context, and how we locate this discourse within our own context.

(Refer Slide Time: 01:10)



Understanding Creativity and Creative Writing

Part 1

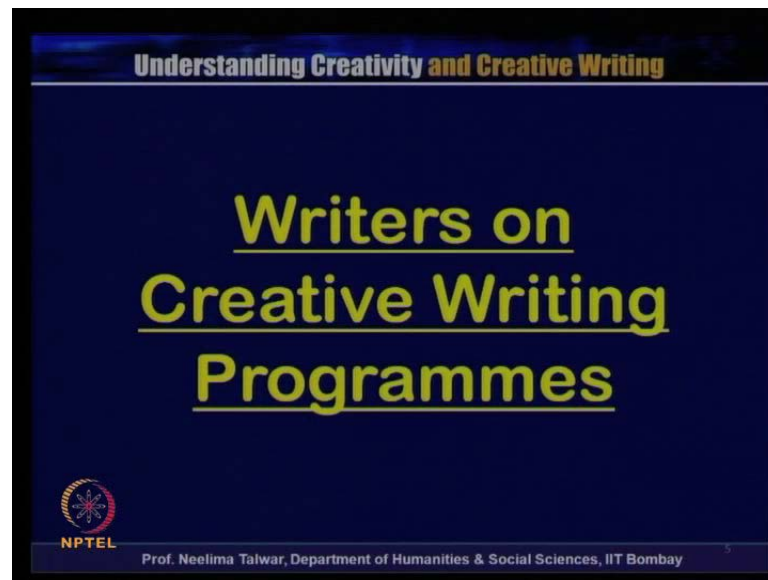
Writing vs. Creative Writing: Connotations

- Writers don't label their writing as 'creative'
- The term Creative Writing is associated with academic programmes/institutionalisation.
- Tussle between writers and teachers of writing.

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


Now, so far as writing versus creative writing are concerned, as the title indicates we locate certain amount of tension or tussle between these two terms. Writers very often do not label their writing as creator, because they assume that their writing implies original contribution. Very often then, it has been pointed out that the term creative writing is associated with academic programs and institutionalization of writing as a creator endeavor. Now, you may wonder as to why there should be a tussle between these two modes of writing, but very obviously, just as we indicated in our last lecture that there is a certain amount of tussle or (()) between literary studies as an academics fear versus creative writing within the academy. Similarly, within creative writing also, I think there is a kind of separation between writers who teach temporarily with their strong focus on their own independence as writers and teachers of creative writing, who have come to teaching through the writing process, but at the same time, their role as teachers is much more dominant.

(Refer Slide Time: 02:42)



So, for your clarification and for our understanding of these patterns, we have actually sort of started looking at the difference between these two lobbies, it we can use that word although I do one two point out that these are tussles, which I have not played out in the same way in our own country in our own historical location. Therefore, we are looking at western experience although, many of the writers are not necessarily part of the western experience, but many of the non western writers also have been teaching in the western academy. So, basically writers whose independence is up held by them for their writing process, but they at the same time from time to time do interact with the teaching establishment with the academy. We sort of separate them from teachers and teaching manuals people who have written teaching manuals for creative writing. Because there is a lot of debut you will see gradually.

(Refer Slide Time: 03:52)



Understanding Creativity and Creative Writing

Orhan Pamuk's *The Naïve & The Sentimental Novelist* (2010)

Orhan Pamuk is the winner of the Nobel Prize in Literature 2006. His writings have been translated from Turkish in English and many other languages.


- The "naïve" novelist/reader is one who is "not at all concerned with the artificial aspects of writing and reading a novel." (13)
- The "sentimental" or reflective novelist/reader is "fascinated by the artificiality of the text and its failure to attain reality..." (13)

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

The most recent writer who has in a very oblique manner talked about creative writing programs is Orhan Pamuk, the winner of the Nobel prize in literature. And if you I have not started reading his very in chanting books than may be this information will help you he has been translated from Turkish into English and many other languages. The book that he actually published recently is about the novel, it is called the naïve and sentimental novelist. This particular phrase and contrast he has picked up from shillers essay titled on naïve and sentimental poetry and then he has base distinction with reference to his elaboration of the form of novel again, mainly through his own experience of being writer for the last 30, 35 years.

So, in this particular book, he has actually said that the naïve roughly is sort of novelist as a person who is not really concern by the artificial as aspects of writing. And, the sentimental novelist is fascinated by the artificiality of the text and its failure to attain reality and in that sense he feels that a novelist is both naïve and sentimental at the same time.

(Refer Slide Time: 05:33)



Understanding Creativity and Creative Writing

The Naive & The Sentimental Novelist (2010)

- ❑ A novelist is both naive and sentimental at the same time.
- ❑ His critical viewpoint on creative writing programs can be located in his appreciation of E. M. Forster's *Aspects of the Novel* which in his view has been dropped from the English literature syllabus "and exiled to creative writing programs where writing is treated as a craft and not as a spiritual and philosophical act." (186) Pamuk's approach seems to suggest that critics and writers alike need to confront vital and highly problematic interplay between life, art and craft.

NPTEL Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay 7

Now, the reason all this is mentioned because each particular statement as I said it is an oblique statement, but it is placed within this discussion of what the novel is all about. And, within that frame of reference he points out that E.M. Forster's aspects of the novel which has been dropped from English literature syllabus and these are his works exiled to creative writing programs where writing is treated as a craft and not as a spiritual and philosophical act. So, there are comments here about both the English literature syllabus that is the literary academy and at the same time about creative writing programs within the academy.

