

## English Teachers' Perceptions about Creativity and Teaching Creative Writing in Pakistan

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### Abstract

*The paper explores the close affinity between creativity and creative writing in Pakistan. The data collected from the questionnaire and focus group interview with a large public sector university's Master of Arts in English students— who are also in-service school teachers – discovers that English teachers in Pakistan do not teach to develop the creative abilities of pupils. The findings explicitly reveal that these teachers choose topics from the textbooks and explain them for writing in the classroom. The evidence shows that English teachers are confused about strategies needed in rousing learners' interest in creative writing. Thus, in Pakistan, English teachers must be encouraged and trained to engage in activities that are essential for enhancing creativity and creative writing.*

**Keywords:** Creativity, Creative writing, Teaching Creative Writing, Textbooks

### 1. Creativity in Education

The research is aimed at discovering the meaning and the use of creativity in western educational practice for comparison with the Pakistani context. The traditional view of artistic creativity means to produce something like a painting, a poem or a drama making use of one's imaginative and intuitive faculties. But, nowadays, the notion of creativity is widely recognised as challenging and complex and is employed variously by the media, the policy makers and the educationists (Prentice, 2000). Research in creativity suggests that it is possible 'whenever human intelligence is engaged' (Robinson, 2001, p. 7) and the creative potential in humans means to transform their 'modes of thinking, acting and expression otherwise they would be impoverished and lead limited lives' (Bell, 2001, p. 87).

Significantly, creativity has become much more general and aligned with effective learning and thinking generally, and often with imaginative business ideas or solutions such as advertisements of the products by multinationals which are watched by people and their life styles also undergo changes. In particular, if we want the learners to cope with uncertainty and technological and economic changes, we need to turn our attention to potential of creativity (Robinson, 2001; Gardener, 1999). Moony (1999) describes creativity in education as a creative product produced by a creative person under particular conditions. In literature, a creative person has been described as intelligent, imaginative, original, curious, artistic, energetic and open minded (Torrance, 2004). According to Blagg (1999), in an educational setting creativity is designed to bring new, different and unexpected responses to a situation and enhances fluency, flexibility and originality in students. Furthermore, creative tasks motivate students to work together to develop social and interpersonal skills. Grainger et al (2005, p. 14) believes that 'creativity encompasses both individual and collaborative activities'.

#### 1.1 Creativity in Scotland

As the current study was supervised by the University of Glasgow, it is certainly useful to mention that in Scotland 'many schools have engaged in imaginative and wide-ranging practices to promote and develop creativity in learners and teachers' (HMIE, 2006, p.3). Further, the HMIE report also provides suggestions on a range of issues related to creativity including learning, teaching and assessment. Creativity, in Scottish Education System 'is synonymous with 'problem-solving', 'thinking skills', 'enterprise', or 'imagination'; or is linked very closely with collaborative group work (HMIE, 2006, p.4). It is believed that all pupils have creative abilities and their creativity takes a wide variety of forms. Some pupils demonstrate creativity in music, fashion, science or problem solving, or in maintaining positive relationships. Others may be creative in the range and quality of ideas and words that they use in language.

## 1.2 Creativity in Pakistan

The concept of creativity in Pakistan is puzzling and conflicting since its educational system includes both Islamic values and the ongoing effect of the British colonialism, in the focus on the English literary heritage for teaching language. Both these factors affect Pakistani culture and education system making it traditional and deliberately inhibiting a focus on creativity, which is free-thinking and experimental in its very nature. Mustafa (2009, p. 1) observes ‘Pakistani schools lack creative activities which can stimulate imagination and helps to process information and interpret events’.

It is important to mention, that Pakistanis are a creative nation. As Nadeem (2007) remarks, ‘Pakistani literary treasure includes Suffiana (mystic) poetry, folklores, classical and modern poetry and modern prose’. At the same time, Pakistan has produced extraordinary painters of international fame such as Sadqain, Chaugtai, Shakir Ali, Saeed Akhtar and marvellous Urdu poets like Allama Iqbal, Faiz Ahmad Faiz, Naser Kazmi and Ahmad Faraz. There are eminent Pakistani musicians e.g. Nusrat Fateh Ali Khan, Khursheed Anwar, Nisar Bizmi and many others. Pakistan is a renowned place for the world class handicrafts which are exported all over the world. These handcraft makers are mostly illiterate but display originality in the making of such products. In addition, Pakistani literature in English is developing in various genres and several writers have acquired international and national recognition, for example, Ahmad Ali, Bapsi Sidwa, Zulfiqar Ghose etc. Pakistan Academy of Letters also recognises works in literature.

