CHAPTER 1

CONCEPTUAL FRAMEWORK

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1.0 Introduction

It has been well voiced by an Australian poet Judith Wright, "**Feelings & emotions are the universal language and are to be honored. They are the authentic expression of who you are at your deepest place.**" People of all lands and of all degrees of culture share this universal language of feelings and emotions; even the animals in some measure understand it. This Natural and universal language is the language of cries, laughter, and tones, the language of facial expressions; gestures and postures. The child's cry tells of its wants like its sob; of grief; its scream; of pain; its laugh, of delight. A child raises eyebrows in surprise, nose in disgust, leans forward in expectation, draws back in fear, makes a fist in anger, and calls or drives away his dog simply by the tone.

However, feelings and desires are not the only things a person wishes to communicate. Early in life a child begins to acquire knowledge and learns to think, and then feels the need of a better language to communicate ideas and thoughts to others. For instance, if a child has formed an idea of a day; could he express this by a tone, a look, or a gesture? If a child wishes to say the fact that yesterday was cloudy, or that the days are shorter in winter than in summer, the child will find it impossible to do this by only means of Natural language. To communicate, then, the thoughts, or even the mental pictures or ideas the child needs a language more nearly perfect. This language of ideas and thoughts is made up of words. The child acquires these words from mother, and thus Word language can be called mother-tongue. The child also acquires these words from friends, teachers, and society. The child learns them by reading; for words may be written as well as spoken.

Natural language, as was said, precedes the Word language, but gives way as the child begins to acquire word language. Yet, Natural language may be used, and always should be used, to assist and strengthen Word language. In earnest conversation a person enforces what he says in words, by the tone in which he utters them, by the varying expression of the face, and by the movements of the different parts of the body. The look or the gesture may even dart ahead of the word, or it may contradict it,

and thus convict the speaker of ignorance or deception. The happy union of the natural and word language is the charm of all good reading and speaking.

The need of the hour in the present educational scheme is the encouragement for expression of dreams and imaginations of learner with the use of these two kinds of language. The students must be permitted emotional expression in order that they may be taught to discipline their emotions. Their shy fancies must be drawn out of them for the good of their soul. There is a necessity to not only teach but learning properly both these languages to express oneself and to perform day-today functions which can be done by providing exposure for Creative Writing.

1.1 Present status of English Language Teaching in India

The increasing demand for English – both as a language and as a medium driven by the instrumental motivation has compelled most governments at the state (provincial) level to introduce English as a language from class One. The recent curricular revision at the national level culminated in the framework for National Curriculum Framework – 2005 (N.C.F.) records the half a century development very objectively when it says, "The level of introduction of English has now become a matter of political response to people's aspirations rendering almost irrelevant an academic debate on the merits of very early introduction" (Position Paper Teaching of English 2005 - p1). English is an institutionalized subject in the school curriculum. Twenty six out of the thirty five states and union territories (the provinces and the specially created regions) introduce English as a language from class I and the remaining states introduce the language either from class three or five. There is every likelihood that these states (which do not introduce English in class I) would bring it down to class I within a year or two. English language teaching situation presents a mixed picture from top to very low level in terms of Teacher Proficiency (TP) and the exposure of pupils to English in and outside school, i.e. the availability of English in the Environment of language acquisition (EE). (Nag-Arulmani, 2000 cb NCERT 2005). Kurien (1997) identifies four types of schools as given below

1. ↑↑**TP,**↑↑**EE** (e.g. English-medium private / government-aided elite schools) Proficient teachers; varying degrees of English in the environment, including as a home or first language.

2. ↑**TP,** ↑**EE** (e.g. New English-medium private schools, many of which use both English and other Indian languages) teachers with limited proficiency; children with

little or no background in English; parents aspire for upward mobility through English.

3. **↓TP,↓EE** (e.g. Government-aided regional-medium schools) schools with a tradition of English education along with regional languages, established by educational societies, with children from a variety of background.

4. **↓↓TP, ↓↓EE** (e.g. Government regional-medium schools run by district and municipal education authorities) they enroll the largest number of elementary school children in rural India. They are also the only choice for the urban poor (who, however, have some options of access to English in the environment). Their teachers may be the least proficient in English of these four types of schools. (Position Paper Teaching of English-NCF - 2005- NCERT)

The difference in the teaching-learning situation, learners' exposure to the language outside the schools and parental support further divides each category into many levels. At the same time, English will continue to dominate the school curriculum not only as a language, but as a medium of learning too. The anti-English spirit or English hatred is dying out and will slowly diminish in coming years as the language is perceived as language of hope and better life. According to NCF (2005), "language – as a constellation of skills, thought encoder and maker of identity – cuts across school subjects and disciplines. Speaking, listening, reading and writing are all generalized skills and children's mastery over them becomes the key factor affecting success at school. In many situations, all of these skills need to be used together." Thus, it is clear that English language teaching involves teaching of all the four skills of language i.e. L-S-R-W. As soon as the child enters the school, he learns all these skills together. But writing is the last and most difficult skill of the four basic skills of language. Unlike speech, writing is not always for the audience present and hence it demands clear and comprehensive message. In the process of language acquisition (mother tongue) or language learning (as in case of ESL), the child follows the natural order of four fundamental skills i.e. L-S-R-W. Among all the four skills, writing is considered as highly technical, most difficult and comes after great practice. Writing skill demands great labour on the part of learner.