Now, his approach is rather interesting, because I think apart from Forster he goes on to talk about Lukash another very, very important critic and he refers to his pre marches authorization. But according to him, both these critics they provide a sense of the evolution of the novel and they also point out the profound influence of this form on humanity. So, if these are very, very weighty studies and therefore, these should be brought back into the frame work of both literary studies and they should also be used for creative writing with programs for better understanding of the historical and philosophical impulses behind the novel form. So, Pamuk's position seems to suggest that there is for both the critics and the creative writing teachers and writers there is a need to confront the highly problematic interplay between life, art and craft. But certainly, his comment it does give a sense that according to his understanding most of the creative writing programs seem to suffer from an excessive emphasis on the craft and

not in terms of his larger framework of thinking that gives a kind of magnitude that it has gained.

(Refer Slide Time: 08:17)

The slide has a dark blue background with yellow and white text. At the top, the title 'Understanding Creativity and Creative Writing' is in yellow. Below it, the subtitle 'Hanif Kureishi's Statement (2008)' is in yellow. The main content consists of two bullet points in yellow, each preceded by a yellow arrow. The first bullet point describes Hanif Kureishi as an English playwright, screenwriter, filmmaker, novelist, and short story writer. The second bullet point discusses his ambivalence regarding creative writing programmes, specifically mentioning the difficulty of grading creative writing. At the bottom left, there is a small circular logo with a star and the text 'NPTEL'. To the right of the logo is a URL in white text. At the very bottom, the name 'Prof. Neelima Talwar' and her affiliation are written in small white text.

Understanding Creativity and Creative Writing

Hanif Kureishi's Statement (2008)

- Hanif Kureishi, an English playwright, screenwriter and filmmaker, novelist and short story writer.
- Remark about Creative Writing programmes: ambivalence regarding teaching of creative writing (including the difficulty of grading creative writing).

<http://www.guardian.co.uk/books/2008/may/26/hayfestival2008.hayfestival>

NPTEL

Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay

The other writer, that we have picked up his Hanif Kureishi's a UK based writer whose a playwright, screenwriter, filmmaker, novelist, short story writer. And, his remark again it is very interesting because he; you know it sort of shows that although he was part of creative writing programs there is this great ambivalence regarding teaching of creative writing. Because there is also this question of how do you grade it that is one thing and the other point of view that he has expressed very strongly is related to the fact that creative writing courses can end up setting up false expectations among students that a literary career will inevitably follow after you do these creative writing courses. And, the fantasy is that all the students will become successful writers and no one will disabuse them of that.

Very strong words, but I think you know since we are in the process of reviewing different positions finally, to have our own sort of point of you are own study way of gaining insides from others and retaining our sense of purpose. Therefore, it is important to see that there is a genuine reason us to why there is always this question about how you know creative writing can be taught. So, then I think in order to balance out this picture. It is important for us to now look at what teachers cum writers of creative writing have to say about teaching of writing. And, I think the best way would be to sort

of start with writers of teaching manuals who have establish their position in a way which cannot be a challenge very much because constantly these are refer to whenever we talk about creative writing processes and many other manuals depend on these ideas. So, I think the first manual that we will look at and the second one to you will notice that both of these are fiction centric.

(Refer Slide Time: 10:47)

Understanding Creativity and Creative Writing

Choice of Books

- Fiction centric to assess the dominant patterns of Western practice. Fiction is an assimilative form. Statements/observations regarding fiction have general ramifications for writing.
- It is noteworthy that writers don't seem to separate the literary genres in their creative search. See Lectures 4-7 on Camus and Atwood.

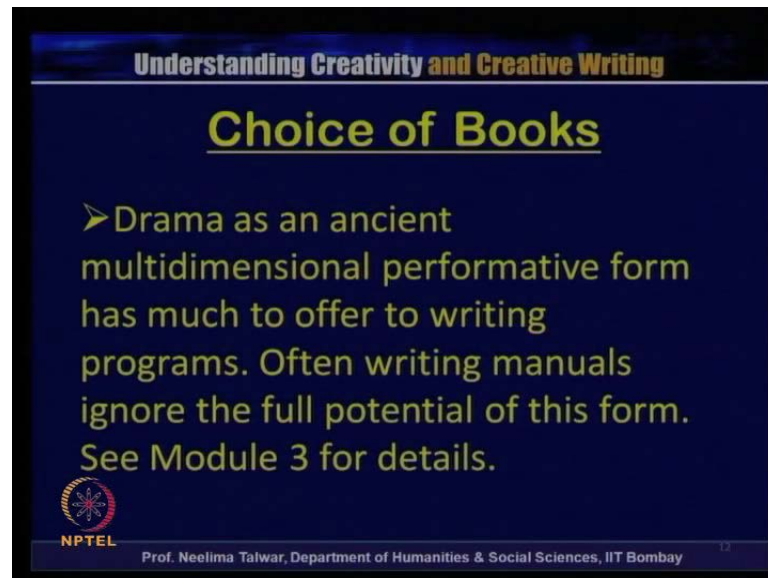
NPTEL
Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay

So, let me just explain why we choose them we choose them has I said because they are constantly refer to and so, they have gained the solid position within this field, that the fact they are fiction centric also shows the dominant pattern of western practice. So friends, we are concerned I think what we can do is to recognize that the fiction is an assimilative form that is it barrowers different kinds of forms and has great resilience internally. And therefore, statements and observation that are main regarding fiction and how to develop one's abilities to write better fiction have general ramification for writing.

The power point that is noteworthy also is that writers themselves when you look at their dairies and their own writing on their work; you will notice that they do not seem to separate the literary genres in their creative search. This kind of sharp basic commitment to a form does not work out in the way we sometimes seem to suggest that it works out in the writing programs. That is where I have a bit of problem with this three occupations

with one form over other forms an. In fact, I feel that drama which is an ancient multidimensional form has been, has much to offer to writing programs.

