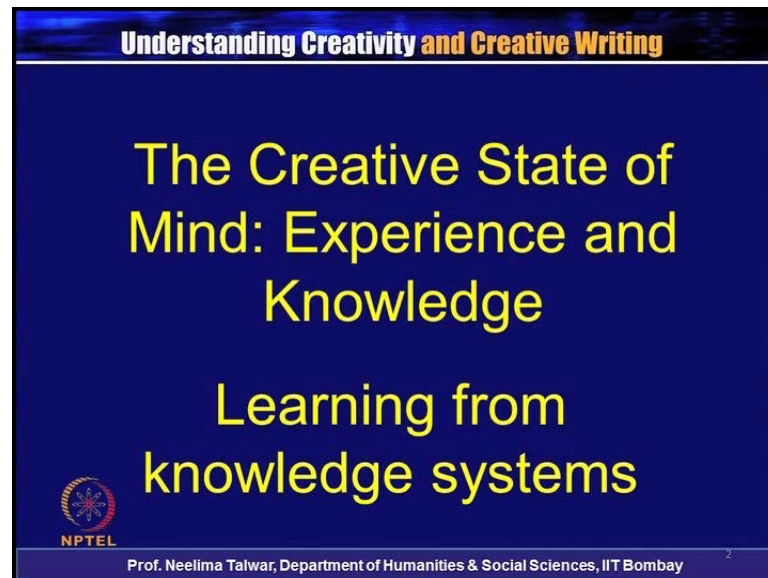


Understanding Creativity and Creative Writing
Prof. Neelima Talwar
Department of Humanities and Social Sciences
Indian Institute of Technology, Bombay

Lecture - 9
Theory of Enjoyment: Critical Assessment

(Refer Slide Time: 00:21)



This lecture is titled the creative state of mind: Experience and knowledge. Learning from knowledge systems what we would try to do here is to draw your attention towards more systematic studies that help us understand the positive connotations of the word creative. So far we have been exploring many ideas in an open ended fashion, in order to enlarge our understanding of what it means to be creative. We have also looked at some of the more systematic definitions of the word creative, but now we would dip into systems of thought that have the status of scientific knowledge.

(Refer Slide Time: 01:07)

Understanding Creativity and Creative Writing

Discovering the Notion of the Self through Psychology

- **psyche** : soul, self, mind
- **Logy** : a combining form used in the names of sciences and bodies of knowledge

NPTEL

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

So, we will start with psychology aware the term psyche refers to soul, self, mind. And the word logy there it is a combining form used in the names of sciences and bodies of knowledge. We will really not look at various intricacies of this scientific body of knowledge, but what we will do is to place two very different theoretical formulations before you in a failed simple manner. So, that you can begin to reflect on what these ideas mean, or what and how, especially how they can be used in your own understanding of various issues that we have already discussed.

Before we present these two theoretical models before you, we will go back to Raymond Williams who pointed out in keywords that the term psychological. He was not referring to psychology per say in terms of the keyword that he chose; instead he chose the word psychological which of course, does change the connotations slightly, but I think what he had to say there we will place at the center of our deliberations

So, according to him, the now conventional separation between the psychological and the social is one of the most significant marks of this formation as a whole. So, the separation conventional separation between the sense of the self, the inner world and the world that exist outside. So, this is the conventional separation and he goes on to add but there is there a separable or at least radically distinguishable inner world. So, we leave that as a question mark, because how do we define this inner world how this kind of contestation between what we consider as our inner world which is not sometimes

necessarily match by the external world, what kind of contestations go on. And in some ways these theories deal with these contestations.

So, therefore, we will look at this very famous paper that Freud wrote, it will not really be possible to claim that we have really been able to fully do justice to the complexities of Freudian thought, but we will certainly give you enough background. So that you can begin to reflect on these ideas in a meaningful manner this particular paper is titled "Creative Writing and Daydreaming" that Freud wrote in 1908. In which, he refers to the fact that a piece of creative writing like a day-dream, is a continuation of and substitute for, what was once the play of childhood. Now that is a very complex interwoven idea which dips into his own view of the psyche mechanism, but basically one should also remember that in this paper he was actually drawing attention to the relationship between an author and his or her work.

The word "her" has been added by me deliberately and of course, that is it is also very important to take what one can from these theories and leave out what seems problematic which is exactly what many of other thinkers have done in terms of radical interpretation and radical world view which is highly patriarchal. And therefore, a lot of women in particular a lot of people, a lot of wide ranging people have reinterpreted from radical world view. So, I have added the word "her", but I have really not gone into the details of how one would have to reinterpret the psyche mechanism that Freud talks about in which the role of unconscious is the most dominant aspect of Freudian world view.

(Refer Slide Time: 06:09)



Understanding Creativity and Creative Writing

Freud's psychoanalytic model: 3 parts of the psychic apparatus

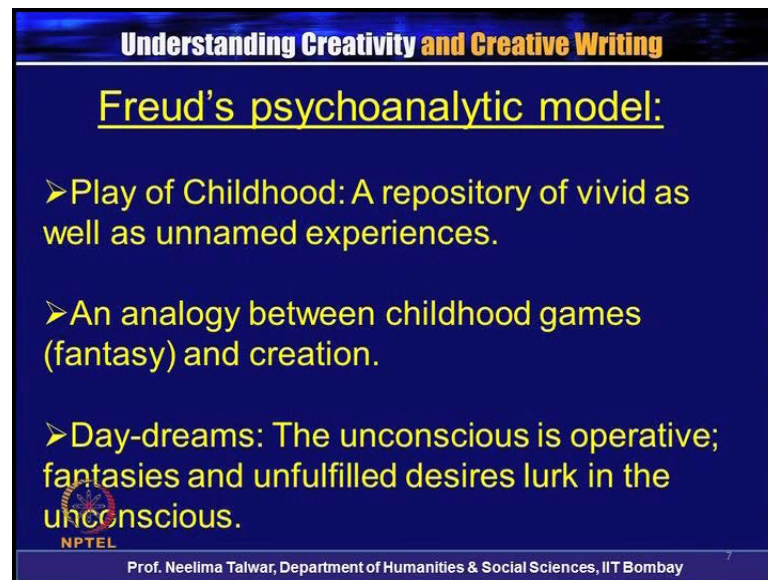
- ❑ Id : unconscious
- ❑ Superego: internalisation of societal norms
- ❑ Ego: conscious, integrates id and superego.