"When we write we use graphic symbols, that is, letters or combinations of letters which relate to the sounds we make when we speak." (Byrne, 1979)

Writing always has become difficult to teach or to learn because it involves a different kind of mental process which includes the sub-skills like – drafting, editing, revising,

and organising. There are different approaches to teaching of writing which are as given below:

1.2 Approaches for teaching of Writing

There are various approaches to teaching writing that are presented by Raimes (1983) as follows:

1) Controlled to Free Approach

In 1950s and early 1960, the audio- lingual method dominated second language learning which emphasized on speech and writing through mastering grammatical and syntactic forms. Here, the students are given sentence exercises, then paragraphs to copy or manipulate grammatically, these controlled compositions then followed by correction of errors, so that it can lead to the free composition. Overall, this approach focuses on accuracy rather than fluency.

2) Free Writing Approach

This approach stresses writing quantity rather than quality. It focuses on fluency rather than accuracy. It is based on the principle that if once ideas are there, the organization follows.

3) Paragraph Pattern Approach

This approach focuses on organisation by copying the paragraphs or model passages. It is based on the principle that in different culture or situations, people construct and organize communication with each other in different ways.

4) Grammar-Syntax Organization Approach

This approach stresses on simultaneous work on more than one composition feature. In a way, it is inclusive here that writing cannot be seen as composed of separate skills which are learned sequentially. So, students must be trained to pay attention to organization while they also work on the necessary grammar and syntax.

5) Communicative Approach

This approach focuses 'on the purpose of writing and the audience for it. Students are given some tasks where they have to behave as writers so that they can learn by doing it.

- Why am I writing this?

- Who will read it?

Thus, this approach is quite functional in nature, which can provide the actual experience to the learners.

6) Process Approach

This approach shows the shift from product to process which shows:

- How do I write this?

- How do I get started?

Here, the students are trained to generate ideas for writing, to think of purpose, audience, ways of communication and so on. In fact, it's a developmental process from generating ideas to expressing them, drafting, redrafting, organizing and so on. This process of writing can have three stages like: Pre-writing, Writing and Post-writing (Revising or Redrafting).

7) Genre Approach

In the 1980s the genre approach became popular along with the notion that student writers could benefit from studying different types of written texts. Derewianka (1992) defines genre as the schematic structure of a text which helps it to achieve its purpose. Texts differ in terms of their purpose, and different cultures achieve their purposes through language in different ways. Texts also differ according to particular situation in which they are being used.

In essence, genre theory is a theory of language use. The genre-based writing teaching is actually developed on the basis of child language studies undertaken within the systematic functional model that shows how young children learn language and how in particular they learn to develop texts. (Halliday, 1975, Painter, 1984) These studies demonstrate that in the course of adult care-takers and children interaction, adults are constantly modeling genres in their discourse with young children. So we must find ways to introduce strategies familiar to students from their experience of learning to talk. Usually in the course of learning, the adults and the children share the same experiences. Therefore the classroom genre for teaching genres should include the three basic stages: modeling, joint construction and independent construction.

Sawyer and Watson (1982) stress that learning to write is learning to control genres. Genres are identified by their generic structures. Students should learn first of all the structure, but the emphasis on structures should not detract from the essential emphasis on meaning.

Rothery's (1985) suggestion for a genre-based approach to teaching writing includes the following steps:

1. Introducing a genre: modeling a genre by reading to the whole class,

2. Focusing on a genre: modeling a genre explicitly by naming its stages,

3. Jointly negotiating a genre: teacher and class jointly composing the genre under focus,

4. Researching: selecting material; assessing information before writing,

5. Independent construction: students individually construct the genre.

Both a process approach and a genre orientation to writing, prioritize the raising of awareness in students as to what writing itself is and what the possible elements of the contexts of a writing situation are: thus students will learn to understand that there are choices to be made at each stage of their writing in terms of language forms, organization and structure, rhetorical strategy and audience.

Consciousness of these forms and strategies – genres – is a prerequisite for successful written communication in the world outside the university. Awareness of them is thus a means to empowerment if they can be managed and controlled by learners.

1.3 Creative Writing

A creative act can be expressed in variety of ways. A painting, a piece of sculpture, a musical composition, dance or drama is "art forms" that can express a creative thought. Similarly, "writing" is a vehicle of expressing ideas, thoughts and feelings which can take many forms. Creative Writing has come to many things to numerous people, and it is essential to have a clear notion of what it implies. Creative Writing is a form of language expression and is a purposeful expression of self. For language expression to be creative, it must be original and based on the child's own thoughts and feelings. These thoughts may not necessarily be new but they should be expressed in a novel way. It must be imaginative and different from the ordinary. Creative expression is vivid and colourful depicting the writer's personality and feelings.