The question arises why creativity is being neglected in schools despite such great literary heritage (Khan, 2011). There are many factors which are responsible for the decline of creativity in schools. They are, according to Siddiqui (2007, p. 161) ‘large-size classes, lack of resources, untrained teachers, fixed syllabus, forty minutes duration for English and external examination bodies’. According to Khan (2011), creativity motivates children to learn English as a second language, it should be therefore, the aim of the educational institutions in Pakistan to make efforts to develop creativity as a national endeavour.

## 2. Writing

The main goal of research is that creative and communicative abilities in writing have to be practised in classroom in Pakistan. Learning to write effectively is a fundamental component of education and the ability to do so could be a great asset for students throughout their lives (Berdan, 2006). It is pertinent to know that ‘writing is not an innate natural ability but is a cognitive ability’ (Harris, 1993, p. 78) and has to be acquired through years of training or schooling. It is a visual medium and both the printed and hand written pages are visual objects (Kress, 1997). Writing, ranges from hastily written notes to formal carefully argued essays on complex issues and functions as a communicative act that transmits information and links people together (Browne, 1993).

Simply, the purpose of writing is to write and convey the message. All writers need to understand the purpose of their writing. The purpose of writing could be to entertain, persuade or explain something to a reader (Bunting, 1998). The audience should be identified at the outset because it helps the writer with decisions about the tone, the choice of the language and the structure of writing. This is applied as much to creative writing as to any other form of writing. In Pakistan, students are not taught appropriately that the purpose of writing is determined by the writer’s attitude and his selection of structure and language. Although, in Pakistan, English is taught as a second language and writing is a compulsory skill, during the whole period of education but students in schools face great difficulty to express themselves in simple English. Thus, the problem which the researcher identifies is that in Pakistan, the teaching of writing tends to maintain more focus on memorisation of readymade answers from help books rather than on the development of communicative and creative abilities (Khan, 2011, p. 111).

### 2.1 Approaches to teaching of writing

There are a variety of approaches such as the genre approach, the product approach, the process approach, and the process genre approach which can make a positive difference in a typical Pakistani classroom. These approaches will be discussed separately to describe their advantages and shortcomings.

#### 2.1.1 Genre Approach

A genre approach is a different way of looking at writing. Kachru (1992) asserts that an imaginative or an innovative function of English language refers to the use of English language in various literary genres. *Genre* means different types of writing; it refers to the overall structure and purpose of a text and the register which is more concerned with details (Collerson, 1988).

According to Cockcroft and Cockcroft (1992, p. 98), *genre* is a concept which is traced back through French to Latin 'generare' (to beget). Littlefair (1992, p. 10) defines genre 'as a purposeful and communicative activity'. Cowley (2004, p. 79) believes 'by approaching creative writing via genre', students' interest and motivation can be enhanced. So, it is appropriate to employ genre approach in a Pakistani classroom, because a genre approach views how language is used for the particular purpose in the particular context (Martin, 1992). The students should have 'knowledge of genre to understand the purposes, conventions and strategies to write successfully in different ways because by approaching creative writing via genre their interest and motivation can be enhanced' (Cowley, 2004, p. 79). In addition, genres are socially recognized text types and in teaching writing, generic forms should be explicitly taught (Graves, 1983). However, the knowledge of genre does not ensure the teachers' ability to enhance students' capability in the writing process. It also fails to provide learners knowledge about the operation of the language. That may hinder effective communication in writing and critical analysis of the text (Hasan, 1996). Therefore, the genre approach has limitations. It is desirable to discuss some other approaches which should be used in Pakistan to perform the innovative and creative functions.

