

An Introduction to Creativity :

Lesson 1 Nature and Concept

Introduction

It is said that *Leonardo da Vinci* before ever lifting his brush saw all his paintings in the damp stains on his walls. *Herman Melville* stared at *Mount Greylock* every day until one day it turned into devilish great white whale *Moby Dick*. In our young imaginative years we look up at the clouds and see old women, fairy, houses, alligators, and dinosaurs rather than constellations. According to biologists, man can no longer be defined as different from other animals by virtue of speech or tool making. But we are absolutely unique in our dazzling ability to make metaphors. *Creativity is the art of living metaphorically.*

It is an undisputed fact that Humanity has always owed its progress and development to *Creativity* be it in the sphere of science and technology, music or art or poetry or agriculture.

Besides giving satisfaction and joy to the human soul, the creative process has always given a new meaning to life in every era or period of human development.

The *creative spark* within an individual, leading to *creative endeavours* stems from a basic, yet strong, feeling of dissatisfaction with the usual process and activities. Some may not feel *dissatisfied at all with the way things are*. And, those who do feel discontented may react or respond in one of the following ways:

- Simply complaining or feeling frustrated without doing anything about the existing state of things.
- Trying to change the state of affairs by *creating something new* in a new way or even attempting to mould the public opinion or attitude by writing about the state of affairs in an original style with a skillful use of words and expressions.

This entails moving away from the old association, as was done, for example, by the *Romantics* like *Byron*, *Wordsworth*, *Keats* and *Shelley* who *broke away* from the *form dominated* writings of the *Restoration Period* writers like *Pope* and *Dryden*. If creativity is any one thing-it is imagine, imagine, imagine. If we don't express our imagination, it frustrates, it turns us into inert observers, when we were meant to be blaring our instruments in the universal choir.

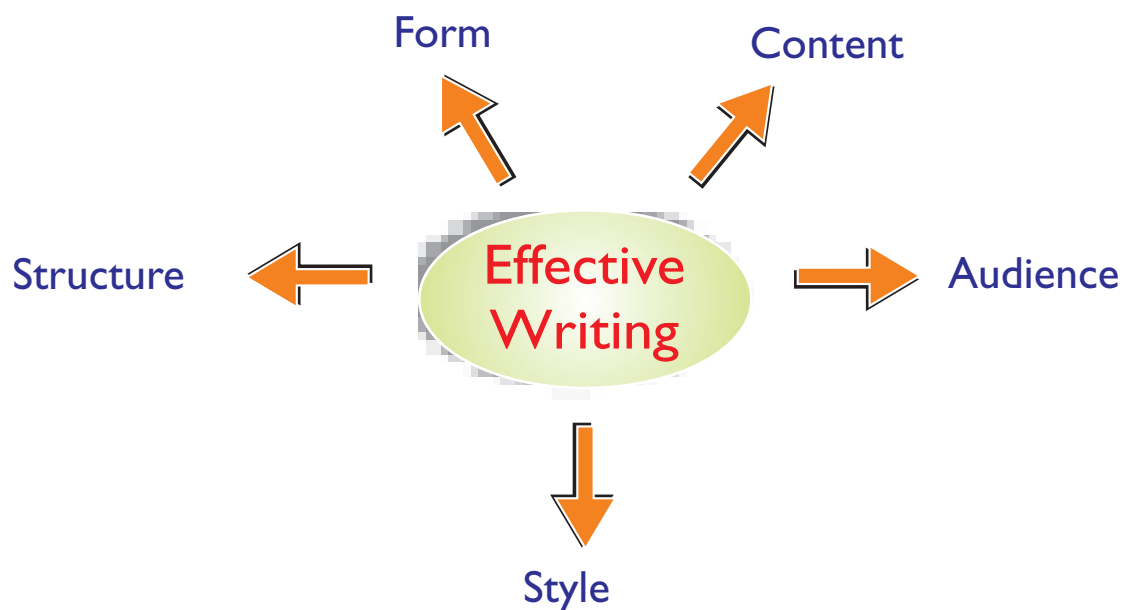
One may take real life examples to illustrate this point in a simpler way. In order to increase food production or to give a fillip to the *Grow More Trees Campaign* people may

talk of improving the quality of seeds or fertilizers. But, the truly creative person breaks away from *routine thinking* and may suggest ways and means of converting deserts into green fields.