According to Maley, A. (2009), "Creative Writing normally refers to the production of texts which have an aesthetic rather than a purely informative, instrumental or pragmatic purpose. Most often, such texts take the form of poems or stories, though they are not confined to these genres. (Letters, journal entries, blogs, essays, travelogues, diary writing can also be more or less creative.) Creative Writing can technically be considered any writing of original composition that is in no way guilty of plagiarism.

According to Maley & Duff (1989), "Creative Writing is not just writing something down. On the contrary, Creative Writing is a process, the writer redrafting and

reformulating ideas until he gets his/her message conveyed. In fact, the writer does not know what his/her writing will be until the end of the process."

Creative writing is the process of inventing or rather presenting 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. Creative Writing as most teachers of English will resort to either as a separate subject or as part of a larger subject called English Language Teaching (E.L.T.) is in line with the learner-centered teaching approach. It stimulates students' imagination and originality helping them to feel the thrill of expressing their own ideas in forms which are different from the usual writing tasks. When writing creatively students feel free to choose the audience they want to address to. In this way they liberate themselves from the constraints imposed on by their only reader, the teacher, who thinks that s/he has to do one single thing i.e. to assess the correctness of the linguistic form used. Having certain audience in mind, student-writers can identify the particular context which will determine the form (poetry, prose, drama) and style of piece of writing. In the process of Creative Writing, the crafting of a thought-out and original piece is considered to be experienced in creative problem solving.

So, it can be said that Creative Writing is not the only way to breathe new life into a language class but provides interesting, lively opportunities for language practice. Creative Writing requires precision and accuracy in expression and vocabulary. It is not writing about anything and everything but allows students to focus on specific ideas, forms or literary texts which can be divided into two main forms – Prose which includes Essays, novel, short-story, autobiography etc. and Poetry which includes different types of poems like Diamante, Haiku, Free-verse, Acrostic etc. The students have many options to start their journey as a writer. But at the same time, the teacher and students should follow principles of Creative Writing as the procedure of drafting, editing, redrafting and presentation of the piece of writing. Creative Writing creates opportunities for students to explore their language and their imagination. It is not a substitute or a replacement for oral communication but represents a lively, stimulating way to give new meaning to a somewhat lesser-used language skill.

1.3.1 Creative Genres

Genre is a term often used to describe categories or types of written text. Some of the more familiar genres of Creative Writing are: Short stories, Novel, Poetry, Screenwriting, Playwriting, Autobiography, memoir. Fiction is simply prose that tells a story. Prose is writing presented in sentence form. An essay , a newspaper article, a novel and novella are forms of prose. The majority of writing is presented in prose form. Thus, fiction takes two primary forms: the short story and the novel. As its name implies, a short story is brief. There is no specific page number that determines whether a short story is a short story or a novel, but typically a short story can be read in just one sitting of the reader may be an hour or less, whereas reading a novel requires many different sittings of an hour or more. A novel is typically more than 100 pages. In between the short story and the novel is another, less common form of fiction called the novella. A novella is shorter than a novel, but longer than a short story. Skit, one act play, poetic drama, prosodic dramas are among other forms of Creative Writing.

Fiction is probably the most popular form of Creative Writing. However, this has not always been the case. For centuries, poetry was the primary mode of literary expression. There are many debates about the exact definition of a poem because there are so many types of poems. However, a poem can be recognized by its form. Form is the presentation a literary work takes. Unlike prose, which is written in sentences like the text presented here, a poem is presented in lines. And these lines are frequently organized into stanzas. There are of course exceptions to this rule, the primary one among them being the prose poem, which presents itself in a block of prose rather than in line and stanza form.

Drama is another classic mode of Creative Writing. Drama has existed for centuries, and still thrives today. Typically, when a person thinks of writing, reading, or watching drama, he thinks of its most traditional form: the play. However, screenplays are also forms of drama. Plays and screenplays are typically divided into acts and scenes. An act can be compared to a chapter of a book. A scene is just what the word suggests—a presentation of a single event.

The final genre of Creative Writing is creative non-fiction. It is a genre that is probably less known and less studied than the other modes of Creative Writing, but is no less significant in the literary world. Creative Non-fiction is writing that presents

the true experiences of the author. The most easily recognizable form of Creative Non-fiction is memoir, in which an author recounts an experience of his/her life in a creative and aesthetically pleasing way. Another very popular form of creative non-fiction is a personal essay, which presents a writer's description or commentary regarding some aspect of his or her personal life.

1.3.2 Poetry

There are no limits in Creative Writing as far as genre is concerned. Students can try short stories, dialogue in short dramatic scenes and poems. The main constraint is time and therefore most texts will have to be relatively short. For this reason it may be useful to focus on poetry as perhaps the most condensed of all the possible genres. It can be said that Poetry is that which arrives at the intellect by way of the heart. The easiest way for the students to try their hand at composing their own pieces of 'poetry' is, according to O'Dell (1998), Carter & Long (1987) "to write something with a very clear structure, such as acrostics, haiku, and limericks poems". Bearing in mind the fact that the students are between 15-19 years of adolescent age when they dream a lot and fall in love for the first time they can be given the opportunity to share their feelings associated with friendship, love, music, and life.