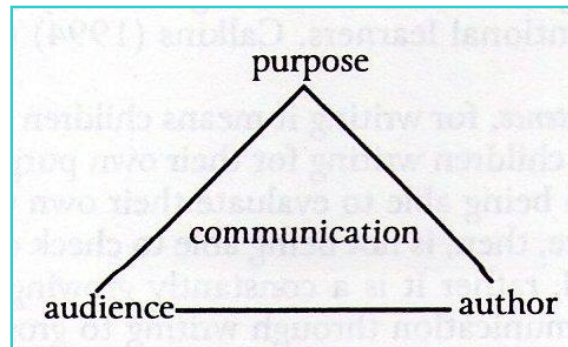
### **2.1.2 The Product Approach**

In the product approach, it is seen that the instruction proceeds from the perspective that one type of writing, for instance, a literary journalistic essay is suitable for all the students. In this approach, 'the focus of instruction is on students' finished products. The various features of an essay are described in general terms, for example, introduction, body and conclusion. It is not mentioned that different kinds of writing are required for different situations or different disciplines' (Williams, 1998, p. 46). The product approach presents the teacher at the centre of class activities. The shortcoming of the product approach, in the light of research and experience, is an assumption that students can write correctly from the editing marks teachers put on papers (Mansfield, 1993). It is also important to note that in a Pakistani classroom, emphasis is laid on the product approach. It is rightly pinpointed that 'the product-oriented classroom, fails to introduce students to collaborative writing and concentrates on literature and reading, not on writing' (Williams, 1998, p. 47). Therefore, Andres (1993) suggests that in a product-oriented classroom, teachers should develop a curriculum to make the students to convey their thoughts and emotions.

### **2.1.3 The Process Approach**

The process approach helps the students through various stages of composing. As Graves (1994, p. 80) says, in a process approach 'writers follow a simple pattern: select, compose, read; select, compose, read'. In a process approach, teachers recognize that writing is not just a product but a process that involves thinking and shaping meaning. It also views students as authors and treats their written work as meaningful (Bunting, 1998). The emphasis is on the process rather than on the product. The process approaches stress 'writing activities which move learners from the generation of ideas and the collection of data through to the 'publication' of a finished text' (Tribble, 1996, p. 37).

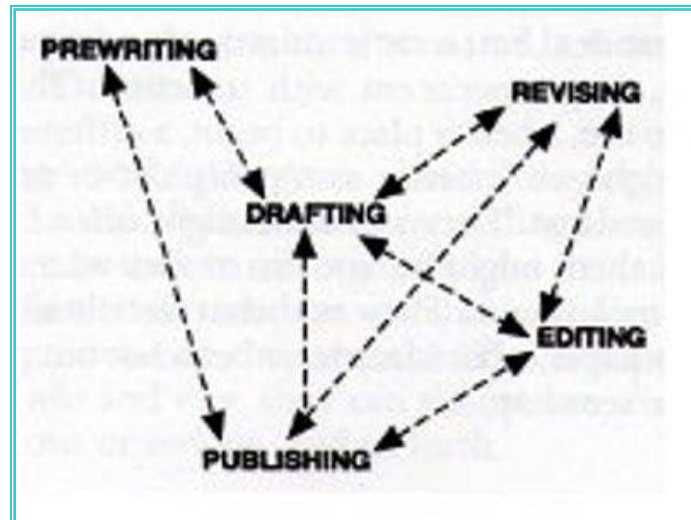
Moreover, the process approach views writing as a 'complex, recursive and creative process and learning to write requires the development of an efficient composing process' (Silva and Matsuda, 2002, p. 261). The students work in groups and these groups become collaborative teams. The peer or shared writing encourages students to reflect on all aspects of writing (Graves, 1983). The teacher is a facilitator (Elbow and Belanoff, 2000). S/he extends the writing abilities of the pupils by suggesting how to improve the content, organization and vocabulary in writing (Browne, 1993, p. 36). Teachers should themselves often write to understand the process of writing the students undergo (Graves, 1983). In addition, the process approach to writing is built around audience, purpose and form. The audience for the student could be the teacher and peers; he needs to have an understanding of his audience's expectations and prior knowledge, because these will affect the content of his writing. If the audience knows less than the writer, the writer takes up the role of an instructor, if the audience knows more than the writer, the writer's purpose is to display familiarity, expertise and intelligence. The writer also needs to ensure that the communication is written in an appropriate style (Bratcher, 1997).