Let's take an example from the realm of sports this time. When Captains and bowlers from all over the cricketing world thought of curbing the flow of runs from opposition batsmen by bowling a *negative leg-stump-line* with fielders on the on-side, the first batsman who thought of countering such a play by means of the *reverse-sweeps* shot was nothing short of being creative.

The above requisites of the '*creative processes*' may be safely applied to the various domains of writing as well.

You will recall that the vital elements of any piece of writing comprise the following:



ANALYSING A CREATIVE COMPOSITION

Creative writing is the process of inventing or rather presenting your thoughts in an appealing way. The writer thinks critically and reshapes something known into something that is different and original. Each piece of writing has a purpose and is targeted at an audience. It is organized cohesively with a clear beginning, middle and an end. Attention is paid to choice of apt vocabulary, figurative use of language and style. The following can be taken as *key points* for understanding of writing creatively:

The Beginning: Creative writing takes its first breath when the writer asks, "What can I create out of a particular feeling, image, experience, or memory?"

The Purpose: It carries out a writer's compelling desire to imagine, invent, explore, or share. Writing satisfies the creative soul. It often takes on a life of its own; the writer merely follows along.

The Form: Any form using a writer's imagination is suitable for creative development of some element of fiction. Some of the most common types of creative writing are poetry, essays, character-sketches, short-fiction, anecdotes, play-scripts, songs, parodies, reminiscences, historical fiction etc.

The Audience: A specific audience may not be known in the beginning, and each situation is different. However, if the finished piece has a universal meaning, the story will speak to a wide range of readers and may have varied meaning for various people.

The Style: A writer's style comes from an array of choices that result in the sole ownership of the finished product. The key to attaining a unique style is focused control. The writer lays out a viewpoint and if it appeals to the readers, it influences them. A good write-up has the ability to rejuvenate a reader mentally and emotionally. Sometimes a good write-up evokes realisation of the abstract. As a result, the reader will see, hear, smell, taste, and feel specific things.

Activity 1 : Based on the information given above, complete the table given below:

Essentials of effective writing:

- (1) Purpose : _____
- b) Organization : _____
- (3) Form : _____
- (4) Unique Style : _____

Activity 2 : Given below are a few excerpts of writing. Answer the following, based on your reading. Then fill in the table given.

- (a) What form of writing is it? (An article, essay, story, poem, report etc.)
- (b) What is the main thought in each?
- (c) What are the ways in which the main idea has been expanded?
- (d) The writing belongs to which place and age/time? Pick the words that indicate its location, time and place.

- (e) Pick the unusual expressions and comment on their use in the writing.
- (f) Identify the words or sentences that can easily be discarded without affecting the meaning.

Excerpt-1

All-Round Show

New Delhi : Varun Sood and Neeraj Bansal captured three wickets apiece to guide West Delhi Academy to a thrilling four-run victory over Delhi Blues in the pre-quarterfinals of the eighth *Shakuntala Dogra memorial cricket tournament* at the *Chilla Sports Complex here*.

The scores: West Delhi Academy 240 for eight in 45 overs (Sagar Dhaiya 55, Varun Sood 50) beat Delhi Blues 236 for six in 45 overs (Gaurav Upadhyay 77, Shubhankar 49).

Excerpt-2

What affordable housing takes

It will take extraordinary political commitment and liberal public funding during the 11th Plan for affordable housing to become a credible goal. The National Urban Housing and Habitat Policy of the United Progressive Alliance government seek to make access to housing, long acknowledged as a fundamental right, a reality for all. The task is staggering even if we go by conservative estimates. The housing shortage to be met during the Plan is 26.53 million units, which include the backlog from the 10th Plan. If the existing stock of poor quality dwellings and the growing urbanization-driven demand are taken into account, the real deficit will be even higher.