 NPTEL

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

So, then the psyche mechanism that Freud had in mind and again keep the prospective of what he said about writing process, because that is where we really want to place the discussion. So, in his formulation the Id represents the unconscious the superego internalisation the social norms, is the pressure of social norms and therefore, some there is condensation between the Id and superego. And the Id also its sort of highly influence by infantile sexuality of memories of the past that I so deeply buried the day only minifies themselves in very complicated ways either true dreams or through various other forms of displacement. The ego according to Freudian framework represents the conscious sort of mind, and it integrates the Id and the superego. Now if you come back to this statement that he made about writing, and how creative writing is like a day dream, and also like a play of childhood.

(Refer Slide Time: 08:14)



Understanding Creativity and Creative Writing

Freud's psychoanalytic model:

- Play of Childhood: A repository of vivid as well as unnamed experiences.
- An analogy between childhood games (fantasy) and creation.
- Day-dreams: The unconscious is operative; fantasies and unfulfilled desires lurk in the unconscious.

NPTEL

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

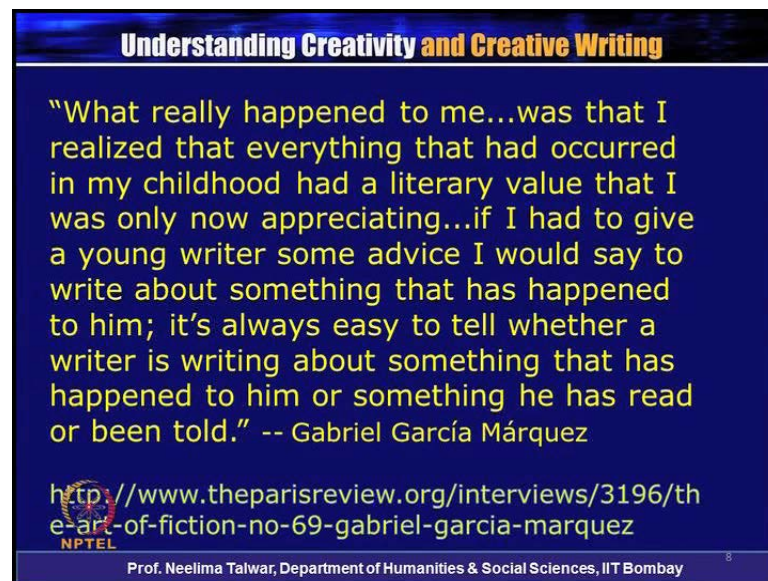
And that play of childhood in Freudian frame work is extremely important element, because it is a repository of very vivid as well as unnamed experiences. You did not really have words for them when you were a child. You did not have words you still still do not have words for all are experience. So, this is the very very complex and mysterious realm and so it is like a play of childhood creative writing is like a play of a childhood. And this analogy between childhood games which also include an element of fantasy I think this is analogy is between this element of fantasy and creation. And that element of fantasy may be a result of wish fulfillment or it may be a result of refraction.

Daydreams again draw wants attention to the unconscious, which is operative in fantasies and unfulfilled desires that lurk in the unconscious. So, basically what he is trying to draw wants attention to is the fact that a writer may have Fairly conscious aims in writing or in creating a new original piece of writing, but there are whole lot of Fairly unconscious and all you know aims and desires that actually also animate this process. So, this is point of view, which I think what we will do is to take this up again in the second module when we begin to talk about creative writing (()) from the point of you a various writer and what they have said about the writing process in a much more systematic manner.

And how it has been institutionalize, a what we can do to institutionalize it without letting it loose it vitality and this sense of mystery that is contained in this statement. So,

keep this idea in mind and also think about it in an open ended fashion and see how you feel about it. May be in the last lecture of this module we will try and generate two, three small activities were some of the well known games that I have been generated by (()) and also by other practitioners of writing and painting of we would be able to shared with you.

(Refer Slide Time: 10:15)



Understanding Creativity and Creative Writing

"What really happened to me...was that I realized that everything that had occurred in my childhood had a literary value that I was only now appreciating...if I had to give a young writer some advice I would say to write about something that has happened to him; it's always easy to tell whether a writer is writing about something that has happened to him or something he has read or been told." -- Gabriel García Márquez

<http://www.theparisreview.org/interviews/3196/the-art-of-fiction-no-69-gabriel-garcia-marquez>

NPTEL

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

It is interesting to plays this systematic world view and you know system of knowledge with an open ended statement by one of the great writers of our time Marquez who says that what really happen to me... was that I realize that everything that had occurred in my childhood again childhood had a literary value that I was only now appreciating. If I had to give a young writers some advice I would say to write about something that has happen to him; it is always easy to tell whether a writer is writing about something that has happened to him or something he has read or been told.

So, again you know we sort of leave you with these thoughts, but move to another very different theoretical formulation where you know instead of the compensatory outlook of Freudian module we have a module which is totally focused on the here and now. We decided based on lot of student request to sort of provide them a module that they can practices for variety of activities. And we have already done the three domain activity which actually prepared you for this theoretical formulation.

(Refer Slide Time: 11:25)

Understanding Creativity and Creative Writing

Theory of Enjoyment & Play

Mihaly Csikszentmihalyi
Title: *Beyond Boredom and Anxiety*
Subtitle: The Experience of play in Work and Games

First published in 1975
San Francisco: Jossey-Bass

NPTEL

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

This is an old book that Csikszentmihalyi wrote title *Beyond Boredom and Anxiety*, The experience of play in work and games. What we have done in this session is to share some of the highlight of this study and also we want to explain to you why we chooses this old study.

(Refer Slide Time: 11:47)

Understanding Creativity and Creative Writing

Theory of Enjoyment & Play

- Older study chosen due to the application value of the basic paradigm of the title *Beyond Boredom and Anxiety*.
- Detailed reading of the Chapters 1(Enjoyment and Intrinsic Motivation), 4 (A Theoretical Model for Enjoyment), and 9 (Flow Patterns in Everyday Life).