**Figure 1 Communication Triangle**

Source: Bratcher, 1997, page 44

Moreover, the writing process has a driving force called the voice of the writer. If the voice is ignored ‘the process is rendered as a lifeless mechanical act’ (Graves, 1994, p. 81). Harris (1993) says that a process approach involves three stages of writing, prewriting, planning and revising.



**Figure 2 A Model of the Writing Process**

Source: Bratcher, 1997, page 28

1. *Prewriting* involves choosing and narrowing the topic and to generate ideas through brainstorming.
2. *Planning* means to organize the ideas generated by brainstorming into an outline which involves making a sublist of main ideas, writing down topic sentences, and then to write an outline that is a formal plan for a paragraph. In an outline, the main points and sub points are written in an order.
3. *Drafting* consists of several drafts to produce a final copy to hand in. During the first revision, the writer is concerned with the content and organization. The paragraphs could be checked for topic sentences and sufficient supporting details, stated purpose, logic, coherence and unity and a concluding sentence. The next step is to proofread the paper for grammar, sentence structure, spelling and punctuation. Then, the final copy would be submitted to the instructor. The teacher in the process writing approach is concerned with the students’ needs and intervenes with the help when the need arises. However, a disadvantage of process approach is its lack of emphasis on essential aspects of the writing development of students (Rothery, 1996). Gee (1997, p. 32) also reinforces that process approaches ‘often regard all writing as being produced by the same set of processes; that they give insufficient importance to the kind of texts writers produce and why such texts are produced’.

#### **2.1.4 Process-Genre Approach**

Another recommended approach is process-genre approach ‘the genre focus can be built into the process-oriented, whole-language approach to writing’ (Collerson, 1988, p.10).

This would include the 'process by which the writers decide the knowledge of genre, topic and appropriate language' (Martin 1993, p. 23). The focus should not only be on the process writing but also on the finished product 'the product approach still has some credibility because at some point there will be final draft that requires attention to grammar, spelling and punctuation' (Yan, 2005, p. 19). In order to overcome the weaknesses in Pakistani education system that inhibit the students to develop originality, subtlety and complexity in writing, the teachers must be trained to teach writing using the process-genre approach along with the product approach in the classroom.

## **2.2 Feedback on writing**

Crucially, the effectiveness of different theories of writing depends on the classroom skills and teaching strategies which teachers in Pakistan and elsewhere use. A fundamental aspect of teaching writing is feedback. Hyland and Hyland (2006) believe that feedback is needed for encouraging and consolidating students' writing. Its importance is acknowledged in the process-based classrooms, where it forms a key element of composing skills. In order to provide constructive feedback on writing, some specific techniques are employed by English teachers. Raimes (1983) advises to teachers that they should read the whole piece of writing before providing the feedback, look for strengths as well as weaknesses, use editing symbols e.g. sp, cap, etc. and work out xxx strategy for handling errors. The suggestions must be specific and directions must be clear, that the student can follow, step by step. The questions are also valuable to direct a student's attention to unclear content or organization or to lack of details. But in Pakistan, students are not provided such detailed feedback on writing.

## **3. Research Methodology**

The researcher in this study has used the questionnaire consisting of closed and open questions and the focus group interview. After receiving ethical approval from the University of Glasgow, UK, she travelled to Pakistan in June, 2009 to collect data from a large public sector university located at Lahore. The sample size was n=70. The participants were in-service English teachers who were also doing M.A English. She audio recorded the focus group interview of six female teachers. These female teachers expressed their personal opinions about the creativity, the creative writing and the classroom strategies. The details of the interview supplement the data analysis of the questionnaire (see Appendix A). The responses of open questions reinforce the quantitative results. Question one provides a variety of teachers' personal definitions of creative writing (see Table B.1) question two demands some information about teachers' methodology used to teach creative writing in classroom (see Table B.2).