(Refer Slide Time: 12:10)



When I say that drama is a multidimensional form, I am referring to the fact it has a both dramatic written text and it has in addition a performative text. and of course, the audience also is large. So, it has it is a whole different process, but I think there is a much that one can gain from it in a very conscious manner, [but not] and not in a very defuse manner. Most of the western manuals seem to ignore this potential. So, I think with this preamble what I should do is to really invite Neha, who has been associated with this video course, as a research assistant to share her views on a particular manual that she has been using and critiquing the advantage of having Neha is related to the fact that she has already done her master's in literature. And also, after doing her master's in literature, from Delhi University she has been free lancing as a writer for a last 2 to 3 years. Therefore, it gives us very good insight into what a person like her whose hungry for writing has to say about a very important western manual on the writing process. So, may I invite Neha to share her views with you and then I will come on board again.

Hi, I will be talking about Dorothea brands book becoming a writer. I came across this book when I read an article in the guardian by a writer Hilary Mantel. She says, read becoming writer by Dorothea brand then do what he says including the tasks you think are impossible. You will particularly, hate the advice to write first thing in the morning,

but if you can manage it might well be the best thing you ever do yourself. This book is about becoming a writer from the inside out many latter advice manuals derived from it. So, I bought the book I read it and tried out some of the tasks given. What I present you today is my understanding of the book and some of the things I learnt from it about the writing process. As Mantel says, it is the book that describes temperament needed for honing the skill of writing fiction and encourages the reader to know his or herself rather than giving specific writing advice on the craft or the techniques of writing fiction. Dorothea brand was herself a student of writing a writer, a teacher of writing and a widely respected editor.

(Refer Slide Time: 15:15)

Understanding Creativity and Creative Writing

Dorothea Brande's *Becoming a Writer* (1934) Apprenticeship and Work

- Her own apprenticeship: Reading of every book on the technique of fiction.
- Lived consciously in literary ethos
- Assimilated various viewpoints regarding writers' self-view "who regarded their calling variously as a trade, a profession, and (rather sheepishly) as an art..." (20)
- Writing, publishing, teaching activities of the author.

NPTEL

Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay

After her apprenticeship in which she read almost every book on the technique of fiction lived consciously in literary ethos assimilated various viewpoints regarding writers self-view who regarded their calling variously as a trade a profession and rather sheepishly as an art. She also pursued writing, publishing and teaching activities. She wrote this book keeping in mind the problems her students faced when doing courses in creative writing classes. She builds a case for flexibility in teaching as the needs of every student may be different and particularly in creative writing course student may require individualized attention.

(Refer Slide Time: 16:00)

Understanding Creativity and Creative Writing

Cultivating a Writer's Temperament

- Brande's take is that the issue of writer's temperament should be addressed before technical instruction can be of full use.
- Two sides to a writer's temperament: the unconscious and the conscious - the artist and the artisan

NPTEL Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay 14

Cultivating a writer's temperament. Brande's take is that the issue of writers temperament should be addressed before technical instruction can be of full use to students. The two sides she says, to a writers temperament are the unconscious and the conscious sides, also the artist and the artisan sides.

(Refer Slide Time: 16:29)

Understanding Creativity and Creative Writing

Writer's Temperament

Dual personality: when in harmony plays into each other building on each other's strengths.

Unconscious/artist	Conscious/Artisan
Childlike, playful, sensitive	Mature, discriminatory,
Given to day-dreaming, reverie	Given to practicalities, intellect
Source of art and originality	Imbiber and developer of craft

NPTEL Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay 15

For cultivating the writers temperament she recommends that you treat the two sides part of a dual personality, which when in harmony they play into each other building on each other's strengths. So, you are unconscious artist is childlike, playful, sensitive, given to

day-dreaming and reverie is a source of art and originality. Where has your conscious artisan self is mature discriminatory given to practicalities is intellectual is imbiber and developer of craft. When you have this dual personality teaching or training these two sides of your self's in different ways can help learn different accepts of writing without hampering each other's progress.

(Refer Slide Time: 17:21)



Understanding Creativity and Creative Writing

Training: Writer's Temperament


The first step to train oneself, is to teach "yourself not as though you were one person, but two." (44)

- I. Training the artist:
 - a. Harnessing the unconscious
 - b. Trusting the unconscious to deliver
- II. Training the artisan:
 - a. Developing the intellect through learning techniques of fiction writing.

 NPTEL Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay 16

She recommends, that for training the first step is to teach yourself not as though one person, but two. So, she says for training the artists self you harness the unconscious and you trust the unconscious to deliver. For training the artisan, you develop the intellect through learning techniques of writing fiction. She recommends that, for harnessing un concise one can get up early in the morning and before reading a news paper or talking to any one at all write the first thing after a continues reputation of this process is applied. And this action comes as easily as waking up reading that it becomes the basic part of your routine to get up and write first thing in the morning, than you can learn to write by agreement where in you decide a time during the day to write. This will harness your unconscious and help you to write more easily and better. She says after you are able to do this by agreement and you collect a sizeable material for studying that your artiself self has given your artisan himself.

(Refer Slide Time: 18:37)



Understanding Creativity and Creative Writing

Developing Critical Faculties

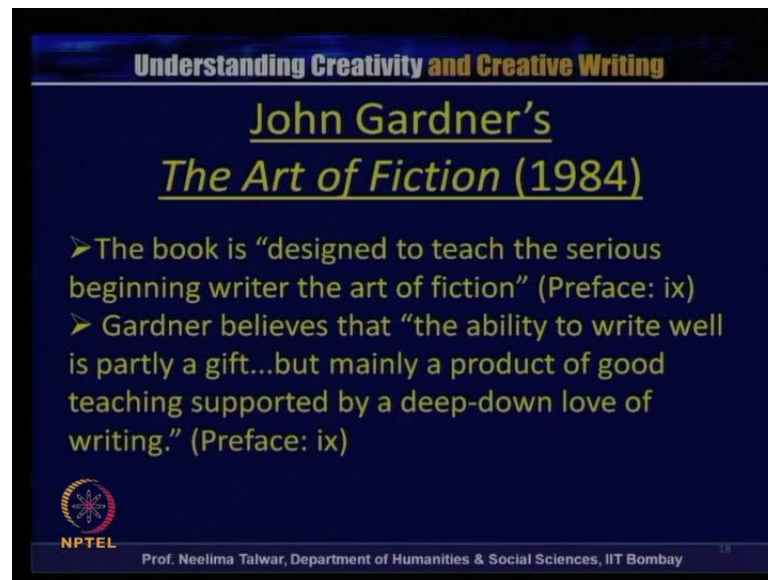
Looking at your writing:

1. Call upon the artisan and look at your writing as if it were a stranger's.
2. Try to find in which form the person's natural inclination lies based on the content.
3. Learn solutions to problems grappled by the artist by critical reading of other authors to see how they have dealt with such problems.