After this study we dipped into “Flow: The Psychology of Optimal Experience” (1991)

NPTEL

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

Although now Csikszentmihalyi latest lectures are available on you tube, and also there are other very very valuable additions and modifications that are available in subsequent lectures that he gave on enjoyment creativity innovation etcetera. But we decided to

choose it because the very titled offers a paradigm that immediately speaks to young people and it also has systematic studies that the the more people with more scientific bent of mind would dip into analyze which is what the student have done and these will be these responses will be offered to you.

So, what we did in this this years a group, you know this elective group devoted to creativity and creative writing, we read the first chapter of this book title Enjoyment and Intrinsic Motivation. We read a Theoretical Module for Enjoyment chapter four, and also the ninth chapter Flow Patterns in Everyday Life. And after you know analyzing this study from the point of view of student experience, we also dipped into an essay title Flow: the Psychology of Optimal Experience.

(Refer Slide Time: 13:21)

Understanding Creativity and Creative Writing

Beyond Boredom and Anxiety

Play = joyous freedom

Games and Work = regimentation, rules, constraints

Many theoretical studies on the notions of play and games to be discussed further in later modules.

NPTEL

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

Now what are the highlights of this study? First of all, we have to acknowledge that the term that I used here such a play or games these have been theorized about write from Plato style. We will dip into these later on and we keep saying this because at actually what we are planning to do is to built on this knowledge base gradually so that step by step we can move, and we can also step by step billed the complexity and also the greater possibilities when you are ready with basic ideas.

So, the term play cause here refers to sense of joys freedom, and games and work that he talks about these require regimentation, rules and constraints. It no game can be played without any of these. So, this kind of a play of these two opposing tendencies which


blend in any process of a work or game then this is what a Csikszentmihalyi has try to actually pay attention to you.

(Refer Slide Time: 14:38)

Understanding Creativity and Creative Writing

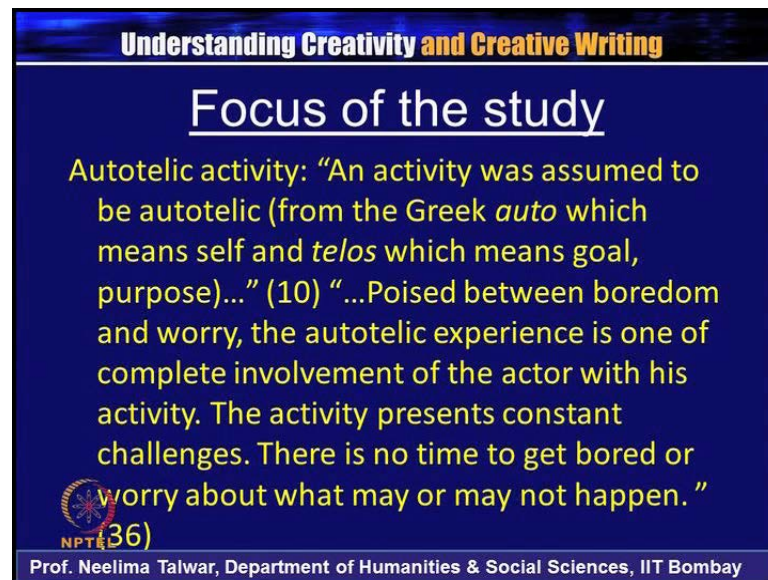
Focus of the study:
enjoyment here and now

“...to make everyday life more meaningful..to understand enjoyment, here and now – not as compensation for past desires, not as a preparation for future needs, but an on-going process which provides rewarding experiences in the present.” (9)


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

So, we thought it may be use full to share some of these statements in his own words, so his aim, for example, is to make everyday life more meaningful... to understand enjoyment, here and now - not as compensation for past desires, not as a preparation for future needs, but as an on-going process which provides rewarding experiences in the present. So, then according to him that was the motivation and what he did is to device the term based on pilot interviews that he conducted and I will report on the pilot interviewees quickly.

(Refer Slide Time: 15:16)



Understanding Creativity and Creative Writing

Focus of the study

Autotelic activity: "An activity was assumed to be autotelic (from the Greek *auto* which means self and *telos* which means goal, purpose)..." (10) "...Poised between boredom and worry, the autotelic experience is one of complete involvement of the actor with his activity. The activity presents constant challenges. There is no time to get bored or worry about what may or may not happen."

NPTEL 36)

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

But before that he device the term call Autotelic activity he chose whole lot of activities which really did not have any functional value that is they were undertaken dis by dangers and difficulties and lot of energy was in invested in these activities by the person who undertook these activities. So, he he describes this autotelic activity as an activity which is has assumed to be autotelic from the Greek; auto which means self, and telos which means goal purpose. And so people chose this activity. It was an act of volition, there was no competition to undertake these activities, but they was very very difficult activities. So, poised between boredom and worry, the autotelic experience is one of complete involvement of the actor with his or her activity. The activity presents constant challenges. There is no time to get bored or worry about what may or may not happen. So, this is the state of mind beyond boredom an anxiety.

(Refer Slide Time: 16:25)

Understanding Creativity and Creative Writing

Enjoyment/Autotelic Activities:
Pilot Interviews & Questionnaires

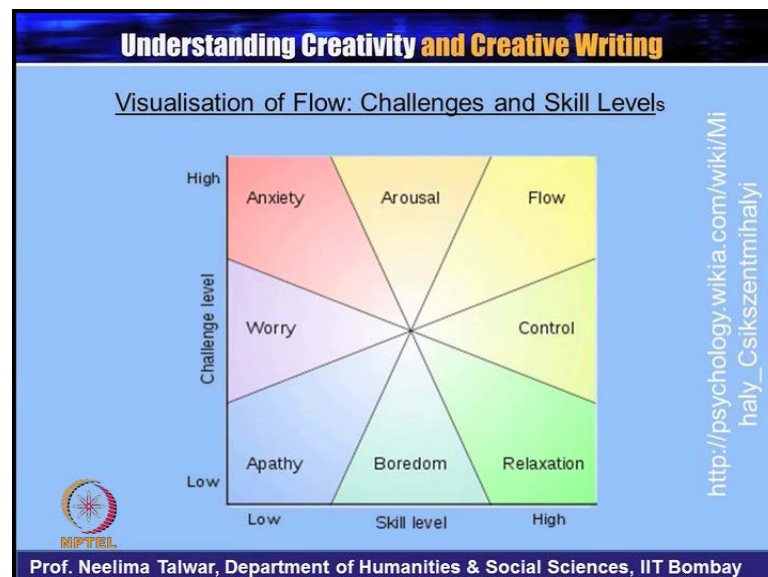
- **Sports persons:** Hockey and soccer players, spelunkers and explorers, mountain climbers, basketball players, long distance swimmers, chess players
- **Scientists:** Surgeons, mathematicians
- **Artists:** Composers, dancers, writers