By way of initiatives to improve housing supply, the new housing and habitat policy suggests repealing land ceiling Acts, amending rent Acts, relaxing building rules like the floor area ratio, and promoting integrated townships. The first two initiatives are carry-forwards from earlier policies and the rest will deliver only when subsidies are directed towards the target groups and realized. A functional new rent Act to protect the interests of landlord and tenant alike is overdue. But this alone will not be enough. As UN-HABITAT studies recommend, rental housing is one of the essential housing options and needs to be further explored through creative financial schemes. The policy encourages private sector participation in housing for the needy. This will be productive if there is an efficient regulatory framework that assures sufficient delivery of affordable housing. In the main, the housing policy must recognize that the real challenge in urban housing concerns the economically weaker sections who have no bankable assets and look up to the state for meeting their basic needs. Without fundamental and deep-going reform, the housing policy is unlikely to make any major impact. The housing deficit has led to a quarter of the country's urban population living in some of the worst slums found anywhere in the world, insecure and perpetually in conflict with the more affluent and the state. The remedy lies in creating more public housing and expanding common spaces.

Excerpt-3

Wanda Petronski was not in her seat. But nobody, not even Peggy and Madeline, the girls who started all the fun, noticed her absence. Usually Wanda sat in the seat next to the last seat in the last row in Room Thirteen. She sat in the corner of the room where the rough boys who did not make good marks sat, scuffling of feet, most roars of laughter when anything funny was said, and most mud and dirt on the floor.

Wanda did not sit there because she was rough and noisy. On the contrary, she was very quiet and rarely said anything at all. And nobody had ever heard her laugh out loud. Sometimes she twisted her mouth into a crooked sort of smile, but that was all.

Nobody knew exactly why Wanda sat in that seat, unless it was because she came all the way from Bogging Heights and her feet were usually caked with dry mud. But no one really thought much about Wanda Petronski.

Excerpt-4

Electronics is one of the most important sciences today. What is meant by electronics? To understand this science, we should know what happens inside a wire when electric current flows through it. When potential difference is maintained between the ends of a wire, some of the electrons are pushed from one end of the wire towards another end. It is not the electron but the energy associated with it which moves from one end of the wire to another and constitutes current. This stream of electrons works electric devices, such as heaters and light.

Excerpt-5

Elizabeth's impatience to acquaint Jane with what had happened could no longer be overcome; and at length resolving to suppress every particular in which her sister was concerned, and preparing her to be surprised, she related to her the next morning the chief of the scene between Mr. Darcy and herself.

Miss Bennet's astonishment was soon lessened by the strong sisterly partiality which made any admiration of Elizabeth appear perfectly natural; and all surprise was shortly lost in other feelings. She was sorry that Mr. Darcy should have delivered his sentiments in a manner so little suited to recommend them; but still more was she grieved for the unhappiness which her sister's refusal had given him.

'His being so sure of succeeding, was wrong', said she; 'and certainly ought not to have appeared; but consider how much it must increase his disappointment.'

'Indeed', replied Elizabeth, 'I am heartily sorry for him; but he has other feelings which will probably soon drive away his regard for me. You do not blame me, however, for refusing him?'

Excerpt-6*Absentee expertises: science advice for biotechnology regulation in developing countries*

Uncertainties and potential controversies surround the spread of biotechnology to developing countries. In rather different quarters it has been suggested that developing countries lack the capacity and relevant scientific expertise to develop regulation of biotechnology that addresses issues of bio-safety, food safety and property regimes. Contingent upon one's view, the central point of concern is incapacity to control the risks of an unregulated spread of, for example, genetically modified organisms (GMO's), or the fear that lack of regulation may exclude developing countries from the potential benefits of new biotechnologies. In this situation of uncertainty and potential controversy, both national and international politicians and regulators turn to experts for advice to assist decision-making. Generating cognitive consensus and codifying this consensus in laws and regulations, standards and guidelines, and definitions of best practice are seen as first steps towards reaching normative consensus about controversial 'technical' issues.