NPTEL Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay 17

You develop your artisan intellectual abilities by calling upon the artisan and look at your writing as if it were a stranger's. You try to find in which font this stranger natural inclination lies based on the content. After this, you learn solutions to problem grappled by the artist by critical reading of other authors to see how they have dealt with such problems. I have enjoyed the lessons from this book because it is a simple and honest account of brands experience of teaching and offers no nonsense advice, thank you. Thank you, Neha for reviewing this book. Before I want to John Garner and his auto fiction let me sort of checkup if we are on the same page. As you listen to us, it would be really useful to takedown notes so, that you can also you know begin to try some of the ideas and also then checkout if there is any question that you need to pose for further understanding.


(Refer Slide Time: 19:50)



Understanding Creativity and Creative Writing

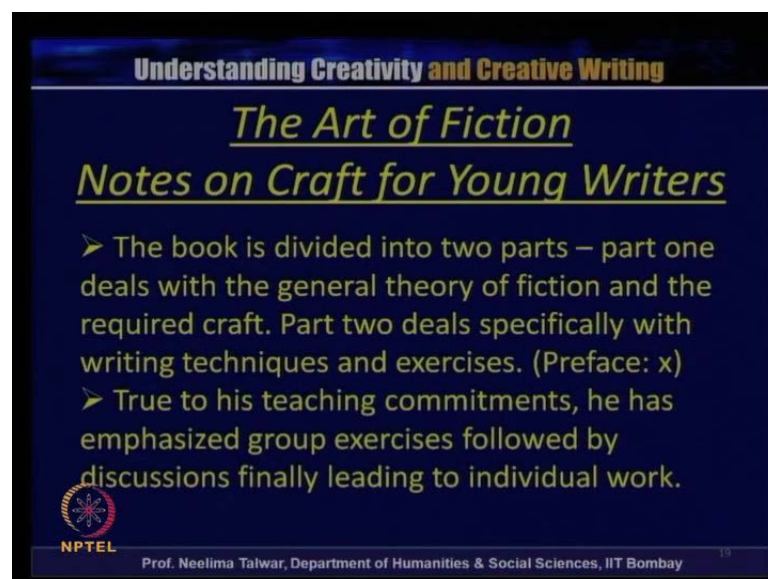
John Gardner's
The Art of Fiction (1984)

- The book is "designed to teach the serious beginning writer the art of fiction" (Preface: ix)
- Gardner believes that "the ability to write well is partly a gift...but mainly a product of good teaching supported by a deep-down love of writing." (Preface: ix)

 NPTEL Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay 18

So, now I will shift to short review of John Gardner's *The Art of Fiction* which has actually a subtitle, which shows that it is a notes on craft for young writers on the second slide we have given sub title. This book is designed to teach the serious beginning writer the art of fiction and Gardner believes that the ability to write well is partly a gift that is point of view. But mainly a product of good teaching supported by a deep down love of writing, where if you sent backs there.


(Refer Slide Time: 20:36)



Understanding Creativity and Creative Writing

The Art of Fiction
Notes on Craft for Young Writers

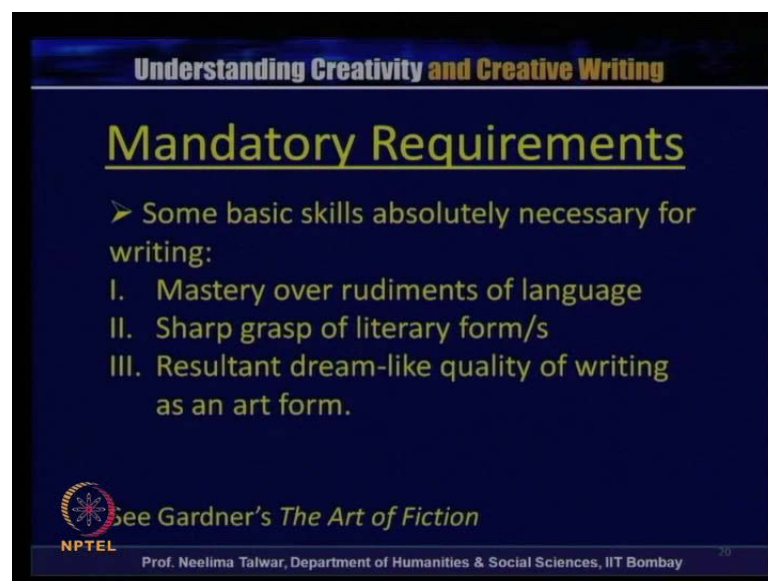
- The book is divided into two parts – part one deals with the general theory of fiction and the required craft. Part two deals specifically with writing techniques and exercises. (Preface: x)
- True to his teaching commitments, he has emphasized group exercises followed by discussions finally leading to individual work.

 NPTEL Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay 19

But in any case, let us also move on to how he has sort of organized his book its divided into two parts. The first part deals with general theory of fiction and required craft, part two deals specifically with writing techniques and exercises. True to his teaching commitments he has emphasize group exercises followed by discussion finally, leading to individual work.

