

# Testing Creative Writing in Pakistan



# Testing Creative Writing in Pakistan

By

Humaira Irfan

Cambridge  
Scholars  
Publishing



Testing Creative Writing in Pakistan

By Humaira Irfan

This book first published 2018

Cambridge Scholars Publishing

Lady Stephenson Library, Newcastle upon Tyne, NE6 2PA, UK

British Library Cataloguing in Publication Data

A catalogue record for this book is available from the British Library

Copyright © 2018 by Humaira Irfan

All rights for this book reserved. No part of this book may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the copyright owner.

ISBN (10): 1-5275-0918-4

ISBN (13): 978-1-5275-0918-4

# TABLE OF CONTENTS

List of Figures.....	xi
List of Tables.....	xiii
Foreword .....	xv
Acknowledgements .....	xvii
Chapter One.....	1
Introduction	
Introduction.....	1
1.1 Objectives.....	3
1.2 Research Questions .....	3
1.3 Research Site of Data Collection .....	3
1.4 Summary.....	4
Chapter Two .....	5
Review of Related Literature	
Introduction.....	5
2.1 Concept of Creativity in Education.....	5
2.2 Writing.....	7
2.3 Purpose of Writing.....	8
2.4 Creative Writing.....	9
2.5 Creative Writing in Pakistan .....	10
2.6 Teaching of Creative Writing .....	12
2.7 Teaching of Creative Writing in Pakistan .....	13
2.8 Approaches to Teaching of Writing.....	15
2.8.1 The Genre Approach .....	15
2.8.2 The Product Approach.....	16
2.8.3 The Process Approach.....	16
2.8.4 The Process-Genre Approach.....	19
2.9 Feedback on Writing.....	20
2.10 Summary.....	21

Chapter Three .....	23
English Language Testing In Pakistan	
Introduction.....	23
3.1 Traditional Tests versus Performance Based Tests .....	23
3.2 Qualities of a Good Test .....	24
3.3 English Language Assessment in Pakistan .....	24
3.4 Negative Wash back of Board Examinations in Pakistan .....	26
3.5 Comparison between Board Examination and O' Level Examination .....	27
3.6 Conclusions and Summary.....	28
Chapter Four.....	29
Methodology	
Introduction.....	29
4.1 The Study Sample .....	29
4.2 The Study Instruments .....	30
4.3 Questionnaire .....	30
4.4 Structure of the Questionnaire .....	31
4.5 Construction of the Questionnaire .....	31
4.5.1 Part 1 .....	31
4.5.2 Part 2 .....	32
4.5.3 Part 3 .....	32
4.5.4 Part 4 .....	32
4.6 Interviews.....	32
4.7 Focus Group Interview .....	33
4.8 Construction of Focus Group Interview.....	33
4.9 Validity and Reliability.....	34
4.9.1 Content-related Evidence of Validity .....	34
4.9.2 Criterion-related Evidence of Validity .....	34
4.9.3 Construct- related Evidence of Validity .....	34
4.9.4 Test-Retest Method .....	35
4.9.5 Equivalent-Forms Method.....	35
4.9.6 Internal-Consistency Methods.....	35
4.10 Statistical Methodology .....	36
4.10.1 Significance .....	36
4.10.2 Degree of Freedom .....	36
4.10.3 Kendall's tau-b .....	37
4.11 Ethical Considerations .....	37
4.12 Summary .....	38