## **4. Findings and Discussion**

The data manifests that 53% female and 47% male English teachers had responded to research questions. Most of the teachers' age ranges between 25-30 years (87% female and 77% male participants). The findings reveal English teachers' perceptions and views about creativity, relationship between creativity and creative writing, teaching of creative writing in a Pakistani classroom, confusion about approaches to writing and feedback.

### **4.1 Expression of creativity in various activities of life**

Table A.1 demonstrates that 64% females mostly and 15% of them always feel to have creative disposition. On the other hand, 68% males mostly and 16% of them always consider themselves to be creative, this sharply contrasts with the facts represented in the Table A.2 that 90% female teachers feel creative in their various approaches to life such as interior decoration, painting, writing, dress designing, cooking, gardening, music etc. whereas only 15% male teachers have tendency to be creative in life. It is imperative for the researcher to examine that in Pakistan Islamic values and cultural traditions restrict women's freedom. They are motivated to participate in indoor activities like painting, knitting, embroidery, dress designing and do their best to be distinguished from others. On the other hand, men from the beginning of their lives are encouraged to participate in muscular activities. Therefore, women teachers have natural disposition towards creative writing because like other creative activities writing is also a craft which requires skill, originality and intuition.

In the focus group discussion, these in-service teachers provide some useful definitions of creativity such as '*creativity is one's mental ability to create something new*'. Robinson (2000) also defines creativity as engagement of human intelligence. Another interviewee describes creativity '*creativity is giving opinions about various issues by making use of observation*'. That means creativity involves group discussion and reflection.

Others' opinions about creativity are derived from English literature as they think like Torrance (2004) creativity involves imagination and originality. The closer examination of their views reveal that they believe creativity to be more artistic and unique but at the same time some of them pinpoint that creativity also involves thinking skills that is a modern concept of creativity in education.

It is interesting to read the respondents' personal definitions of creative writing. Most of these teachers believe that creative writing is an expression of personal feelings, thoughts and experiences whereas some think that it has originality and novelty. Others assert that creative writing broadens one's vision as it explores social problems. Significantly, some teachers believe that creative writing is literature i.e. poetry, drama and novel. A question arises; do they use literature as a model for teaching creative writing? In Pakistan, an emphasis is laid on teaching of English literature throughout the country without reasoning out its real purpose in education. Some students, 7% (see Table B.1) of total sampling, opine that creative writing involves imagination. For Pakistani teachers, it is really a professional challenge to help students to embark on an imaginative flight. They have to teach students to plan, listen and step into the unknown realm to compose a poem or a narrative composition.

It is seen in Table B.1 that 6% teachers define creativity as a '*spontaneous overflow of emotions recollected in tranquility*' because being students of English literature, they have memorized the poetry's definition given by renowned poet Williams Wordsworth in the Preface to Lyrical Ballads. However, these teachers are able to provide some reasonable and comprehensible descriptions of creative writing which depict that they understand the real purpose of creative writing and would like to promote it in classroom.

#### **4.2 Teachers' own creative writing**

The results of the data represented in Table A.2 reveal that more female teachers have tendency to express themselves creatively in writing than the male teachers. It is shown in Table A.3 that only 14% male teachers mostly take interest in creative writing as compared to 41% female teachers who mostly like to write creatively. However, in Table A.2, it is shown that 68% men think to possess creativity but most of them do not indulge in creative aspects of life including creative writing. It is certainly important for teachers to work artistically to transform their own and learners' writings.

#### **4.3 Relationship between creativity and creative writing**

Interestingly, all of them feel that creativity and creative writing have close affinity as one of them asserts, '*I believe creative individuals express themselves creatively*'. Another also believes, '*I also think creative writing uses intellect and solves problems which are features of creativity*'. Moreover, another teacher like Moony (1999) pronounces that 'creative writing requires a creative person'. The participants discuss that those students who have tendency to be creative in other various activities also like to express themselves using a wide range of words and ideas. It is interesting to note that in many schools in Scotland, art is used to teach creative writing (HMIE, 2006).