We plan to explore some of his observations an exercises on jangra in particular and the notion of jangra and also jangra prosing. When we talk about fiction, drama, poetry, essay, these are all are literary jangras, but also within that there are many other ways of placing material together. So, people like to see what he has to say about jangra and jangra crossing and latter on we will introduce (()) you to some of his ideas specially because his seems to sort of suggest that jangra crossing leads to a great deal of innovation. So, let us see what kind of an idea he has develop later on.


(Refer Slide Time: 21:51)



Understanding Creativity and Creative Writing

Mandatory Requirements

- Some basic skills absolutely necessary for writing:
 - I. Mastery over rudiments of language
 - II. Sharp grasp of literary form/s
 - III. Resultant dream-like quality of writing as an art form.

 See Gardner's *The Art of Fiction*


NPTEL Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay 20

Some of the basic skills, according to him, which are necessary for writing are given here. Mastery over rudiments of language that absolutely necessary according to him, and we also agree with this because often times even if you are well intention, but you do not really have grasp of the language. It is very hard to sustain creative writing whether its English, Hindi, Marathi, Telugu any language that you want to write in you have to have a feel for that language and how it is used in different situations. But specially, the standard variety I think it is better to have complete mastery over it. What it also requires

is the sharp grasp of literary forms and I mention the notion of jangra and that is also another way of stating the same idea. So, sharp grasp of literary form is very very important and according to him and this is his point of view there if you have these elements and then you want to write you really will be able to create what he considered, considers as dream like quality will be able to sort of achieve dream like quality of writing. And which he seems to suggest is the way fiction is created, it is vivid and it is continuous like a dream with its own internal logic so, that is his point of view.

But he also adds another point of view which I think is very useful for us and that is related to the fact that there are primary forms of fiction according to him which you really need to understand before you begin to experiment in terms of your own creative writing. And these have been isolated by him and I am sort of just pointing out his own categorization realistic narratives, tails and yawns. So, these he considers as primary forms of fiction and should auto master these or at least play with these before you begin to find your own darings in terms of fiction as an art form. So, therefore, other statement they he makes is with reference to meta fiction he says that before you can work with meta fiction you need to understand how these primary forms work. So, in other words he seems to have a very clear graphic vivid picture of you know how to take these students on to the journey of creative writing a word in itself according to act could whom we will discuss later on.

(Refer Slide Time: 25:14)



Understanding Creativity and Creative Writing

The Writer's Workbook (2004)

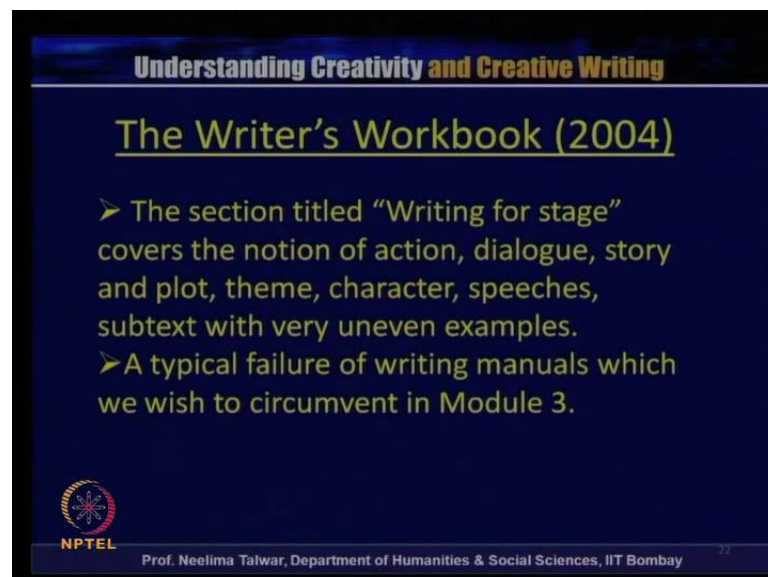
- Extremely useful manual for beginners.
- Recommended for detailed reading especially for the significance of reading as a writer (see module 1).
- Short story writing with focus on character, dialogue, plot, beginning and ending a story and the significance of notion of point of view.

NPTEL Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay 21

So, it is a definitely you know sort of book that we think you can locate if you are interested in sustaining your refer in the direction of fiction. The other book that we found very useful is the writer's work book and if you have been listing to the lecture of the first module carefully. You will immediately recognize reference to this book because we had mention this particular resource time and again while emphasizing the significance of reading as a writer or the significance of reading as a very crucial initial exposure to the variety of possibilities that great writers of our the section on short story.

Also, in this manual is extremely interesting and useful he covers you know for each chapter there are different writers. So, in this case also the person who written short story, a section they have dealt with all the elements of the short story like character, dialogue, plot, beginning and ending a story. And the significance of notion of point of view and that point of view you know point of view is extremely important in the way you is the writer connects to your reader. So, this is again you know it is more like a manual meant for a step by step exposure and it is meant for really a person was not be expose to writing and thinking about writing at all it is useful and the examples here are also well chosen.