Chapter Five .....	39
Analysis of Data .....	
Introduction.....	39
5.1 Questionnaire Findings .....	39
5.2 Findings of Closed Questions.....	39
5.2.1 What is your age?.....	40
5.2.2 What is your gender?.....	41
5.2.3 What is your teaching experience?.....	42
5.2.4 Do you feel yourself to be a creative person?.....	42
5.2.5 Do you write creatively? .....	44
5.2.6 Do you like to teach creative writing?.....	44
5.2.7 Does creative writing motivate students to learn English?....	45
5.2.8 Does it have an effect on classroom strategies? .....	46
5.2.9 Does Lahore Board Examination test candidates' creativity? .....	48
5.2.10 Are topics for creative writing taken from the textbooks? ..	48
5.2.11 Do students memorise essays, stories, letters and dialogues? .....	49
5.3.12 Do you believe Lahore Board Examination has an impact on classroom teaching and learning English language?.....	51
5.3 Findings of Open Questions.....	52
5.3.1 What in your personal opinion is creative writing? .....	53
5.3.2 How do you teach creative writing? .....	55
5.3.3 How should creative writing be assessed in the examination?.....	56
5.4 Focus Group Interview .....	56
5.4.1 Personal Definitions of Creativity .....	57
5.4.2 Relationship between Creativity and Creative Writing .....	57
5.4.3 Interest to Teach Creative Writing .....	57
5.4.4 Publication of Creative Writing Pieces in Newspapers/Magazines .....	58
5.4.5 Motivation for Teaching Creative Writing.....	58
5.4.6 Strategies used for Teaching Creative Writing.....	58
5.4.7 Topics for Writing Creatively .....	59
5.4.8 Feedback on Writing .....	59
5.4.9 Testing Creative Writing in Classroom.....	59
5.4.10 Creative Writing Questions in Lahore Board Examination.....	59
5.5 Conclusions and Summary.....	60

Chapter Six .....	63
Conclusions and Recommendations	
Introduction.....	63
6.1 Research Question 1 .....	63
6.2 Research Question 2 .....	64
6.3 Research Question 3 .....	64
6.4 Research Question 4 .....	65
6.5 Limitations.....	65
6.6 Recommendations.....	65
6.6.1 Revision of Curricula .....	66
6.6.2 Practical Classroom Strategies for the Practice of Creative Writing.....	66
6.6.3 Assessment of Creative Writing in Classroom.....	68
6.7 Summary.....	68
References .....	69
<b>Appendices</b>	
Appendix A .....	77
Findings of Questionnaire	
Appendix B.....	83
Findings of Focus Group Interview	
Appendix C.....	89
Questionnaire	
Appendix D .....	93
Focus Group Interview	
Appendix E.....	95
Lahore Board Question Paper	
Appendix F .....	97
Textbook Essay	
Appendix G .....	99
A Sample of a Research Participant's Creative Writing	



Appendix H .....	101
Cambridge International Examination Question Paper	
Appendix I.....	105
Filled Questionnaire	
Appendix J.....	109
A Few Texts of Pakistani English Literature	



## LIST OF FIGURES

Figure 2.1 Writing/ communication triangle .....	17
Figure 2.2 A Model of Writing Process.....	18
Figure 2.3 Research's proposed model for a Pakistani classroom.....	20
Figure A.1 Ages of Participants.....	77
Figure A.2 Gender.....	77
Figure A.3 Teaching Experience .....	78
Figure A.4 Relationship between male and female approaches to creativity .....	78
Figure A.5 Interest to write creatively .....	79
Figure A.6 Interest to teach creative writing .....	79
Figure A.7 Creative Writing motivates students.....	80
Figure A.8 Creative Writing and classroom strategies .....	80
Figure A.9 Creativity and Lahore Board Examination.....	81
Figure A.10 Textbooks and creative writing .....	81
Figure A.11 Rote learning of essays and short stories.....	82
Figure A.12 Impact of Lahore Board Examination on Classroom Practice of Creative Writing .....	82



## LIST OF TABLES

Table 4.1 Male and Female Teachers .....	30
Table 4.2 .....	37
Table 5.1 What is your age? .....	40
Table 5.2 What is your gender? .....	41
Table 5.3 What is your teaching experience? .....	42
Table 5.4 Do you feel yourself to be a creative person?.....	42
Table 5.5 Write about one or two areas of life where you feel creative?... 43	
Table 5.6 Do you write creatively?.....	44
Table 5.7 Do you like to teach creative writing? .....	44
Table 5.8 Does creative writing motivate students to learn English? .....	45
Table 5.9 Does it have an effect on classroom strategies?.....	46
Table 5.10 Does Lahore Board Examination test candidates’ creativity? .....	48
Table 5.11 Are topics for creative writing taken from the textbooks?.....	48
Table 5.12 Do students memorise essays, stories, letters and dialogues?.....	49
Table 5.13 Do you believe Lahore Board Examination has an effect on classroom teaching and learning English language?.....	51
Table 5.14 What in your personal opinion is creative writing? .....	53
Table 5.15 How do you teach creative writing? .....	55
Table 5.16 How should creative writing be assessed in the examination? .....	56