Excerpt-7**THERE ISN'T TIME**

*There isn't time, there isn't time
To do the things I want to do-
With all the mountain tops to climb
And all the woods to wander through
And all the seas to sail upon,
And every where there is to go,
And all the people, every one,
Who live upon the earth to know.
There's only time, there's only time
To know a few, and do a few,
And then sit down and make a rhyme
About the rest I want to do.*

-Eleanor Farjeon



Number	Title	Form	Main Idea- Expansion	Age/Time	Unusual Expression	Words/ sentences discarded without affecting the meaning
Excerpt 1						
Excerpt 2						
Excerpt 3						
Excerpt 4						

Excerpt 5						
Excerpt 6						
Excerpt 7						

Activity 3 : Based on your understanding of effective writing, tick (✓) the statements which are apt.

- a) The experience presented in the writing may be real or imaginary.
- b) All writing is based on a thought, an idea, an opinion or an experience.
- c) The content of writing can comprise opinion or experience of the writer.
- d) The form of writing has scope for the writer's creativity.
- e) Not much structuring is required, once the form has been identified.
- f) One needs to use words with precision and economy.

Things that must be avoided by a Writer

Verbosity: Using more words than are necessary to express an idea.

Repetition: Repeating an idea in different words.

Pedantry: using high sounding, difficult and obscure words instead of simple short ones.

Periphrasis Or Circumlocution: Using a roundabout way of saying a simple thing.

Archaic Words: Use of outdated words and phrases.

Colloquialism: Words or expressions used in familiar conversation such as 'tis, bike, phone.

Slang: Specific colloquialisms invented for humour and vividness in expressions such as cool dude, damn.

Indianisms: Translating the idioms and expressions of Indian languages literally.

Mixed Metaphors: Comparing a thing to two or more things.

Words which do not convey a precise meaning such as good, awfully.

Activity 4 : Rewrite the given sentences after identifying the errors:

- a) The grand opulence around us was seen to be believed.
- b) The papers were attached together before submitting.
- c) The elevator ascended up as he pressed down the button to the fourth floor.
- d) The class was united together splendidly.
- e) How many times do I need to repeat again for you to understand?
- f) The wedding ceremony transpired after the pyrotechnic display was over.

Creative Process and Creative Writing Ideas.

CREATIVE PROCESS

Breathe the fresh air and think.



Allow your thoughts to float.



The journey of your thought will find the seeds to plant your story.



Revisit your ideas for topics and scan through the entries in your Portfolio that focus on your experiences.



Mind map a simple plan that contains a few characters, a basic setting and a problem that will be resolved.



Give life to your plan and write your first draft.



Take time to revise the basic frame of story.



Evaluate character development, conflict in plot, exciting twist and turns.



And Voila! You have a creative output!

Activity 5 : Write a small poem/ prose piece about your thoughts about creative writing. You are free to experiment with the style. Let your imagination unfold.