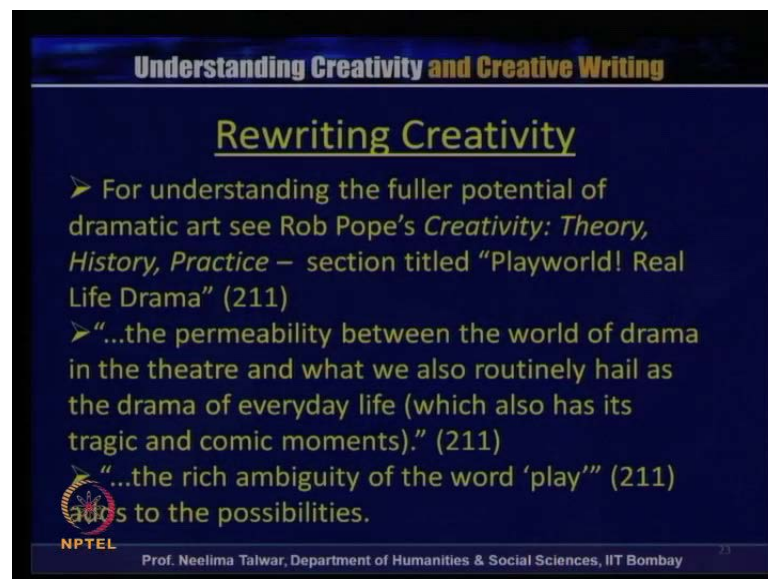
(Refer Slide Time: 26:45)



The section on writing for stage at personally do not take to although to cover important elements of the form of drama such as the notion of action dialogue, story, plot, theme, character, speeches, subtext. But these are very uneven examples and I think it shows a

typical failure of writing manuals that I have come across who actually do not dip into drama sufficiently deeply in order to choose examples that really will provoke the student into sinking a fresh. This is something that we want to circumvent in module 3, but let see if that is possible for us. But in any case will try our best make sure that fresh ways of looking at drama and also many of the great place and many of the non canonize place also we are able to place before you. Because it will make you see the possibilities and also the way you are imagination can be stretch it will I hopefully help you do that.

(Refer Slide Time: 28:05)



Understanding Creativity and Creative Writing

Rewriting Creativity

- For understanding the fuller potential of dramatic art see Rob Pope's *Creativity: Theory, History, Practice* – section titled "Playworld! Real Life Drama" (211)
- "...the permeability between the world of drama in the theatre and what we also routinely hail as the drama of everyday life (which also has its tragic and comic moments)." (211)
- "...the rich ambiguity of the word 'play'" (211) leads to the possibilities.

NPTEL Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay 23

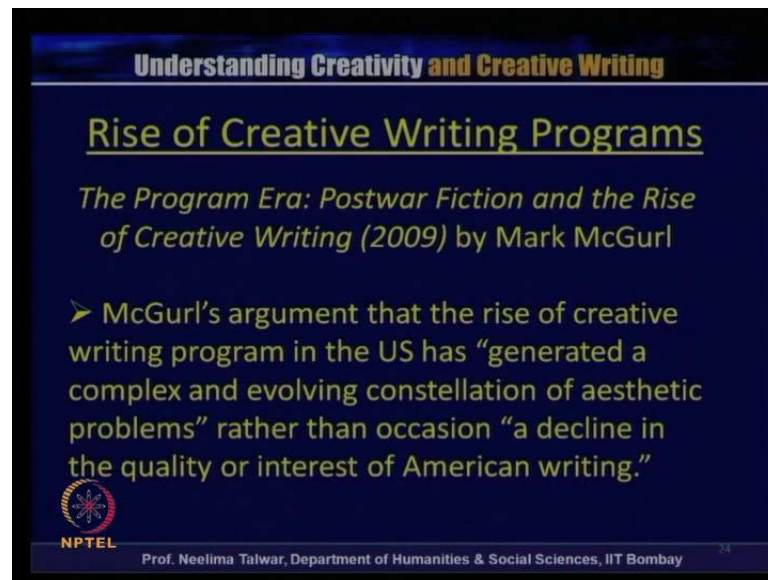
But one particular book, which articulates the significance of drama and performance as an art form, and its use in creative writing programs is Rob Pope's creativity; theory, history, practice. Again, a book that we have refer to earlier Rob Popes book represents the new trend of reviewing both contemporary theory and contemporary creative writing practice in a very into own manner. And, I suppose that is why he is very keen on understanding the notion of play, the notion of performance, because these have become very important epistemes, very important ideas in contemporary theoretical discursions. But at the level of even initial exposure, I think what he has to say make a lot of sense, he talks about the permeability between the world of drama in the theatre, the representational form. And what we also routinely hale as the drama of everyday life, which also has its tragic and comic movements.

So, the keyword here is the permeability and the full phrase the permeability between the world of drama and everyday life. So, this is something again you can think of and also we will also try and develop this permeability and how it works out, but how it creates tension in extrapolating from life and representing certain slice of life in both realistic and nonrealistic manner in theater.

The second element that he has refer to the rich ambiguity of the word play and if you again recollect module 1 we have talked about numerous theories about the word play. And you know this is the very important word work theoretically even at the level of simple practice as such because I think the element of play is very important for young people and also the element of playfulness play ideas also is very significant and theoretician have a great deal of attention to this. So, both at the level of theory, contemporary thought, new epistemes, new ideas, you know which also reflect the historical changes around us plus at the level of simple writing manuals where these ideas are cheesed out and placed before you.

I think some of the books have started actually expanding the scope of creative writing concerns. A very interesting book that came out in 2009 regarding the western experience and as you recollect I have you know emphasize the fact that whatever manuals or institutional frame work we are talking about. We are not talking about our own country we are talking about countries where creative writing programs have establish their presents in a very strong way.

(Refer Slide Time: 31:25)



Understanding Creativity and Creative Writing

Rise of Creative Writing Programs

The Program Era: Postwar Fiction and the Rise of Creative Writing (2009) by Mark McGurl

➤ McGurl's argument that the rise of creative writing program in the US has "generated a complex and evolving constellation of aesthetic problems" rather than occasion "a decline in the quality or interest of American writing."