## FOREWORD

The book entitled 'Testing Creative Writing in Pakistan' is aimed at discovering the impact of creative writing tests on classroom practice in Pakistan. All National Education Policies in Pakistan since 1959 have expressed grave concern at the deteriorating standard of Board Examinations but no significant steps have been taken to improve the examination system. The research questions have been designed to know English teachers' perceptions about creativity and teaching and assessment of creative writing in Pakistan. The data collected from the questionnaire and the focus group interview of a teacher education public university's postgraduate students who are also in-service school teachers, discovers that English teachers in Pakistan do not teach to develop creative and communicative abilities of pupils in English language at Matriculation Level in Pakistan. The research findings also reveal that teachers' concept of creativity is largely artistic and traditional especially in reference to their own creative activities. They emphatically claim to use discussion method in the classroom to teach creative writing but at the same time acknowledge that for classroom practice of creative writing, the focus is kept consciously on the topics presented in their textbooks and the Model Test Papers so that pupils can achieve a good score in the Board Examinations. The findings also explicitly indicate that these in-service teachers do not have information about the approaches widely used for teaching writing in a western educational context such as the genre approach and the process approach. The classroom assessment is influenced by the Board Examinations, the students memorise the essays and stories from their textbooks and reproduce them. The Board Examination tends to produce negative wash back as it damages learners' creative talents. The appropriate changes in the textbooks and the external examination will, in turn, definitely affect the teaching and assessment practices in classroom. The problem solving tasks, free thinking, collaboration and experimentation will certainly promote pupils' creative potential in classroom. Finally, the need is to include the teaching and the assessment of creative writing as an essential component of syllabus in Teacher Education Programmes in Pakistan.

Dr. Humaira Irfan





## ACKNOWLEDGEMENTS

I express my gratitude to Allah Almighty for enabling me to write this book. I am obliged to my parents for their prayers, motivation and faith in my competence. I fully acknowledge my husband Irfan's support throughout this journey. I am very appreciative of my daughters Manaal and Maryam for their precious sacrifices.



# CHAPTER ONE

## INTRODUCTION

### Introduction

The topic of the proposed research is ‘Testing Creative Writing in Pakistan’. The purpose of this research is to take into consideration the English teachers’ perceptions and views about creative writing tests as presently organized by Lahore Board of Intermediate and Secondary Education (BISE). The research contends that English Language Tests in creative writing do not actually assess students’ creativity. Moreover, they have a negative impact on teachers’ approaches to developing creative writing in classroom contexts. The study may also influence the approaches to the continuing professional development of teachers of English in Pakistan, at different career stages.

It is important to explore teachers’ perceptions and views to resolve various educational problems. Siddiqui (2007: 49) argues in Pakistan *‘little effort is made to explore teachers’ beliefs and notions about some basic educational issues’*. Therefore, the current study is designed to consider teachers’ views about a critical issue that in Pakistan English Language Testing tends to tarnish pupils’ creative potential as it is noticeably deficient in some fundamental qualities.

In Pakistan, the Board Examinations have a stranglehold on the classroom practice. Both the teachers and the pupils are more interested in securing good marks by cramming textbook questions rather than practising creative writing using free thinking, problem solving activities and peer collaboration. Hence, such testing deteriorates learners’ creativity because of an inadequate practice of creative writing and other creative activities in the classroom. It can be precisely asserted that teachers in Pakistan should develop *‘the creative talents and interests of learners through various problem solving activities’* (Kirk, 2007: 66).