The playful element in Creative Writing should not, however be confused with a lax and unregulated use of language. On the contrary, Creative Writing requires a willing submission on the part of the writer to the 'rules' of the sub-genre being undertaken. If you want to write a Limerick, then you have to follow the rules governing limericks. If not, what you produce will be something other than a limerick: obvious, perhaps, but important too. It also has the double advantage that the brevity of poems allows students to write a first draft (or much of it) in class and to present a text in class with discussion. For students, writing of poems can become rather impressive once they realize that formal constraints, especially rhyme, are not indispensable for a good poem.

Elements of poetry can be defined as a set of instruments used to create a poem. The following is an explanation of each important element of poetry (Abrams, 1993):

1. Speaker, Subject, Theme, Tone

Speaker

The speaker refers to the narrative voice of the poem. The persona or voice of a poem can be first person "I", second person "you", the third person "he or she", or the public person (large audience, like society).

Subject

The subject is the topic of the poem—what the poet writes about. In modern and contemporary poetry, any topic is acceptable. The subject of the poem can be love, death, abortion, sex, or a taboo subject.

Theme

The theme is one of the most important aspects of a poem. The purpose of the theme is to make an important point about the topic. For instance, if the subject is about "love", the theme of the poem might be that "love doesn't last forever."

Tone

The tone of the poem refers to poet's attitude toward subject and readers. The tone can be informal or formal, serious or humorous, sad or happy. The tone of the poem can be identified by the way in which the poet has used diction, syntax, rhyme, meter, and so forth.

2. Figures of Speech

There are several figures of speech which create different levels of meaning and make a poem memorable, including:

Allusion: Reference to a historical figure, another literary work, work of art, or a quote from a famous person. Its purpose is to add meaning to the poem.

Hyperbole: Use of exaggeration for emphasis. It is not to be taken literally. Example: He died laughing. It is old as the hills. He drinks like a fish.

Paradox: A statement that appears to be self-contradictory, but is actually true. It can be used to stimulate the reader to think about the meaning.

Oxymoron: A form of parody where two contradictory terms are combined to make a phrase. Example: Honest thief, coloured fire, darkly lit. Use when you want to stimulate the reader to think about the meaning.

Sound: Besides communicating meaning, a poem can be crafted to evoke an emotional response. The following are the sound devices:

Alliteration: Refers to the repetition of one or more initial sounds, usually the same consonant sounds, at the beginning of words within a line of a poem. It is the sound,

not the letter that is important. Example: "Bright black-eyed creature, brushed with brown" from Robert Frost's, "To a Moth Seen in Winter."

Assonance: Refers to the repetition of vowel sounds within a line of poetry. Example: "Burnt the fire of thine eyes" from "The Tiger" by William Blake.

Onomatopoeia: Use of words or phrases to imitate or suggest the sounds they describe. Examples include "buzz," "whisper", "bang".

3. Symbolism

Symbolism is the use of a specific object or an image to represent an abstract idea. A symbol is a word or phrase that represents something other than its literal meaning. Different symbols can be used like objects, things, and places, to express deep meaning in a poem---most often abstract meaning.

Examples of symbolism include a rose to represent love, a dove to represent peace, the owl symbolizes wisdom, the phoenix symbolizes rebirth, and the cross to represent Christianity.

4. Line and Syntax

When writing free verse, the learner needs to be aware that there are no rules about line breaks. There are a few guidelines. To break a line, one should follow these suggestions:

Emphasis: The most emphatic positions on a line are at the beginning or end of the line. To emphasize an idea, it can be placed at the beginning or end of the line.

End stop: A line can be broken when there is a period, comma, or semi-colon.

Enjambment: The poet breaks a sentence, clause, or phrase into two parts. Part of the unit is moved to the next line.

Rhyme: when s/he wants to create an end rhyme.

Meter: To create a pattern of meter.

1.3.4 Importance of Teaching Poetry

i. The teacher of poetry creates love for language learning. Without poetry students will be doing language work without putting their heart and soul into it.

ii. By studying poems, students can develop their power of imagination. They also feel aesthetic satisfaction.

iii. In the whole of language work, we find that poetry attracts the students. It gladdens their hearts and they feel even more attracted towards it. They feel the pleasure and appreciate the reality behind the poem.

iv.It is English poetry, which makes the whole syllabus loveable and attractive. It also adds to the variety in English course.

v.For students who have to memorise a good deal of language material, poetry makes his work easier and simpler to a good extent. The reason is that poems can be memorised easily and quickly as compared to prose.

Pattern practice is also possible with the help of poetry. In poetry, very often we find that there is repetition of certain patterns or sentences. The readers get a chance of going over them repeatedly. Thus, they get a practice and the patterns are registered in their minds. Another important reason for teaching poetry is that it shows the rhythm of English more clearly than regular prose. Stress patterns are regularly repeated. Thus, the students can really begin to see the importance of stress and rhythm in English.