 NPTEL

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

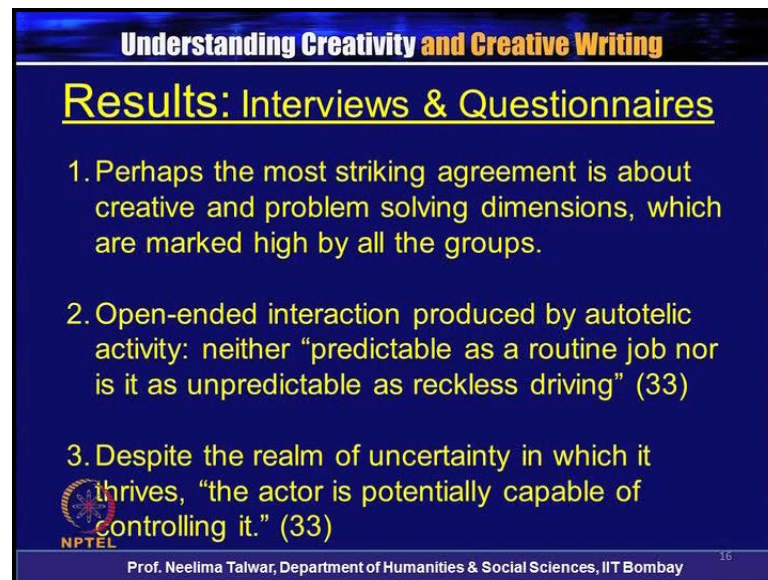
The pilot interviews which you know this book reports all the laborite details. These were conducted you know he chose sports person and I not reading the whole list, you can have a look at the list. He chose scientist, he chose artist, and he conducted pilot interviews, questionnaires at various stages merry more and more sophisticated.

(Refer Slide Time: 16:49)



Then he came up with his findings this is the because this visualization of autotelic modules.

(Refer Slide Time: 16:53)



The slide has a dark blue background with a lighter blue header. The header text is 'Understanding Creativity and Creative Writing' in a bold, sans-serif font. Below the header, the title 'Results: Interviews & Questionnaires' is written in a large, bold, yellow font. The main content consists of three numbered points in a yellow font. Point 1 states that the most striking agreement is about creative and problem-solving dimensions, which are marked high by all groups. Point 2 describes open-ended interaction as autotelic, neither predictable as a routine job nor as unpredictable as reckless driving, citing (33). Point 3 states that despite the realm of uncertainty, the actor is potentially capable of controlling it, also citing (33). In the bottom left corner, there is a small NPTEL logo. In the bottom right corner, the text 'Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay' is displayed, along with the number '18'.

Understanding Creativity and Creative Writing

Results: Interviews & Questionnaires

1. Perhaps the most striking agreement is about creative and problem solving dimensions, which are marked high by all the groups.
2. Open-ended interaction produced by autotelic activity: neither “predictable as a routine job nor is it as unpredictable as reckless driving” (33)
3. Despite the realm of uncertainty in which it thrives, “the actor is potentially capable of controlling it.” (33)

NPTEL

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

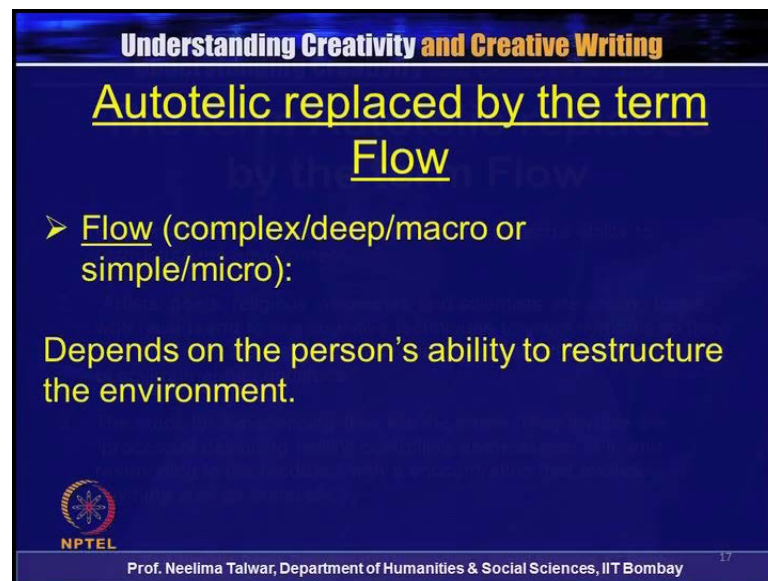
Now the results of the interviews and questionnaires this is what we would quickly narrate and the reason I have sort of jumping towards this process is because our students would report their finding. So, you will get fuller picture of Csikszentmihalyi and his desire and his success in enabling young people to understand their own impulses, autotelic impulses as clearly as possible. So, the agreement between these three different types of people creative people whom he interviewed. One agreement was let me read his words he says perhaps the most striking agreement is about creative and problem solving dimensions, which are marked high by all the groups. So, pay attention to creative and problem solving dimensions.

The second result of this very elaborate, you know investigation was that open-ended interaction was produced by autotelic activity and these activities for neither predictable as a routine job nor was it as unpredictable as reckless driving. So, it was kind of activity which is open-ended, but not too predictable and not absolutely in the realm of the unknown. So, there was preparation for it and it possible to prepare for it whether you are sport person or scientist or an artist, you prepare for what you do. You do not just enter a vacuum sort of it.

