

CREATIVE WRITING

SKILL ENHANCEMENT COURSE – SEC 2 (SEM IV)

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DEFINING CREATIVITY

- **EVERYDAY PHENOMENON**



- **MENTAL PROCESS**
- **NEW IDEAS OR ASSOCIATIONS**
- **DIVERGENT SOLUTIONS**
- **ORIGINAL**
- **APPROPRIATE**

Images sourced from PINTEREST

MEASURING CREATIVITY

- CREATIVITY QUOTIENT?
- NOT FIXED/UNIVERSAL
- SUBJECTIVE
- LIMITLESS
- PSYCHOMETRIC APPROACH (1967) - J.P. GUILFORD
 - HOW MANY (FLUENCY)
 - HOW BROAD (FLEXIBILITY)
 - HOW RARE (NEWNESS)
 - HOW DEEP (ELABORATION)

CREATIVITY - SOURCE

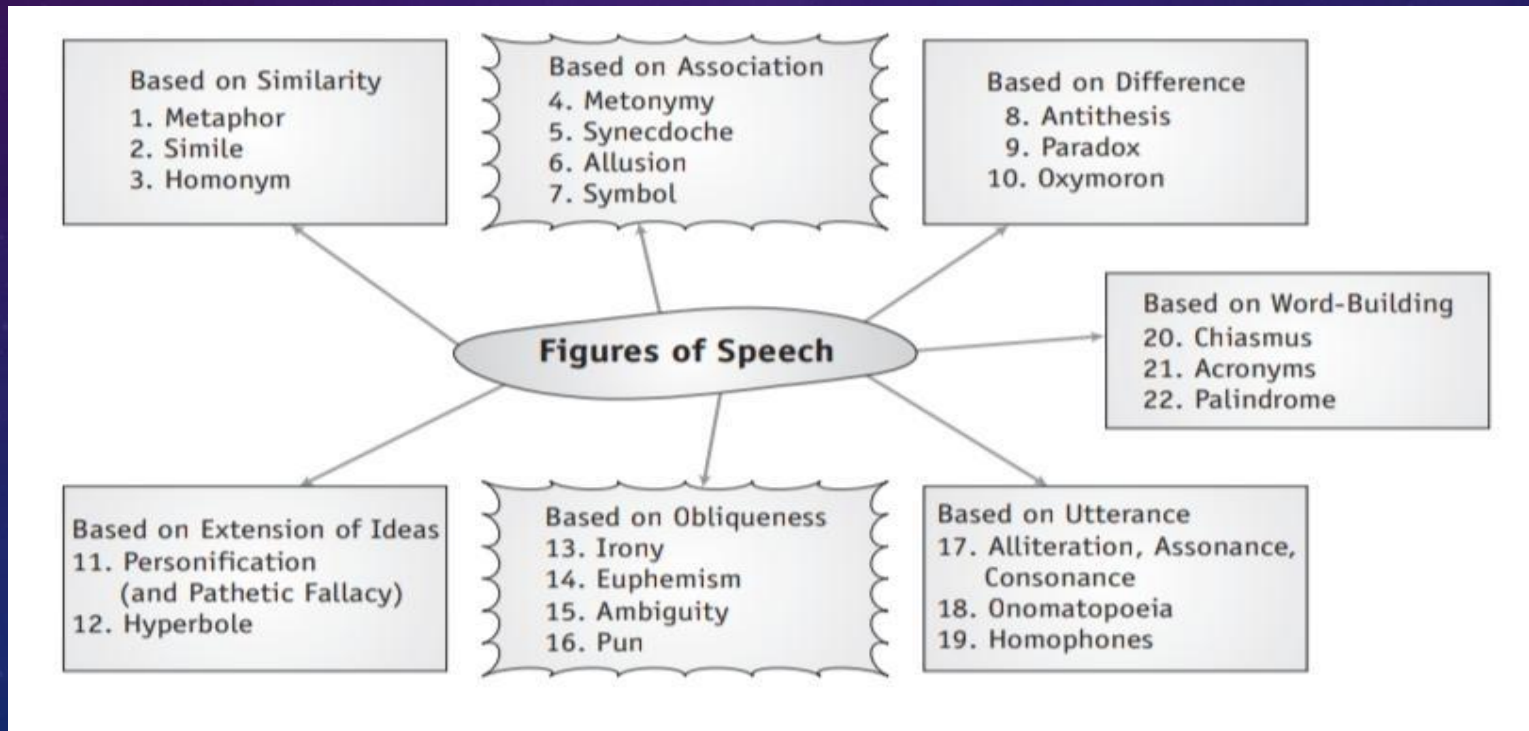
- **INSPIRATION** – Animating or Exalting influence/ Divine intervention
- Other Sources – NATURE
- Childhood experiences/ Conscious or Unconscious MOTIVATION
- SUPERNATURAL → PSYCHOLOGICAL
- HUMAN WILL/AGENCY
- IMAGINATION
- Madness
- Final Outcome - AMALGAMATION

CREATIVITY – SOCIAL ASPECT

- Progressive
- CHALLENGES NORMS
- REDISTRIBUTION of power
- Censorship
- FREEDOM of Speech= Social prosperity
- Art should NOT be propaganda
- NOT universal
- REPRESENTATION is inevitable
- QUALITY over ideology