1.3.4 Creative Non-Fiction

Creative Non-fiction (also known as literary or narrative non-fiction) is a genre of writing that uses literary styles and techniques to create factually accurate narratives. Creative nonfiction is an umbrella term for memoir, travel writing, biography, science writing, nature writing, personal essays, and other genres and refers to many styles of writing that discuss times, places and events creatively. Creative Non-fiction contrasts with other Non-fiction, such as technical writing or journalism, which is also rooted in accurate fact, but is not primarily written in service to its craft. In her book *The Art of Fact*, Lounsberry (1990) lists the following as the characteristics of literary non-fiction:

The first characteristic is "Documentable subject matter chosen from the real world as opposed to 'invented' from the writer's mind." By this, she means that the topics and events discussed in the text verifiably exist in the natural world. The second characteristic is "Exhaustive research," which she claims allows writers "novel perspectives on their subjects" and "also permit them to establish the credibility of their narratives through verifiable references in their texts." The third characteristic that Lounsberry claims is crucial in defining the genre is "The scene". She stresses the importance of describing and revivifying the context of events in contrast to the typical journalistic style of objective reportage. The fourth and final feature she suggests is "Fine writing: a literary prose style". "Verifiable subject matter and exhaustive research guarantee the non-fiction side of literary non-fiction; the narrative

form and structure disclose the writer's artistry; and finally, its polished language reveals that the goal all along has been literature."

People sometimes assume that Non-fiction writing exists only to provide information and is not intended to be read for pleasure. However, this is not necessarily true. Non-fiction writers can adapt many strategies and techniques to make the subject matter interesting for the reader, but still maintain the integrity of the subject matter.

The term "literary Non-fiction" refers more to styles of research and writing than to any one sub-genre of non-fiction or journalistic writing. A biography can be literary, as can a feature article, a history book, or a human interest story. It is the writer's unique style, research methods, and use of language that make a piece of writing creative or literary.

Literary Non-fiction writers often include their own perspectives and interpretations, working under the assumption that presenting facts free of interpretation or perspective may very well be impossible, and that their interpretation is one to add to many others. The body of work and variety of interpretations, perspectives, and points of view work together to build a history or to uncover the truth. Forms within this genre include personal essays, memoir, travelogue, food writing, biography, literary journalism, and other hybridized essays. The uses of literary elements in non-fiction hardly constitute a recent practice, nor do they form a new genre. Even though many teachers have not been exposed to what we are now most often referring to as creative non-fiction, this genre has thrived under several names : the personal essay , new journalism, or literary journalism or literary non-fiction. Many scholars credit Michael de Montaigne as being the founder of the personal essay genre, while others cite Francis Bacon, Samuel Johnson, Joseph Addison and Richard Steel. The elements of Nonfiction are as given below (Abrams, 1993):

The Elements of Non-fiction

1. Characters, Plot, and Setting: Like fiction, nonfiction has characters, plot, and setting. However, these elements are real, not made up. The main character in an autobiography or biography is called the subject. The subject's words, thoughts, and actions are presented.

2. Purpose: Different types of nonfiction have different purposes. Biographies and autobiographies, for example, have the purpose of informing the reader. They use explanatory, descriptive, and narrative paragraphs. Other types of nonfiction, such as

newspaper editorials, are intended to win readers over to a certain opinion. They use persuasive paragraphs. Sometimes a piece of writing combines purposes. In his diary, for example, Davy Crockett both explains and persuades.

3. Tone: The writer's attitude toward his or her subject matter is called tone. A writer's tone may be sympathetic, bitter. It may be comic, hopeful, solemn, or anything the writer likes.

1.3.5 Principles of Creative Writing

The following principles and beliefs form a foundation for teaching Creative Writing (Saskatchewan Education, 1998):

1) Students learn language through experiences with language.

Students learn about language processes, elements, and conventions as they read, write, and discuss their own and others' writing.

2) The focus of the creative writing program should be on ideas and meaning.

Writing and other art forms are about meaning, whether that meaning has to do with narrative, daily life, imagination, or language itself.

3) Discussion about the structure of writing genres and use of language should be on how meaning is constructed or revealed, rather than on rules or formulas.

There is no one method or formula for telling a story, no one way to use creative language correctly, and no rule that cannot be broken by a good writer. This is not to say that creative writing or any other artistic endeavour is a free-for-all of self-expression, or that a student can defend sloppy work by saying, "That's just how I write". Rather, the focus should be on what the student has done to develop and support meaning in his or her work.

4) Reading is essential to students' development as writers.

The connection between reading and writing cannot be overstated. Literature provides students with the language and tools to write. By examining the writing of others, students see the wide range of possibilities for creative and expressive language use. By finding writers who inspire them, students can come to understand their own reasons for writing, their own sense of aesthetics, and the value of writing to humankind.

5) Teachers must provide latitude in allowing students to choose their own writing models.

The study of literature in Creative Writing must be focused on the individual student, and the term "literature" must be broadly defined to include forms of particular interest to high school students (e.g., song lyrics, comic books, speculative fiction, etc.).

6) Teachers must be sensitive to the variety of language use that exists within social and ethnic cultures.

How language is used to support subject matter and meaning is both culturally determined and intensely personal. Teachers and peers should remember that a writer might be doing something with language that makes perfect sense within a certain context. Students should not be steered routinely toward a homogenous use of language or method of structuring a piece of writing.

7) Writing activities should be planned around students' interests and student-selected topics.