NPTEL Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay 24

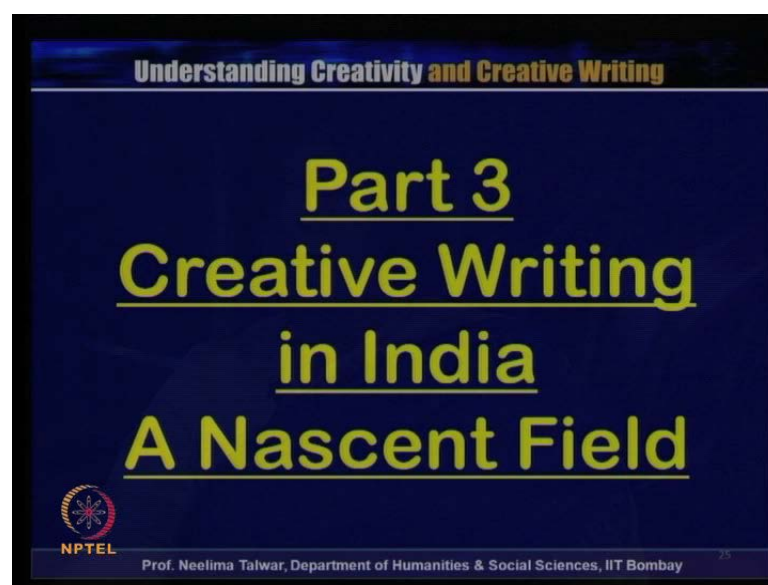
So, within that frame of way reference this book calls the program era postwar fiction and the rise of creative writing. It gives a very interesting point for reflection because actually although McGurl's argument is that the rise of creative writing programs has added value to American education, but there are also (()) rejection of these point of view. Let me first look at this point of view because when we started with Dossen we talked about the slide ambivalence and (()) that really plagued creative writing programs within the academy because they were rejected by the literary establishment. Now, we come to our point where whole era is call the program era and this is of course, within the American framework, but it has larger ramifications and terms of ideas and tussels their content. So, he makes the claim that postwar fiction is actually understood better if we look at it is connection to creative writing programs.

In fact, it has come out of this whole e- souse of creative programs and various ideas that have guided these programs. So, he has given historical program breakup. For example, he his chapters also are worked out around these historical divisions. He points out that from 1890 to 1960 the creative writing mantra was write what you know, show, do not tell, then from 1960 to 1975 the main idea was related to find your voice. And from 1975 to 2008 it was actually related to creative writing at large that is voices from the margins emerging and so one of the chapter sub chapter is titled mass higher education and lower middle class modernism etcetera.

So, then this is the faille intricate trajectory and his picked up important American writers in order to show that these writing programs have generated a complex and evolving constellation of aesthetic problems rather than occasion a decline in the quality or interest of American writing. Now, this is the definitely a view point that leads to be understand very carefully, but at the same time so far as we are concerned we cannot fight ignore the fact that their also have been scathing reviews and one of the reviews in New York times. For example, called this particular book you know in terms of review title the policy work shop they were suggesting that Mr. Mc Gurl, professor Mc Gurl has looked at the aesthetic aspect of this whole enterprise of doing creative writing within the academy. And, at the same time retaining bigger that is close to the vigour of what the kind of independent that writer at large wish to maintain and fight for, but according to him a professor Mc Gurl as completely ignore the economy involved a kind of subsidization of this independence a sort of say.

So, there are different kind of issues both of static and of an economy that emerge while talking about any of the academic programs, but certainly we are at the very different stage because of our own unique history. And I think were therefore, if we begin incorporate creative writing within our own institutional frameworks we can actually generate our own vital programs without imitating what is out there in the western framework.

(Refer Slide Time: 35:59)




So, therefore, now in terms of what exist within our own framework I thought we would you have a quick.

(Refer Slide Time: 36:06)

Understanding Creativity and Creative Writing

A Nascent Field

- Limited attempts within the existing academic frameworks in India.
- Exists in some IITs and various universities as an option/elective.
- Some other institutions where the idea is operationalised.

 NPTEL Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay 26

Look at one or two ideas here first of all it is a nascent field in term of institutionalizations although within existing frameworks. We do know of courses we have not done any comprehensive survey, but for example, courses on creative writing exist in many IITs and some of the universities as option or as elective as undergraduate level. Some other institutions also have operationalised idea.


(Refer Slide Time: 36:37)

Understanding Creativity and Creative Writing

Creative Writing in India

Indira Gandhi National Open University Model

- 1 year Diploma in Creative Writing - "The Diploma Programme in Creative Writing in English provides understanding, skills and professional knowledge about the art of writing and develops the creative ability of those interested in a professional career as a freelance writer."

 <http://www.ignou.ac.in/ignou/aboutignou/school/soh/programmes/detail/134/2> NPTEL Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay 27

One of these is in the Indira Gandhi national open university, which provides diploma course in creative writing for freelance writers, but it also has a failure defused outlook because it in corporate different kinds of writing needs within its framework.

(Refer Slide Time: 37:01)

Understanding Creativity and Creative Writing

Creative Writing in India

- The Central Institute of Indian Languages, Karnataka has been working and encouraging creative writing through its **Centre for Lexicography, Creative Writing and Folklore Studies** with main focus and emphasis on tribal languages, border languages and the languages spoken by the smaller communities to encourage literate speakers of these communities to get engaged in creative writing.

<http://www.ciiil.org/> (Based on website information)

NPTEL Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay 28

So, it is seems to me, I may be wrong other idea other institutional practice that we picked up from the web did not cooperated with the this been practice or not it is related to the central institute of Indian languages where attempt is make to you know marry creative writing to issues of marginalization.