Creative writing ideas

1. Let it flow. A story or book has little to do with the intellect or language when we first begin. Best ideas usually emerge as a spark or image. Like dreams, they will make little sense. Follow them without questions, they will hold the key to the creative unconscious.
2. Creativity is cyclical. You cannot and will not be creative all the time. What is full must empty and what is empty will fill. Creative melody has its own internal rhythms. Lend ear to yours.
3. Criticism is the most dreaded enemy of creativity. Keep your work-in-progress to yourself and don't share it at all with people who are critical or those whose opinions leave you vulnerable, no matter how much you value them. Good critiquing should inspire you, not dampen your sprits.
4. Evoke your inner critic and listen to its voice. If he/she is not comfortable with a creative endeavour review it. By becoming aware of the foul babble of your inner critic, you can see how you can reflect upon your creative endeavour.
5. Being a creator is a perilous trade. Don't underestimate the tremendous emotional and psychic risks the journey demands. Learn to push yourself even when you feel you can't pen even a single word. Learn to challenge your limits.
6. Embrace failure with a smile. Keep in mind every successful creator has failed and faced rejection many times before they became successful. Failure is the manure that nurtures the tree of creativity. Failure doesn't mean you're wrong or your approach is wrong. It only means your creativity has to face a challenge, which it needs to do successfully.
7. Enjoy writing trivia. Every successful writer writes hillocks of trivia. Give your work time to percolate, before you brew it. Play games with your characters. For example, if you're writing fiction and a character is sweet and loving and you're

stuck, give the character mean and hateful touch and enjoy the fun. Keep in mind that in the world of the imagination, anything can happen.

8. Nurture your creativity. It is as delicate as a budding flower. Let your creative thoughts dance to the tune of imagination. Support this by doing what you like the best; listen to music that makes you feel on top of the world. Go for a walk. Laugh with a friend, child or someone you like the most. Creativity is about creating a feeling, a purpose, a passion, which is special.
9. Be ardently passionate. Creativity is all about being passionately in love with your ideas, your thoughts.
10. Learn your craft by practising regularly. So write, write, and write! The more you write, the more polished you will get. Strictly discipline yourself. Successful writers are disciplined writers.

Activity 6 : Discuss the following creative writing ideas vis-à-vis your point of view:

- Creativity is cyclical
- Embrace failure with smile
- Enjoy writing trivia
- Nurture your creativity
- Be ardently passionate

Forms of Creative Expression : Fiction

Activity 7 : Given below are four Excerpts. Read them carefully and complete the table that follows:

Excerpt-1

The time when they thought about Wanda was outside of school hours - at noon-time when they were coming back to school or in the morning early before school began, when groups of two or three, or even more, would be talking and laughing on their way to the school yard.

Then, sometimes, they waited for Wanda - to have fun with her.

The next day, Tuesday, Wanda was not in school, either. And nobody noticed her absence again.

But on Wednesday, Peggy and Maddie, who sat down front with other children who got good marks and who didn't track in a whole lot of mud, did notice that Wanda wasn't

there. Peggy was the most popular girl in school. She was pretty, she had many pretty clothes and her hair was curly. Maddie was her closest friend. The reason Peggy and Maddie noticed Wanda's absence was because Wanda had made them late to school.

Excerpt-2

New find may shed light on Mughal era

New Archaeological evidence unearthed near Humayun's Tomb has revealed that the Nila Gumbad was also a part of the tomb complex.

The Nila Gumbad, located east of Humayun's Tomb next to the railway line, is an early Mughal period monument. The two monuments are at present cut off from each other by a road. The road forms a loop around the tomb and connects East Nizamuddin with Gurdwara Dumduma Sahib. The historic link - and arcaded platform - was discovered during a routine inspection of the Nila Gumbad site. The Archaeological Survey of India (ASI) had commissioned India Tourism Development Corporation (ITDC) to develop a park around Nila Gumbad. The work was suspended after the discovery of the archaeological remains.

The clearance work carried out at the site showed historic connection between the Nila Gumbad and Humayun's Tomb. The arcaded platform stretches from the Nila Gumbad site to the tomb's eastern wall.

It is a major discovery and integrating the two sites through a green landscape will be a major contribution to tourism. But if the two sites are to be integrated, the road in between will have to be shifted further east towards the railway line. It is learnt that the ASI will take up the issue with the Railway Ministry soon.

The Nila Gumbad is an early Mughal period monument dating back to mid 16th century and showcases Persian influence on Mughal architecture. With blue and green tiles, the gumbad was originally a river island tomb accessible from Humayun's Tomb and the arcaded platform protected it from the river Yamuna that once flowed near Humayun's Tomb before shifting course eastward.