It is crucial to students' learning that they be allowed to handle topics in their own way. The freedom to choose topics and explore them in their own way greatly influences students' attitudes toward writing.

When the teacher introduces pre-writing activities, s/he must allow a degree of choice within a broad frame. The teacher must be prepared for any student to reject a topic completely after discussion, if it is not about what the student would like to write.

8) Creative writing should be seen as a product of the imagination.

The imagination is one of the most valuable gifts a human being can have. The imagination allows people to create, to experience the joy and satisfaction of invention, to predict and hypothesize, and to empathize with others. When students create a piece of writing, they are creating something that did not exist before--they are imagining it into existence. By using language for creative writing, students make a representational world for themselves and their readers.

9) Creative writing should be seen as a "way of knowing" about the world and humanity.

The process of writing is a process of thinking. As students write, they make comparisons, inferences, and deductions. They discover relationships; they ponder and reflect about the organization of words, images, and thoughts. As students work their way through an idea by writing, they explore points of view, think about "what

if", and synthesize their thoughts about the world, humanity, language, and personal aesthetics.

10) The organic nature of the writing process must be recognized.

An organic process is one that evolves as it progresses. Teachers and students must understand that, although each individual will have a different method for developing a piece of writing, the meaning of a piece of writing is usually revealed through the process of writing. Often a writer will begin from a general idea, but will be unable to state what the piece is about until he or she has completed several drafts. Learning what they are writing about is all part of the process; this knowledge is the outcome of the work they do on a piece of writing.

11) There should be an abundance of discussion about writing in the creative writing classroom.

Productive discussion about writing helps students develop an awareness of the relevance and importance of writing. It also provides an opportunity for students to learn from the ideas of others and to explore in more depth what they have read (e.g., through book talks and literature circles).

They can respond to one another's work before, during, and after a piece of writing is created. They can respond in small groups and pairs. Productive discussion encourages thinking and subsequent revision, and that is the spirit in which it should take place.

12) The teacher should write along with students in the classroom.

The participation of the teacher as a writer forms a necessary part of a successful creative writing program. The blank page should be just as much of a challenge to the teacher as to the student. When time permits, the teacher should participate in free writing, journal writing, and drafting in order to model writing activity. Periodically, the teacher should submit a piece of writing which s/he is struggling with, and get student responses to it, similar to how the students are preparing their writing for peer response and for teacher response.

1.3.6 Classroom Environment for Creative Writing

It is essential that student writers work in an atmosphere that inspires confidence, knowing that they can take risks without fear of criticism or ridicule. Teachers should understand that all honest creative endeavour involves risk-taking, especially for

adolescents with developing self-concepts. Many students will find their voices in an atmosphere where risk-taking is encouraged and respected.

It is a challenge for teachers to make all personalities feel at home in a group environment, especially when creative endeavours are often solitary and intensely personal. However, if teachers promote an atmosphere of respect for individual differences, the Creative Writing classes can be a productive one for most student writers. The teacher can make creative writing classes more productive by participating in the activities and tasks of creative writing, which can be done through the use of Participatory Approach.

1.3.7 The present scenario of teaching of Creative Writing in India

In common parlance, Creative Writing signifies the product of some in-born talent, which has to be chiseled by learning writing skills due to ever changing usage of language and styles of writing. As far as the teaching of Creative Writing in India is concerned at secondary and higher education level, the courses for Creative Writing are not available. At higher secondary level. C.B.S.E. offers course of Creative Writing in English at Std. XI, and XII. And the minimum eligibility to pursue a course in Creative Writing is 10+2. In India, IGNOU offers courses in Creative Writing, namely Diploma in Creative Writing. A number of open universities and institutions offer PG and post – plus two Creative Writing diplomas. None of the colleges in India offers a Creative Writing degree course like Creative Writing master degree or Creative Writing graduate degrees.

1.4 Participatory Approach (P.A.)

Paulo Freire is an internationally known educator who has helped initiate, develop, and implement national literacy campaigns in a number of developing countries. Freire began his work in the late 1950s, working with a team of anthropologists, educators, and students to develop a program of initial literacy instruction in Portuguese for rural Brazilian peasants and villagers. Freire stressed in his writings that the prior experiences, knowledge, strengths, and community concerns of the learners must be the starting point for literacy instruction. Freire also stressed the use of literacy development for personal transformation and social action. His ideas have been adopted by government-sponsored literacy programs and by nongovernmental organizations throughout the world. Also called participatory or liberatory education,

Freirean approaches revolve around the discussion of issues drawn from learners' real-life experiences. The term "participatory" is often used interchangeably with "learner-centered." Indeed, the participatory approach is also a learner-centered approach in that the content and learning objectives are determined through ongoing dialogue between teacher and learners. The participatory approach, however, goes beyond a learner-centered approach because it advocates literacy as a vehicle for personal transformation and social change. Learners discuss issues in class that are significant to them and determine ways of dealing with these issues in real life. Learners are seen as agents for change, for bettering their lives and the lives of those close to them. Thus, the participatory approach extends the themes discussed in class to action outside the classroom. The central tenet is that education and knowledge have value only in so far as they help people liberate themselves from the social conditions that oppress them. The following concepts are central to the Participatory Approach:

1. "Generative words and themes." These are the basis for conversation, reading, and writing activities. Learners begin with encoding and decoding exercises and move to more complex activities.