#### **4.4 Teaching creative writing in a Pakistani classroom**

Generally, in a creative writing classroom, teaching and learning are integrated processes. While teaching creative writing, teachers also undergo development through exploring, engaging and reflecting upon ideas and issues. In Pakistan, teachers may enlarge their creative potential through joint imaginative activity and interaction. Table B.2 specifies 34% teachers choose topics from the textbooks and explain them for writing in the classroom. Most of the female teachers claim promoting discussion in classroom for practicing writing. Others give students topics of their own choice and use brainstorming. It is quite unexpected that only 4% (see Table B.2) teachers acknowledge that they are using the Grammar Translation Method to practise writing in the classroom. But the fact should be kept in view that these teachers are probably familiar with modern pedagogy because they are enrolled in Masters in English Language Teaching.

#### **4.5 Topics for teaching creative writing**

Both qualitative and quantitative data discover that Pakistani teachers are not satisfied with the way topics are presented in textbooks and assigned to students for writing. The teachers discuss, '*students prepare essays from guide books*'; '*I give topics from textbooks because students cannot write on unfamiliar topics*' and '*I also give them topics from textbooks because they have to obtain good marks in Board Examination*'. It is important that topics should be interesting which can lead to pupils' self-expression.

#### 4.6 Confusion about teaching strategies to develop creative writing

The researcher finds that they are confused about strategies needed in rousing learners' interest in creative writing. The data analysis emphasises that Pakistani teachers should kindle the imagination of children using art and realia (real life objects). They must also inspire them to explore the ideas and experiment with the language. It is observed that such explorations enable teachers to be open and flexible to others' ideas as well as are critically evaluative of learners' writings. If teachers work imaginatively, they can create a rich environment by making use of slides, diagrams and visuals to recognize, nurture and develop learners' creative potential. It is noticed that in Pakistan, classrooms are teacher-centred but in order to captivate learners' attention, the teacher should adopt a learner-centred focus and forget his authoritative role so the usual power relations in the class are altered and the students take initiative to create something new. Above all, creativity is not an individual performance. It is an outcome of our interaction with other people. It can be called a cultural process. It involves risk taking and experimentation. It also requires stimulus in the form of visuals or realia. It is worth mentioning that not a single teacher refers to various approaches of writing such as the genre approach, the product approach and the process approach which can be employed beneficially in the classroom for practicing writing. Nobody suggests writing needs audience, purpose and style. Above all, they probably do not know that feedback is an important component of teaching writing and both teacher and peer feedback are considered necessary for refining and consolidating the writing skills.

It is evident from the discussion that these teachers are familiar with techniques such as brainstorming and discussion method as they comment, *'I generate discussion in the classroom related to given topic for writing'* and *'I use brainstorming and discussion to teach writing'* (see Table B.2). The teachers neither in questionnaire nor in focus group discussion method mention various approaches which could be used to teach writing effectively. The reality is that in Pakistan, writing is taught through traditional approaches e.g. Grammar Translation Method that requires copying and asking for words thus encouraging pupils to become reliant on the teacher. The outcomes of traditional methods are that they inhibit pupils' willingness to write themselves, wastes classroom time and fail to provide students sense of the personal and communicative uses of writing.

#### 4.7 Teachers' views about feedback on writing

According to teachers in focus group discussion, *'I also point out mistakes of grammar, spelling and organization of content'* and *'I also correct mistakes'* (see Table B.2). It is explicit that teachers correct students' mistakes instead of responding to what they have written and encouraging them to develop this.

#### 4.8 Publication of creative writing

Significantly, teachers should also write articles, stories and poems and get them published in magazines or newspapers. It is interesting to note that they enthusiastically claim, *'recently, I have written a story entitled 'The Dark Castle' which will be published in University of Education chronicle'*, *'some of my poems were published in a college magazine'*, *'my story entitled 'Mother' was published in a school magazine'* and *'my one article 'How women dress up' was published in a college magazine'*. The pupils' writing develops if they have sympathetic audience to respond positively and constructively and their writing is published or used for some genuine function.