CRAFT OF CREATIVE WRITING

- LITERAL LANGUAGE TO FIGURATIVE LANGUAGE
(TROPES, FIGURES OF SPEECH, FIGURES OF SOUND)



CRAFT OF CREATIVE WRITING

- Writing - 1. **SOCIAL ACT** 2. **PSYCHOLOGICAL ACT**

“You write because you feel the need to free yourself of something” – T. S. Eliot

- **GRAMMAR**

1. **MECHANISM** to convert semantics to semiotics

2. Functionally efficient

- “ACT OF **FAITH**” and not “A TRICK OF GRAMMAR”

1. Know your subject

2. Be interested in your subject

3. Be clear

4. Master the language

5. Choose your words carefully

6. Keep the reader engaged

- **CLOSE THE GAP** between the writer and reader

- **AVOID** prejudice and generalisations

- **IDEA -> MEANING -> ORGANIZATION -> FINE TUNING -> FORMULATION -> REVIEW AND REVISION -> TEXT**

WRITING POETRY

- Defining a poem – ‘An **exploration** rather than disquisition’
- Spontaneous, impactful, **distills** a million things into a small frame and essence
- **Functions** of language – rhetorical, informative, definitive, poetical
- **Commitment** to express
- Reaching deep **WITHIN** and **WITHOUT**
- Appreciate subjectively but appraise objectively

WRITING POETRY

- RHYTHM
- Higher concentration of **Metaphorical** and FIGURATIVE speech
- **AUDITORY** Art
- Prosodic effect
- FOOT
 1. Iambic – U/
 2. Anapest – UU/
 3. Trochaic - /U
 4. Dactyl - /UU
 5. Spondee - /U
- DICTION – Style – **Tone**
- SYMBOLS and IMAGES
- Heightened Expression – **Connotative** and **Denotative**



WRITING POETRY

- Dominant **MODES**

1. Lyrical (Odes, Sonnets, Pastorals, Elegies)

2. Narrative (Ballad, Epic)

3. Dramatic (Dramatic Monologue)

- **VERSES FOR CHILDREN** – *A Little Pretty Pocket Book* (1744) by John Newbery (instant hit as it combined **work and pleasure**)

- Lullabies, stories, games, riddles, tongue twisters, prayers

- **HAPPILY EVER AFTER**

- What appeals to young readers – Anything and Everything (vivid, fun, imaginative)

WRITING POETRY

- **Children's Verse : TEN COMMANDMENTS**

1. **Never preach**
2. **Write for yourself**
3. **Don't be obsessed with vocabulary**
4. A poem is a **word puzzle**
5. Think of your **audience**
6. Verse as a **soundtrack**
7. **Tweak** traditional verse forms
8. Verse as an **image track**
9. Try **oxymorons**
10. Pay attention to **RHYTHM**

WRITING POETRY

LET'S WRITE A POEM

1. Start with an IDEA, object, experience, person, memory, image or even a word
2. Get your raw material into a **temporary organisation**
3. Find words to express **what** you want to say and **how** you want to say it
4. **Read** your poem to yourself
5. Discuss the poem in a group and revise by yourself again. Keep doing this till it **sounds RIGHT**

WRITING FICTION

- Fiction v/s Non – fiction
- **Trajectory** of fictional writing
- Post-modern fiction

Types of Novels

1. Realistic novel
2. Prose romance
3. Novel of Incident
4. Novel of character
5. Epistolary novel
6. Picaresque novel
7. Historical novel
8. Regional novel
9. Non-fiction novel
10. Bildungsroman
11. Roman-fleuve
12. Graphic novel

WRITING FICTION

- Literary v/s popular fiction
- **Fluid** categories
- Popular Romances, Chicklit, Science Fiction, Children's Literature, Thrillers, Detective Fiction
- Popular Fiction = **Formula** Fiction

Short story v/s Novel

1. Epic – 200,000 words
 2. Novel - 60,000 words
 3. Novella – 17,500 – 60,000 words
 4. Novelette – 7500 – 17,500 words
 5. Short Story – 2000 – 7500 words
 6. Flash fiction – 1000 – 2000 words
- Difference of **style** and **tone**
 - Singular **Effect**
 - Intellectually **demanding** but complete **whole**

WRITING FICTION

- **CHARACTERISATION** – flat/round/symbolic/representative/historical
- Say NO to : Simplification/ Exaggeration/ Generalisation/ Normalising cultural attributes
- **PLOT** – Initial situation -> conflict/problem -> complication -> climax -> suspense -> denouement/resolution -> conclusion
- **POINT OF VIEW / MODE OF NARRATION**
 1. Omniscient/all-knowing
 2. Concentrating on one major character
 3. Concentrating on one minor character
 4. Objective
- **SETTING** (Milieu) – time/place

WRITING FICTION

WRITING FOR CHILDREN

How does a story for children differ from that for adults?

1. Vocabulary
2. Subject
3. Research
4. Plot
5. Visual description
6. Format
7. Illustrations

Success Stories

1. Child Protagonists
2. More dialogue and event oriented
3. Simple language
4. Educational but not preachy
5. Happy endings

WRITING DRAMA

- **Performative aspect**
- **Artistic unity of Plot**
- **Verbal and Non-verbal elements**
- **Light, Sound, Costumes**
- **Screenplay – Format**
- **Copyright**
- **KEY QUESTIONS : Dramatic impact, effective plot structure, convincing and interesting characters, development and exploration of themes, Originality of play/script**



THANK YOU