The third the result of finding is that despite the realm of uncertainty, so what that means is it needed to predictable not to unpredictable and at the same time there is realm of uncertainty that is engaged with an element of improvisation you know unfolds in all

these activities in different ways. So, despite the realm of uncertainty in which it tried the actor is potentially capable of controlling it. So, there is this new sense of being able to deal with uncertainties at another level, the starting point is something that you understand then you enter the realm of uncertainty, there is also this new sense of you know new control new sense of you know acquiring something a different state of mind.

(Refer Slide Time: 19:29)




Understanding Creativity and Creative Writing

Autotelic replaced by the term Flow

➤ Flow (complex/deep/macro or simple/micro):

Depends on the person's ability to restructure the environment.

 NPTEL

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

The term autotelic was replaced by the term flow by Csikszentmihalyi because he felt that autotelic became too demanding a term, because it is sort of only halved on inner motivation whereas in the world today there is always that great sense of external motivation also and the two need not be separated in a very sharp way. So, the term flow was introduced and the notion of complex and simple flow this was also introduced complex was call Marko flow and simple flow was described as micro flow, many of the students will talk about that subsequently. So, now, other idea that really was very striking about this study was fact that he sort of try to prove that the state of low, whether it is generate or not it, it is not an automatic process, but it depends on the person's ability to restructure the environment.


(Refer Slide Time: 20:48)

Understanding Creativity and Creative Writing

Autotelic replaced by the term Flow

➤ “Artists, poets, religious visionaries and scientists are among those who have learnt to use cognitive techniques to order symbols so they can ‘play’ with them anytime, anywhere to a certain extent regardless of environmental conditions.”

(53)

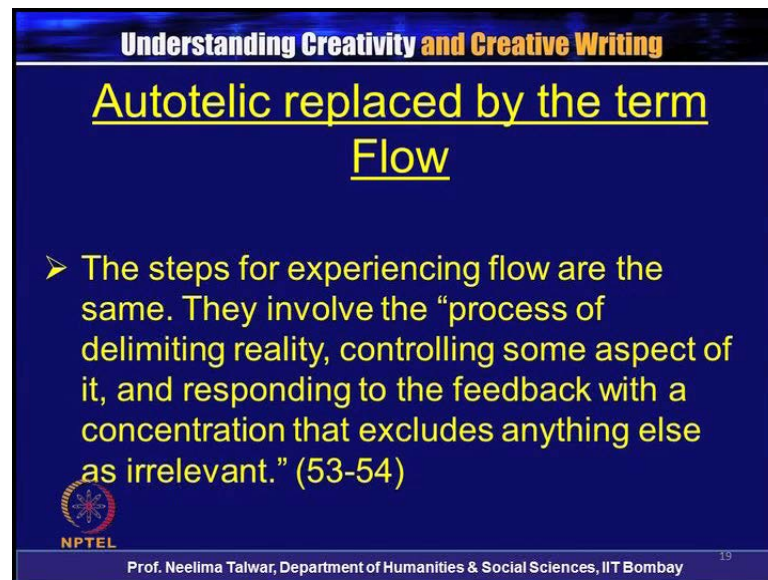
 NPTEL

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

18

So, even if the environment is her style or the environment is not very congenial, most of the creative people tend to restructure the environment. And he goes on to say that artists, poets, religious visionaries and scientists are among those who have learnt to use cognitive techniques to order symbols so so they can play with them any time anywhere to a certain extent regardless of environmental conditions. So, this is something that we I think can gain a lot from because many time its can happened that we do not feel any report with that environment, but the creative task that we undertake can help us redefine the environment also. So, it is a very transformatory idea very I think the important transformatory, you know stand point.


(Refer Slide Time: 21:37)



Understanding Creativity and Creative Writing

Autotelic replaced by the term Flow

- The steps for experiencing flow are the same. They involve the “process of delimiting reality, controlling some aspect of it, and responding to the feedback with a concentration that excludes anything else as irrelevant.” (53-54)

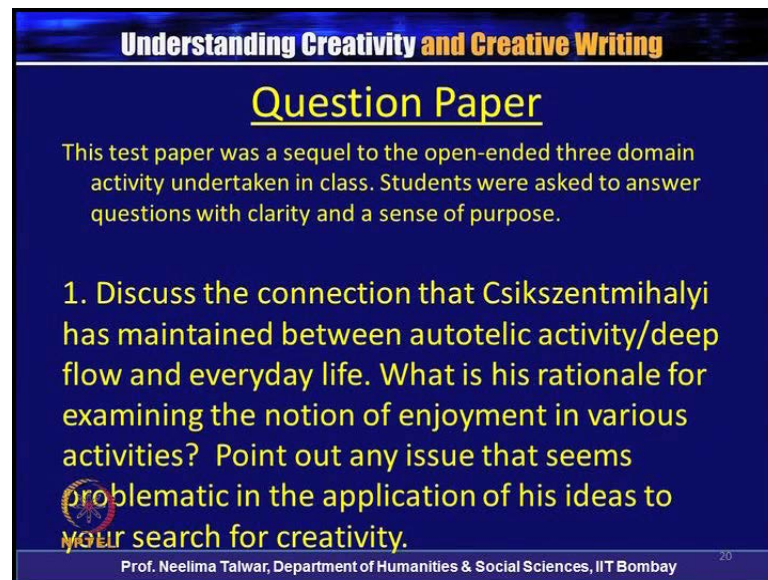
 NPTEL

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

19

The other idea that perhaps we should share with you that is the step for experiencing flow, so it is not an automatic process but there are certain steps and stages through which this can occur, and according to him these are the same. They involve the process of delimiting reality. So, you focus on task on that particular action completely. Second controlling some aspect of it, and responding to the feedback with the concentration that excludes anything else as irrelevant. Now I think that is really this is a one can learn quite a lot from this. So, what we did is to you know study these chapters we talked a lot, but we also have done three domain activity without recourse to this theoretical formulation and then the theoretical formulations where place before this students in a question paper. And I will been just quickly read the question that was suppose to them, so that you can hear their responses in the proper prospective.

(Refer Slide Time: 22:43)



Understanding Creativity and Creative Writing

Question Paper

This test paper was a sequel to the open-ended three domain activity undertaken in class. Students were asked to answer questions with clarity and a sense of purpose.