2. "Collaboration and dialogue among equals." A traditional lecture format, where the teacher talks and the learners listen passively, is replaced by a "culture circle", where teachers and learners face one another and discuss issues of concern in their lives.

3. "Problem posing." Using objects, pictures, and written texts, teachers and learners describe what they see, examine the relationships among the objects and people represented, and talk about how they feel about what they see. Ultimately, they articulate the problem illustrated and propose solutions. The primary revision is the notion of "emergent curriculum" (Auerbach, 1992), where learners identify their own problems and issues and seek their own solutions. Teachers, free from doing extensive research to identify problems for learners, become facilitators of class discussions and activities, and learn along with the class.

Fingeret (1989) defines participatory literacy education as a philosophy and a set of practices "based on the belief that learners--their characteristics, aspirations, backgrounds, and needs--should be at the center of literacy instruction....[Learners] help to define, create, and maintain the program" (p.5). For example, a teacher may learn from a Hispanic family that their children have been raised to value cooperative, rather than individual, work. Thus, rather than viewing the child's hesitancy to engage in competitive behavior in the class in a negative light, the teacher appreciates this

cultural difference and provides more opportunities for this child to engage in group work within the class.

1.4.1 Participatory Curriculum Development (PCD)

Freire (1970) contrasts participatory learning with the traditional banking model of education where the teacher is all knowing and passes information to blank-slated students. In Freire's theory the role of the teacher and the participants are reciprocal; the teacher acts as a facilitator not as the one and only source of knowledge (Frederick, 1998). A teacher's role in this approach is to first help learners identify real life issues, then guide learners in comparing and contrasting experiences, looking at their root causes, and imagining possibilities for change (Auerbach, 1992). It is a process of empowering learners and promoting social change. For example, if learners express the need to improve the safety of their neighborhood the teacher could facilitate learning by leading a discussion on the topic, looking at reasons why the neighborhood is not safe, and what they can do to make it safer. This discussion could be done in English and, among other language activities, key vocabulary could be identified and discussed in more detail. Then the teacher could facilitate some type of action step to make the neighborhood safer. This could possibly be done by starting a neighborhood watch group and discussing how to recruit interested neighbors and conduct meetings in English.

1.4.2 Fundamentals of P.A. to English as Second Language (ESL)

The primary adaptation of the Freirean theory to Teaching of English to Speakers of other Languages (TESOL) is Elsa Auerbach's idea of *emergent curriculum* where learners identify their own problems and issues and seek their own solutions (Auerbach, 1987; Frederick, 1998). This process is based on five steps:

1. Engage in ongoing needs assessment;
2. Present a code-picture or representation of a problem or concern that the students face;
3. Involve students in analysis of the problem and decision making;
4. Help students take action and plan to overcome the problem; and
5. Treat learners as partners to teachers in the evaluation of their progress (Auerbach, 1993).

The first step in this process, *engage in ongoing needs assessment*, emphasizes the need for teachers to constantly identify and address issues and concerns facing their students on a daily basis. A needs assessment in this sense is not an activity done at a single point in time. Rather, it is a constant awareness of the issues faced by the students and a flexibility to address them on a regular basis.

The second step utilizes a *code*, or a visual representation (e.g. picture, poem, etc.) of an issue or problem students face in their daily lives. These codes are generated from the findings of the needs assessment and must represent something learners can personally relate to; they act as vehicles for reflection and action (Frederick, 1998). Codes generate open-ended discussion that lead to ideas for action. For example, a picture of an obstacle course could be used to talk about the obstacles that students face as they try to learn English. This code could then be used to discuss the importance of finishing the course, i.e. learning English, and doing so by setting goals. It is crucial that the code be open-ended, enabling the students to discuss the concern and reflect upon it, ultimately helping the group to decide upon action for change. If the teacher offers one solution, then the maturity of the adult learner is overlooked and the students have less intrinsic motivation to instigate change.

The third step deals with analyzing the issues and problems brought up in the code. In this discussion students are able to talk about root problems and in the process generate useful and practical language for future lessons. Teachers can then design lessons around the language gathered during these discussions in order to help participants solve real-life problems and facilitate change. For example, if the code is a written dialogue between a boss and a co-worker, this step may include a discussion about how to get along with a boss or how to improve students' working conditions as well as language activities associated with the workplace. These activities could include new vocabulary, grammar structures present in the dialogue, writing similar dialogues, practicing pronunciation of the dialogue, etc.

The fourth step takes the language lesson one step further and requires that an action step to improve or change a situation be taken. In this process, teachers help students develop the language skills necessary to take action. For example, if students feel that their work environment is unsafe, a language lesson could be designed in order to help students with the vocabulary and communication skills necessary to talk with their employer or supervisor about the problem. Then, the student would actually talk

with their employer or supervisor in English in order to improve the work environment.