Excerpt-3

Migration, interrupted: nature's rhythms at risk

A new book argues that it is not just individual species that should be conserved - the migratory way of life too should be protected.

The world is etched with invisible paths, the routes taken each year by uncountable swarms of geese, elk and erback turtles. Their migrations speak to us in some unfathomably deep way. Bird watchers flock to stopover sites such as Cape May, New Jersey, to watch birds on their journeys to the far north in the spring and back to the tropics in the fall. Eco tourists head for the Serengeti to train binoculars on herds of wild beast that stretch to the horizon. American school-children watch monarch butterflies hatch from chrysalises in their classrooms and then see them off on their trip to Mexico.

But in his new book *No way Home*, David Wilcove, a Princeton biologist, warns that "the phenomenon of migration is disappearing around the world."

Despite their huge numbers, migratory species are particularly vulnerable to hunting, the destruction of wild habitat and climate change. Humans have already eradicated some of the world's greatest migrations and many others are now dwindling away. While many conservation biologists have observed the decline of individual migrations, Professor Wilcove's book combines them into an alarming synthesis. He argues that it is not just individual species that we should be conserving - we also need to protect the migratory way of life.

As a scientist, Professor Wilcove finds the disappearance of the world's migrations particularly heartbreaking because there is so much left for him and his colleagues to learn. What are the cues that send animals on their journeys? How do they navigate vast distances to places they have never been? How do some species travel for days without eating a speck of food?

In his book, Professor Wilcove describes threats that have only recently come to light. Cowbirds can devastate migrating songbirds in the United States by parasitizing their nests, for example, Cowbird mothers throw out the songbirds' eggs and lay their own instead. It turns out that fragmenting forests are an excellent habitat for cowbirds.

In years to come, Professor Wilcove warns global warming may come to have a huge effect on migrations, by dismantling ecosystems and leaving migrating animals without the food they depend on.

It is difficult to come up with a strategy to preserve a phenomenon as multifaceted as an annual migration. If a species of tree that lives only in part of Florida is endangered, the solution is straightforward. Try to conserve that little patch of habitat. But migratory animals don't respect international borders. The preservation of their migrations demands that countries work together to find solutions.

New York Times News Service

Excerpt-4

South America's biggest cat fight

Like the leopards in Mumbai, Brazil's Jaguars too need a truce with humans to survive. The Morning was just starting to heat up when biologist Ricardo Costa set out to look for jaguars on a 30,000 acre cattle ranch, rice farm and wildlife reserve in Brazil, known as the Pantanal.

Soon, Costa spotted a young male jaguar lazing in sun-flecked shade. "It's Orelha," he whispered, pointing out the tear in its right orelha, or ear. *Orelha* yawned, exposing teeth strong enough to crunch through the skull of anything.

Panthera oca, the largest cat in the America and the third largest in the world, prowls the rangelands of the Pantanal, a mosaic of rivers, forests and seasonally flooded savannas that spill from Brazil into neighbouring Bolivia and Paraguay. At stake in the

Pantanal, is 15 per cent, of the world's remaining population of jaguars. No one knows the rate at which the number is declining or just how many jaguars there are. But the world Conservation Union pegs the total free-ranging population at fewer than 50,000 adults and classifies the animal as near threatened.

Jaguars may not yet be in such desperate shape as Asian tigers, or African lions. But if conflicts with people and livestock are not resolved, jaguars could quickly trace a similar trajectory.

The next decade will be pivotal for jaguars throughout its range, which runs from northern Argentina to the borderlands shared by Mexico and the US.

Complete the table using information from the Excerpts above.

No. of Excerpt	Kind of writing (Genre)	Theme/Topic	Writer's Purpose	Writer's Style
Excerpt 1				
Excerpt 2				
Excerpt 3				
Excerpt 4				

End of the Lesson Review Questions

1. Comprehension:

- a. Explain creativity? What are the key features of creative writing?
- b. What do you understand by the style of a writer? How will you demonstrate your style?
- c. What are the ten things that a writer should avoid while writing? Explain.
- d. How many types of Fictions do you know? What is your favorite type and why?