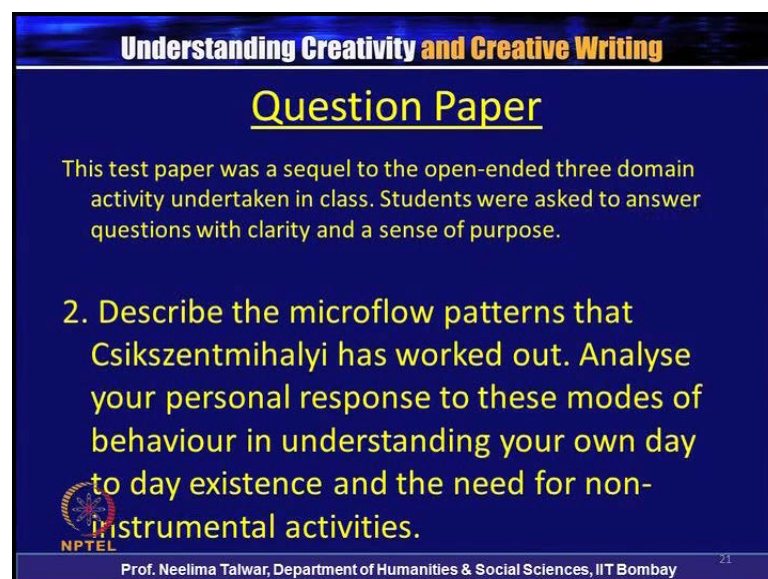
1. Discuss the connection that Csikszentmihalyi has maintained between autotelic activity/deep flow and everyday life. What is his rationale for examining the notion of enjoyment in various activities? Point out any issue that seems problematic in the application of his ideas to your search for creativity.

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

20

Now the test paper was a sequel to the open-ended domain activity undertaken in the class. Students were asked to answer for questions with clarity and the sense of purpose. So, this is the question. Discuss the connection that Csikszentmihalyi has maintained between autotelic activity or deep flow and everyday life. What is his rationale for examining the notion of enjoyment in various activities? Point out any issue that seems problematic in the application of his ideas to your search for creativity. So, this was the question place before them.

(Refer Slide Time: 23:34)



Understanding Creativity and Creative Writing

Question Paper

This test paper was a sequel to the open-ended three domain activity undertaken in class. Students were asked to answer questions with clarity and a sense of purpose.

2. Describe the microflow patterns that Csikszentmihalyi has worked out. Analyse your personal response to these modes of behaviour in understanding your own day to day existence and the need for non-instrumental activities.

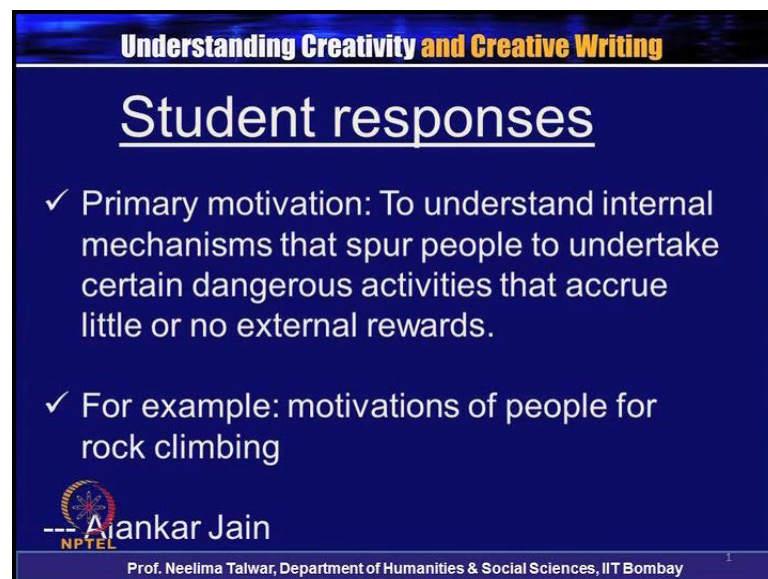
NPTEL

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

21

And there is the second question pertains to micro flow. Let me read that second question also. Describe the micro flow patterns that Csikszentmihalyi has worked out analyze your personal response to these modes of behavior in understanding your own day to day existence and the need for non-instrumental activities. So, this was the second question. And now you will have the response from the students who as I said studied at for at least the month or so before they came up with their responses. So, here are the responses now.

(Refer Slide Time: 24:15)




The slide has a dark blue background with a title bar at the top that reads "Understanding Creativity and Creative Writing" in yellow and white text. Below the title bar, the main heading "Student responses" is written in white and underlined. There are two bullet points, each preceded by a white checkmark. The first bullet point reads: "✓ Primary motivation: To understand internal mechanisms that spur people to undertake certain dangerous activities that accrue little or no external rewards." The second bullet point reads: "✓ For example: motivations of people for rock climbing". At the bottom left of the slide, there is a small circular logo with the text "NPTEL" inside, followed by the name "Anankar Jain" in white. At the very bottom, a thin white line contains the text "Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay" and a small number "1" on the right.

Understanding Creativity and Creative Writing

Student responses

- ✓ Primary motivation: To understand internal mechanisms that spur people to undertake certain dangerous activities that accrue little or no external rewards.
- ✓ For example: motivations of people for rock climbing

 Anankar Jain

Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay 1

The primary motivation for Csikszentmihalyi ends studying autotelic or deplore activities was to understand the internal mechanism, which spurs the actors to indulge in such activities. In the first two parts of a study, Csikszentmihalyi takes such deplore activities into consideration he analyzes what makes this activities intrinsically rewarding.

(Refer Slide Time: 24:40)

Understanding Creativity and Creative Writing

Student responses

- ✓ Motivation for study: Not enough examination of the notion of enjoyment in earlier psychological and anthropological studies.
- ✓ Issue: Why should an activity with rules and structure only evoke enjoyment/flow?
- ✓ “Freedom in painting”
- ✓ Creativity for me is about losing oneself in the activity, without rules, no external interventions, no bounds.