### 5. Conclusions and recommendations

The research findings reveal that the participants provide a variety of definitions of creativity. Table B.1 shows that 23% teachers believe that *'creative writing is an expression of inner feelings and emotions'*. On the other hand, 30% participants assert that creative writing involves imagination, originality and novelty of ideas and 9% respondents claim that creative writing *'encourages discussion of social problems prevalent in society'*. It is also observed in Table A.2 that 90% females and 15% males have creative dispositions. The male teachers' response is quite low because they are interested in muscular activities and creativity, they believe, has an association with culture and the production of arts and crafts.

Further, it can be justified to argue that their definitions of creativity are derived from English Literature because they are students of English Literature as well as in-service school teachers. The responses of focus group interview also reinforce quantitative data. For instance, in Table B.1 (see Appendix B) an interviewee affirms *'creativity is a spontaneous overflow of emotions'*. It seems that their conception of creativity is artistic which also involves free thinking.

But, none uses words such as experimentation, risk taking, problem solving and intuition which are used for creativity in western educational context (see 2.1). The results of the gathered data (see Table B.2) indicate that 34% teachers choose topics from the textbooks and explain them and 23% teachers assert that they like to teach writing using discussion and brainstorming. The remaining teachers claim to teach creative writing using activities and audio visual aids. Nobody considers that '*creativity flourishes where there is a systematic strategy to promote it*' (Robinson, 2001, p.12). In addition, they do not suggest approaches to teaching such as the genre approach or the process approach to develop creative writing.

More importantly, they do not mention the typical Pakistani class room's challenges and constraints which hinder students' writing development. The pupils do not themselves decide the topics instead the teacher presents a topic or a theme. The teacher is the only audience for whom the students write. The teacher implicitly or explicitly dictates the form. The students write in accordance with the school time table and much of the writing is carried out in the form of exercises which the teacher decides upon. Finally, the teacher judges the pupils' writings as the finished products. Thus, tables (see Appendices A & B) establish most of the teachers' interest in creativity and teaching of creative writing. But the responses of the open questions and the focus group interview let slip their confusion about an implementation of various approaches of writing used for classroom practice.

The research endeavours to offer a few pragmatic recommendations:

- In Pakistan, English teachers must be encouraged to engage in activities that are essential for creativity such as risk taking and viewing their own learning. Rarieya (2007, p. 65) suggests 'if classrooms in Pakistan have to produce active and inquiring learners, teachers who provide the leadership and guidance in such classroom must have professional development that is creative, inquiry-oriented and collaborative'. Moreover, 'if the teachers have the required content knowledge and the will to implement innovative teaching strategies, the dynamics of a classroom can change from passive to active learners who are curious and inquisitive to find out things instead of asking procedural questions only' (Shamim and Qureshi, 2009, p. 2).
- Another approach is exploratory talk in the classroom, the partners engage critically but constructively with each other's ideas (Mercer, 2000, p. 98). Creative thinking often produces a wide range of ideas. This involves thinking to explore a wide variety of possibilities. Therefore, the ability to imagine widely and vividly enriches exploration and discussion. This is how authentic writing emanates from a writer's search for meaning. The primary focus of authentic writers is on expressing, communicating or some exploration of an idea or issue (Arnold, 1991, p. 9).
- Moreover, when students work in groups, learning is treated as a social and communicative process. Students contribute actively in classroom activities making sense of experiences (Mercer, 2000, p.134). When a class becomes a community, its members learn to help each other in writing (Graves, 1983, p. 51). In the collaborative work, students are expected to discuss, reason, probe and question and such skills are not innate but have to be taught (Kagan, 1985).
- If the teachers want to use process writing approaches, there must be separate classes for writing in the school timetable. The students see all the stages of writing i.e. reflecting, planning, drafting, editing, evaluating and redrafting taking place and from this model they can learn valuable lessons about how they might work on their own writing in class (Browne, 1993).
- The English teachers in Pakistan can adopt a *psychodynamic approach* to teach creative writing that is student centred and involves active, expressive, and imaginative faculties of students. This approach may develop pupils' both creative and analytical abilities (Arnold, 1991, p. 7).
- Therefore, it should be the goal of the teacher to collect and preserve students' stories and articles for publication in the school magazine (Fay, 2007).