(Refer Slide Time: 37:22)

Understanding Creativity and Creative Writing

Creative Writing in India

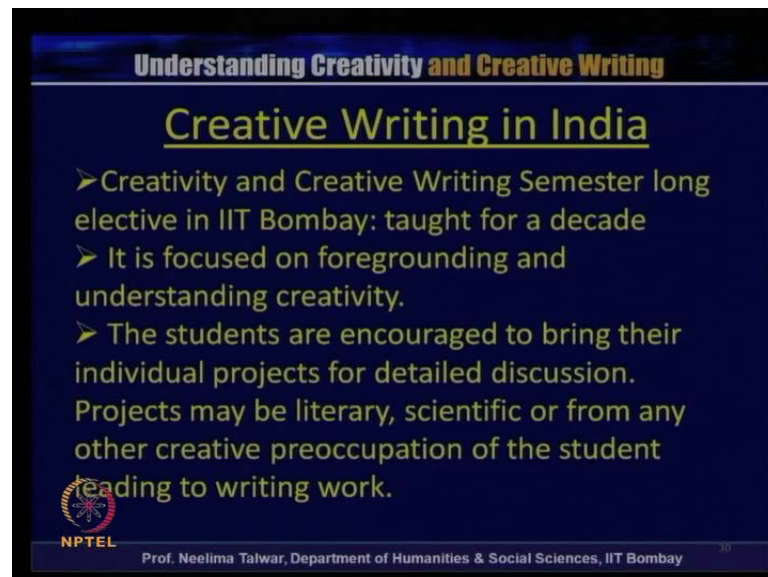
Apart from these institutionalized efforts:

- Various media and film schools also hold short creative writing courses where the focus is on writing for TV/radio and films.
- Creative writing workshops catering to people interested in techniques of writing are also gaining popularity.

NPTEL Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay 29

Apart from these institutionalized efforts, there are also you know again freelance classes of media, film schools, creative writing workshops, for those are interested in it is again sort of not a way of systematic thing but it is gaining popularity.

(Refer Slide Time: 37:42)



Understanding Creativity and Creative Writing

Creative Writing in India

- Creativity and Creative Writing Semester long elective in IIT Bombay: taught for a decade
- It is focused on foregrounding and understanding creativity.
- The students are encouraged to bring their individual projects for detailed discussion. Projects may be literary, scientific or from any other creative preoccupation of the student leading to writing work.

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

Our own creativity and creative writing semester long course has been taught by the me for a decade and it is focused on foregrounding and understanding creativity unlike the creative writing programs in the west, we are more focused on the understanding creativity itself. Because of her own historical location creativity has been ignored or the notion of creativity, or originality, innovation, the desire for a young people, to do something fresh on their own and also paths that are necessary to lead to that sort of endpoint. So, the students are therefore, are encourage to bring their individual projects for detail discursion the projects may be literary, scientific of a many other creative pre occupation of the student, but leading to writing work. Because feel that writing is very, very important aspect of learning and if we were to evoke this neurological insight we quoted earlier were some of the cognitive scientist outside that writing, like reading, changes you neurologically. So I suppose pose facto one can add that justification, but we do believe that writing is process that helps you that review your ideas deeply.

(Refer Slide Time: 39:09)

Understanding Creativity and Creative Writing

Creativity and Creative Writing
video-course

- Building on the work done so far, this video-course tends to move in the direction of creativity and creative writing for self-actualization.
- We are aware of the diversity of schooling patterns and their uneven consequences for young minds.
- And therefore, more emphasis is given to the process of searching for sources of creativity and generating meaningful, new, innovative directions.

NPTEL Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay 31

So, building on the work done so, far this video course tends to move in the direction of creativity and creative writing for self actualization. We are aware of the diversity of schooling patterns and their uneven consequences for young minds and therefore, more emphasis is given to the process of searching for sources of creativity and generating meaningful, new, innovative directions. And that is why we are talking to you and you are lessening to us let I dialog flourish. The rest of the material we have already place before you.

(Refer Slide Time: 39:47)

Understanding Creativity and Creative Writing

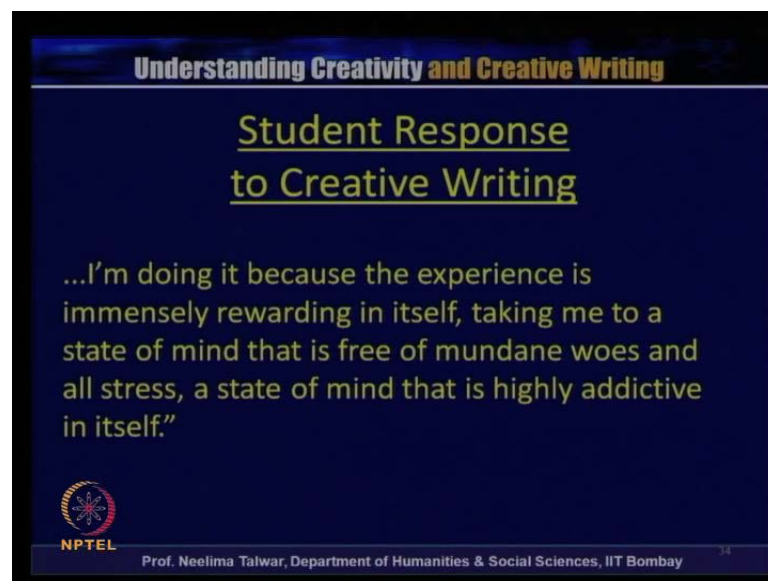
Student Response to Creative Writing

In the words of a student, Alay Mehta, "Creative Writing, for me is a highly autotelic activity. As long as I am comfortably seated and undisturbed by anything save music, writing soon consumes all my attention. Time rushes by unnoticed and the process is very fulfilling. Writing, for me, has never been associated with any extrinsic reward and publication was not even on my mind until I was well into my second novel..."

NPTEL Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay 33

But I want to end this session by quoting the words of one of the students of the ends of the course who said that creative writing for me is a highly auto telic activity as long as I am comfortably seated and undisturbed by anything save music writing soon consumes all my attention. Time rushes by unnoticed and the process is very fulfilling. Writing for me, has never been associated with any extrinsic reward and publication was not even on my mind until.

(Refer Slide Time: 40:22)



I was well into my 2nd novel. I am doing it because the experience is immensely in itself taking me to a state of mind that is free of mundane woes and all stress a state of mind that is highly addictive in itself. So, I think we are really not on loss ground and with this I would end this session.

Thank you.