--- Anankar Jain

NPTEL

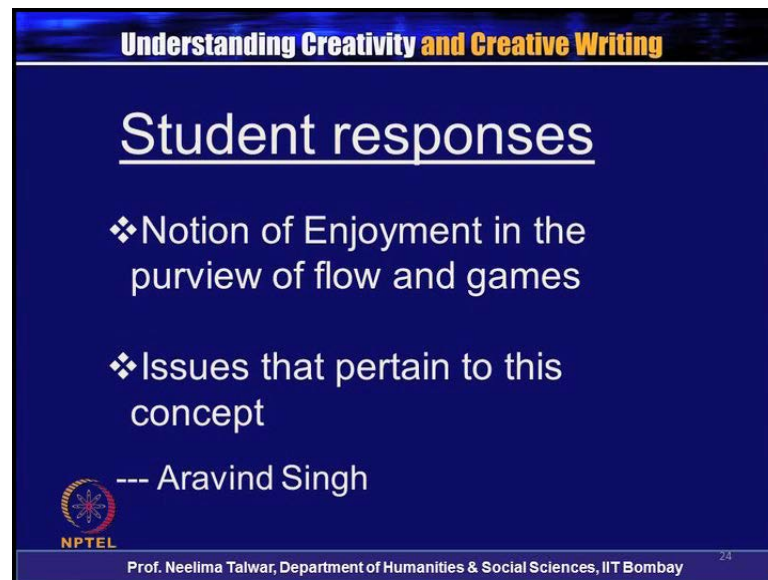
Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay

5

For me, creativity is about losing yourself to the surroundings. They cannot be rules and regulations in a creative process as in, it has to be free in order to allow the creator to indeed experience deep flow. My search for creativity is about searching for an activity in which there are no external interventions, no bounds in which I can just loose myself to the activity

Hello all, my name is Aravind Singh and I am here to talk about the concept of flow and enjoyment in the experience of word and games based on the writing of may I Csikszentmihalyi. I shall be covering the concept of enjoyment in the purview of flow of flow and games [FL] and then we shall move on to the issues that pertain to this concept.

(Refer Slide Time: 25:40)




Understanding Creativity and Creative Writing

Student responses

- ❖ Notion of Enjoyment in the purview of flow and games
- ❖ Issues that pertain to this concept

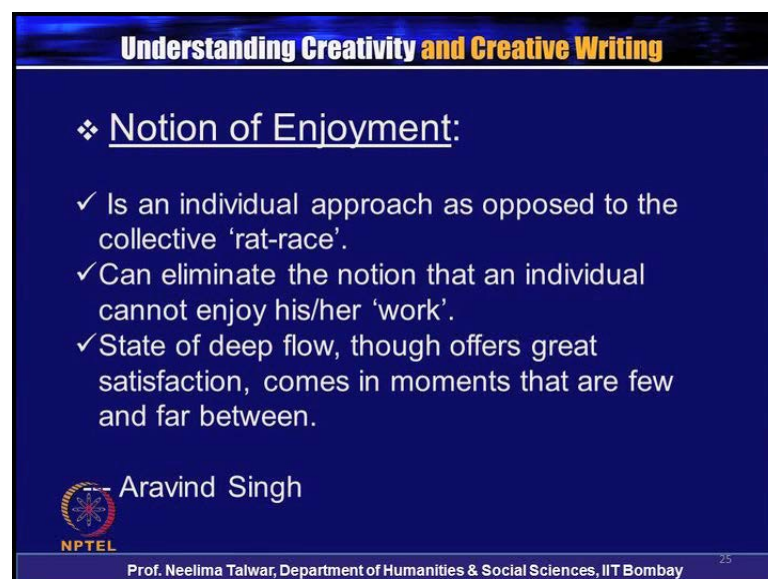
--- Aravind Singh

 NPTEL

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

The notion of enjoyment needs to be examined. My nuclei seems its driving personal lives. It could give as an approach to define the motivation structure which is less invasive and comparative than the current one. Right now the characteristic approach has a zero some of differential, one individual success and appreciation is always at the behest of another's loss of status and rank. Among individual approach like flow eliminates competition and takes out the necessity for the rat race who is reparation a very drastic on nature and environment.

(Refer Slide Time: 26:15)




Understanding Creativity and Creative Writing

Notion of Enjoyment:

- ✓ Is an individual approach as opposed to the collective 'rat-race'.
- ✓ Can eliminate the notion that an individual cannot enjoy his/her 'work'.
- ✓ State of deep flow, though offers great satisfaction, comes in moments that are few and far between.

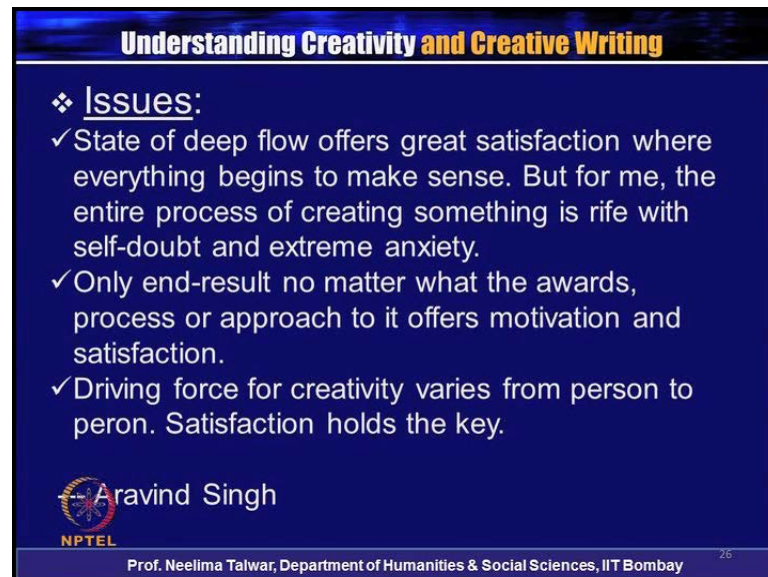
Aravind Singh

 NPTEL

Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay 25

Plus the pre conceive notion that a person is bound to hit his or her job seems its chore by definition can be eliminated if we find a connection in the process of the job itself. The state of deep flow guess invents satisfaction to the individual involved the problem is such moments are few and far between.