In short, English teachers have to find time to teach writing reflectively, to publish students' work and to see their development in writing over time and to help them to write better on their own.

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### Appendix A Creativity in daily life

Groups	Percentage				
	Always	Mostly	Usually	Sometimes	Never
Female	15	64	15	5	1
Male	16	68	5	11	0

Table A.1

Groups	Percentage
Female	90
Male	15

Table A.2

### Writing creatively

Groups	Percentage				
	Always	Mostly	Usually	Sometimes	Never
Female	24	41	19	15	1
Male	1	14	10	8	1

Table A.3

### Teaching creative writing in classroom

Groups	Percentage				
	Always	Mostly	Usually	Sometimes	Never
Female	55	33	1	6	5
Male	48	30	3	16	3

Table A.4

## Appendix B

## Personal definitions of creativity

Teachers' Responses	Male	Female	Percentage%
"Creative writing is an expression of inner feelings and thoughts".	6	10	23
"Creative writing means to express your opinions about society".	4	2	9
"Creative writing is an original outcome".	7	3	14
"Creative writing is sentimental and affects the society".	2	2	6
"Creative writing has novelty of ideas".	3	2	7
"Creative writing is based on our knowledge and understanding of the world".	1	3	4
"Creative writing involves imagination".	4	3	9
"Creative writing means to produce different and new responses to situations".	2	3	7
"Creative writing means to produce different and new responses to situations".	1	2	4
"Creative writing is a spontaneous overflow of emotions".	2	2	6
"Creative writing expresses one's personal experiences".	1	2	4
"Creative writing means to write poetry, drama and novel".	0	1	1
"Creative writing means to write poetry, drama and novel".	0	2	3
"Creative writing is a display of one's god-gifted abilities and talent".			
"Creative writing broadens our vision and makes us reflective because it describes about social issues."			

Table B.1

## Strategies of teachers for teaching creative writing in classroom

Teachers Responses	Male	Female	Percentage%
"I give my students a situation and use a mind map".	0	3	8
"I teach creative writing using activities".	0	3	8
"I teach creative writing using discussion method".	2	9	15
"I use pictures, charts, models to teach creative writing."	2	3	7
"I choose the topics from textbooks and explain them".	14	10	34
"Topics are of students' choice, they do corrections in groups".	1	1	3
"I motivate the students, they write stories imaginatively".	1	1	3
"I make an outline of an essay and students write themselves".	5	1	8
"I teach creative writing using GTM".	3	1	4
"I give students topics of their own choice".	1	2	4

Table B.2

Creative English teaching isn't just a cherry on top. Here are 6 ideas to make creative teaching second nature in your classroom. You can have students write down their hypotheses and results in English, which can then get presented orally at the end of class. Not only will you be giving them vital English practice, you'll also be teaching them valuable research and critical thinking skills. Any of your students who plan to continue using English for academic purposes will especially thank you. Here are some ideas for experiments that you can bring into your ESL classroom. One fact about creative teachers is that they know more than English, creative teachers are usually educated in other areas so they can easily draw on their experiences and outside interests.

**Step Two: Connect with Other Teachers.** Don't you hold the idea that university programs include all that you need to know about teaching. Connecting with others is crucial to your professional development. As a teacher you don't have a monopoly on creative ideas. I bet that you will get used to incorporating creative ideas into your teaching and time will fly during classes. You need to keep doing that until you find in a position in which being creative is not one more burden but a characteristic of your personality as a teacher.

**Step Seven: Start Experimenting.**

**4 Creative Teaching** We define creative teaching in two ways: 1. Teaching creatively 2. Teaching for creativity.

**5 Tasks in teaching for creativity** Encouraging Identifying Fostering. 9 Recognizing and becoming knowledgeable about the creative process can also help foster creative development; teaching for creativity helps young people in understanding what is involved in being creative and becoming more sensitive in their own creative processes.

**10 Teaching for creativity aims at encouraging** 1. autonomy on both sides: a feeling of ownership and control over the ideas that are being offered (Woods 1995:3); 2. authenticity in initiatives and responses, deciding for oneself on the basis of one's own judgment