The final step of this process is joint teacher-student evaluation. In this step, learners are able to assess their progress in a meaningful way by talking to the teacher about their experience. Teacher and students can talk about progress made and set goals for future language learning and action. For example the student that talks to his/her supervisor about an unsafe work environment, can report on the experience, talk about what went well, what s/he did or did not understand, and what s/he would change. Participatory Curriculum Development is learner-centered and participatory in nature. Learner-centered teaching is addressed frequently in teacher training but specific learner-centered and participatory activities are rarely identified. Involving the learners as agents of change in their personal growth through education impacts the curricular process. In following a predetermined curriculum, the teacher tries to find the most effective ways to convey the information to the students: a one way process. In contrast, participatory curriculum development is interactive and ongoing.

A key factor in the participatory approach is flexibility, in that the teacher must be willing to be open to student involvement, dialogue, and possible criticism, and ready to make adjustments in the class curriculum. Nevertheless, participatory approaches can be and have been incorporated into E.S.L. programming. The high degree of non-hierarchical personal involvement demanded by the participatory approach requires that all participants (teachers and students) take risks.

Creative Writing can be taught in the most effective way by using participatory approaches. And the best part of it is the teacher himself takes part in writing activities and enjoys the learning and teaching of Creative Writing along with the students. In this way, the teacher using different genres of Creative Writing like poems, short-stories, non-fiction essays etc. leads the students and inspires them to vent their imagination, ideas and views about the world.

1.5 Rationale

A language is a skill-oriented subject. It has got two dimensions- the practical and the creative. On the whole, the language goals, curriculum and methodology are centered around the practical communicative level, and mastery of the language which consists of the acquisition of the basic skills – listening, speaking, reading and writing. There is some provision for literature-teaching. But it stops at the appreciation level only.

Least importance is given to self expression. Students do learn certain essays and answer and reproduce them in the examination. Lesser scope is given for original expression; the compositions are teacher-dictated, little encouragement is given for original thinking and ideas. The prosody, and figures of speech teaching is only for examination purpose; rarely an opportunity is given to compose a poem using those elements. So, the English language teaching tends to become dull, dry and monotonous. This is the reason why students lose interest in language. The present goals, curriculum and methods of language teaching, do not allow the students to reach the higher goal of Creative Writing. They are putting restraints on the creative urge or impulse of self-expression of the students. The students should be given an opportunity for self-discovery, and expression of their own ideas, feelings and emotions, like, joy and sorrow, anger and sympathy, hatred and love, so that, there can be some creative exercises through which their aesthetic sense is triggered up and get to a start of writing creatively. The ultimate aim of teaching Creative Writing is to enable the child to express his thoughts and ideas correctly in a logical sequence. He should be able to present his emotional feelings accurately and judiciously, either orally or on writing. At the same time, the presentation may be effective and precise.

Creative Writing is an ongoing process which includes drafting, redrafting and reformulating of the ideas arranged to logical and coherent manner. To compose a good piece of Creative Writing the student also needs continuous feedback and encouragement from the teacher which can be done by the use of participatory approach. Creative Writing can also be taught by facilitating effective and joyous environment using participatory approach in context of ESL teaching. By following the steps of participatory approach, the learner can get feedback from his peers and teacher and can improve his writing. One of the most important characteristics of participatory approach is the teacher himself becomes one of the participants of learning group. By being a participant in the activities, the teacher can also understand the difficulty confronted by the learners. To address the questions regarding selection of different genres of Creative Writing as proposed for the present study, one can apparently justify that it is not practically possible to study all genres in limited time duration. As the investigator wants to facilitate environment to develop Creative Writing ability in learners which should be done from the very grass root level, the investigator has selected some of the genres in poetry and prose (Non-fiction essays)

of the beginning level of Creative Writing. The investigator wants know the different steps of development of Creative Writing and to find out that which activities stimulate or prevent development of Creative Writing in the learners with the help of participatory approach. In different researches conducted in the area of Creative Writing, the tools and techniques like participatory observation, rating scales, rubrics, analysis of written documents, field notes were used so the investigator is also considered to use tools and techniques like participatory observation, analysis of written documents, field notes, and rubrics.

It has been found from review of related literature that there are rare attempts made so far to study Creative Writing at the secondary school education level in India, along with the focus on studying development of Creative Writing in the context of poetry and non-fiction essay composition in the field of ESL. With this understanding, and out of his interest in this area the investigator intends to carry out a study on the use of participatory approach to develop Creative Writing skills among the students in secondary school education programme, keeping in view both the aspects i.e. being a participant in group and as teacher in development of Creative Writing.

1.6 Research Questions

i. How far the secondary school students can appreciate English Poems and Non-fiction essays ?

ii. What is the process of development of creative writing ability of secondary school students in poetry and prose through participatory approach ?

iii. How far the secondary school students can compose Poems and Non-fiction essays in English ?

iv. What is the relative status of creative composition of English poetry, such as, Diamante, Acrostic, limerick, and Free-verse Poems ?

v. What is the relative status of creative composition of English essays, such as, Autobiography, Biography, Travelogue, and Review of Movie ?

vi. How far the participatory approach can facilitate creative writing in the form of Prose (Non-fiction essays) and Poetry ?