2. Vocabulary:

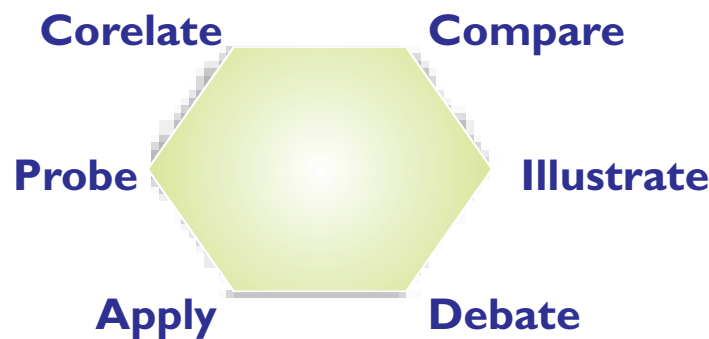
Give the meaning of the following in your own words and also write an example of each:

- a. Verbosity
- b. Pedantry
- c. Circumlocution
- d. Colloquialism
- e. Slang

3. Writing for your Portfolio

- a Try *free-writing* to spawn ideas. Free-writing calls for simply putting pen to paper for a particular period of time and writing without thinking about spellings, punctuation, organization, or whether or not you're even making sense. If you feel short of things to write, just scribble, "I don't know what to write" until you consider there is something to share. Let your imagination lead your writing wherever it likes. You can free-write about any topic that interests you, or about a specific topic of your subject matter. Some good starts for free-writing can be:
 - (i) One thing I want to come true and alive is ...
 - (ii) I've thought about this idea a lot, but I still don't feel comfortable ...
 - (iii) The most appealing thing about this issue, is ...
 - (iv) If I had to explain this matter to someone who knew nothing about it, I would start with ...
- b Use a "**hexagon**" to think about your topic from different perspectives, which should help you conceive some fresh ideas about your topic and help you ensure that you don't get grounded to a halt because of just one way of seeing things. Imagine the six sides of a hexagon as each being one way of looking at your topic. Quickly (*no more than 3 minutes each*) write down your responses to these six sets of prompts:

Illustrate: Reflect about your topic in terms of the five senses. What does it look like? How does it feel ? What does it smell, taste, sound like, or what could be its colour?



Compare: What is your topic similar to? What is its exact opposite?

Correlate: Create associations. What does your topic remind you of? When you close your eyes and think about your topic, what pops up in your head?

Probe: Analyse and think about the different parts of your theme and how they work together. Tell what causes your topic, how it emerges/emerged, what effects or influences it, and how it can be characterized or assembled.

Apply: Where and how can you use your topic? How can your subject be used productively? What good does your subject do anyone?

Debate: Take a stand for or against your theme - or both! Think of as many reasons, logical or inane, that you might have for favouring or opposing your subject.

Don't take a break between the questions -- just keep writing until you have responded to all six sides of the hexagon.

- c Make a *turn round sketch* from your draft. Read over your written piece and, after you read each paragraph, summarize that section in one sentence. Write these sentences, in order, on a piece of paper and then read over the outline they create. Does the flow transcend logically from one to other? Do any parts seem to be absent? Does anything appear to be at an off beam place, or is there anything that should be wiped off ? Does this outline, make sense, clearly convey the premise you want to put forth?
- d Use assemblage tactic to help you give a form to your ideas and make them look like an organized matter. Take a piece of free-writing or a hexagon and use a highlighter pen or underline to identify ideas that seem attention-grabbing to you. Reread the highlighted/underlined sections and ask yourself if any of the ideas you have identified might go together. You could highlight ideas about one theme in one colour and other themes in other colours. You might also snip key sentences with scissors or copy them onto individual index cards and then actually move ideas around to see how they might connect or fit together. So start it now.