(Refer Slide Time: 26:43)



Understanding Creativity and Creative Writing

❖ **Issues:**

- ✓ State of deep flow offers great satisfaction where everything begins to make sense. But for me, the entire process of creating something is rife with self-doubt and extreme anxiety.
- ✓ Only end-result no matter what the awards, process or approach to it offers motivation and satisfaction.
- ✓ Driving force for creativity varies from person to person. Satisfaction holds the key.

 Aravind Singh

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

Now we come to the issues that pertain to the concept of flow as defined by Csikszentmihalyi. The measure privies of the deep flow module is that we indulge in creative activity since it gets us sense of calm and moments of clarity then everything clicks and make sense. In many cases though for people like me for example, the entire process of creating something is field with self-doubt and extreme exciting. When I start a writing a piece the mind goes blank and was desert me and for a few seconds, I am incapable of putting pen to paper; gradually though the work start coming in, but the procedure is never easy. And some very excruciating moments as spent fussing over the piece. It is only when I have finished the piece and readied again that some calm is restored. The share amount of self-doubt and contemplation never let me have the confidence to enjoy the process has it now. It is only when the end-result is there in front my eyes that I actually believe it is done and I start appreciating the amount of work and effort, it took complete the piece.

I can assume that so many people the end result itself and not the rewards that company it and not the process the goes with it. The source of motivation and in that case the

concept of being in the zone does not apply and that case the driving force for creative perceive is different and can vary from people to people. Many individuals do create stuffs for public aciculate earn material benefits and it is there (()) to do so. The reasons may vary, but satisfactions someway or the other holds the key, thank you.

Now that you have heard the student response. Let me conclude the session with my own observations. First of all, this year we had acicular mix of students form second year, third year, forth year and fifth year levels, and I want to mention that quit really because normally we have a much more homogeneous group of students. So, those of few who are going to response to the video calls, I think you can also take into consideration the fact the students came from second year, third year, forth year and fifth year levels; that means, varying degrees of maturity levels can be expected.

However, the results in terms of their comprehension of the ideas was startling because although for example, Alankar his from second year, but I felt that his grasp of Csikszentmihalyi's ideas was exceedingly sharp. And it was also infused with sense of purpose although he came and talk to me later on by saying that he feels terribly handicapped, but the fact that he does not have sufficient reading experience. But at the same time that did not deter him from fairly well developed sharp sense of purpose also in terms of the desire to explore the concepts up creativity writing in a fairly sustain manner. So, I thought you know I would mention one or two things broadly about each of the students and their sort of outlook and also than some of in terms of certain stereo types that I think they need to worry about.

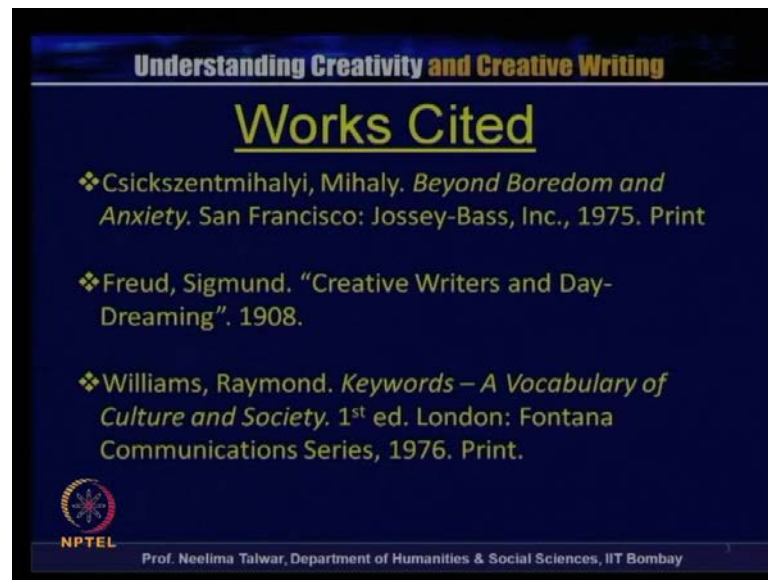
The second very interesting take from Aravind Singh I found very very powerful I would say because he was aware of the kind of struggle that writing involves, he talked about the fact that he himself always experience the sharp sense of confusion about the quality of what he was writing and also the objective correlatives to use the term from elite you know in term of emotion and then its corresponding word or term or expression. And to me, it seem like a sign of great promise in terms of writing one he was already involved into the process, he was aware that it is a demanding process which was quite a rare thing in terms of student awareness I share my observations about this later. So, I had that time felt that he could help Arvind a lot if he were to look at creative process both in terms of individual processes and process that require team work.

And indeed later on you will see that he in fact play many many roles in the production of check up that we attempted you know it was the kind of semi reading, but slightly more advance merely reading. So, the kind of transformation that he sort in his own understanding of characters I think he participated in both these activities with great degree of awareness. So, this was very interesting I felt in terms of the students and their ability to understand the ideas, these for coming from their already developed sense what they wanted. And these views and observations being share primarily to sort of have a general picture of different kinds of a sensibilities that we responds too. But there is kind of general observation there attempted to shared with you I found there was great degree of stereo typing of the artistic occasion time in again one found that the students associated artistic occasion with limit less freedom.

Alankar talks about it in his presentation and many others also seek artistic expression as realm of either compensatory, sort of sense of freedom or you know limit less freedom. So, you know evidently, they have not looked at modules and the biographies of writers or they are not been exposed to writing as a process. So, maybe there are these general ideas at perceptions that they stay with. The reason it becomes problematic is because they do not seem to question anything for training to scientific disciplines at all, and they also time and again have mention during this semester course science as a reduction is activity.

Not a single question has been articulated in terms of how they view scientific concepts and that surprises me even while talking about science fiction, it is more about the fictional element then the scientific bases are the probabilities that scientific ideas provide for science fiction. So, now, these are stereo types that I think the students have to overcome by looking at the passion and the process and the adverse nature of great art and great writing or great science that is all I would like to share at this point.

(Refer Slide Time: 34:12)



And I would end this session with the word cited list were we have Csikszentmihalyi, *Beyond Boredom and Anxiety*, that we shared Freud - *Creative Writers and Day-Dreaming*, and Williams - *A Vocabulary of Culture and Society*.

Thank you.

I hope you enjoy this session.