The research is aimed at discovering that most of the teachers in Pakistan do not have the formal training of teaching creative writing using appropriate approaches such as process genre approach (see 2.8). They teach as Siddiqui (2007: 164) believes *'the way they were taught by their own teachers'*. He further proclaims *'the teacher in Pakistan is not convinced about the strategies or methods s/he is exposed to but uses them because the experts say so'* (Siddiqui, 2007: 49). Most importantly, students in Pakistan should be taught the process of writing which is not a linear set of stages but is *'a wheel with an inner rim of comfort, spokes of confidence, and an outer rim of competence'* (Bratcher, 1997: 7).

Significantly, in the Pakistani education system the *textbooks* occupy the central place and the teacher is bound to teach the textbooks because the questions in the Board Examinations are set from those textbooks. Therefore, the trained teachers would like to be creative but they have *'little room for innovation in the presence of existing curriculum and syllabus'* (Siddiqui, 2007: 51).

Generally, a major problem with creative writing, however, is assessing it, because such writing does not simply involve correct or incorrect answers. Assessment in general is complex with longer pieces of writing. In Pakistan, the English language question papers are not devised in terms of specific purposes and intended learning outcomes. Since 1959, it is keenly felt that in Board Examinations *'success can be achieved through mere memorization and practically no effort is made to test the pupils' intelligence'* (Commission on National Education, 1959: 125). It is also justly argued that *'twenty provincial boards in Pakistan encourage poor learning and teaching methods where rote learnt answers from prescribed textbooks or guidebooks are rewarded and creative and independent thinking penalized'* (Mansoor, 2005: 32).

Therefore, it is seen that there are certain sets of questions about the textbooks which are most likely to appear in the examination. In Pakistan mostly *'teachers use only textbook questions to assess students' learning and for assigning homework'* (Mehrun Nisa, 2009: 26). These questions normally require reproduction of memorized material from the textbooks or guide books. As Siddiqui (2007: 152) asserts *'the students prepare for the examination with the help of 'Get through guides' that provides them with a short cut to pass the examination'*.

Consequently, because of control exerted by an external evaluation system, the professional self-confidence of English teachers in their creative potential has been suppressed. The classroom practice is shaped by the assessment criteria of the Board Examinations so if teachers want to teach using innovative strategies, the current assessment system should be updated in accordance with the needs of the learners. Thus, in Pakistan, *'the need is description and critical analysis of using innovative strategies for improving schools and schooling practices in Pakistan'* (Shamim and Qureshi, 2009: xii).

## 1.1 Objectives

1. To find out teachers' perceptions about creativity
2. To discover how teachers teach creative writing in schools in Pakistan.
3. To understand how Board Examinations influence teachers' approaches to creative writing.
4. To see what challenges and constraints teachers face in teaching creative writing.
5. To discover how they could be encouraged and supported in teaching creative writing more creatively.

## 1.2 Research Questions

1. What is the concept of creativity in Pakistan?
2. How do English teachers like to develop the students' creative writing in classroom?
3. How do they assess the students' creative writing in classroom?
4. What are English teachers' perceptions and views about the Board Examinations in Pakistan conducted to measure pupils' creative writing potential?

## 1.3 Research Site of Data Collection

The research site of data collection was a large scale public university of Lahore. The campus of university from where the data was collected has a historical significance as it is one of the oldest institutions of Pakistan. It is one hundred and thirty five years old institution and was the first teacher training institution established by British Government in West Pakistan. Earlier, it was known as the Central Training College.

## **1.4 Summary**

This proposed research through the qualitative and the quantitative data will explore to what extent the Lahore Board English Papers actually succeed in examining students' creativity, and which factors in teaching, learning and assessment would need to be developed in classrooms in order for creativity and writing abilities to be more effectively fostered and more accurately assessed.

# CHAPTER TWO

## CREATIVITY AND CREATIVE WRITING IN PAKISTAN

### Introduction

This chapter explores the research questions through literature. It analyses the educationists' perceptions for the decline of creativity in the Pakistani educational context despite the rich heritage in art and creativity and with the fall in creativity, the standard of education has also deteriorated. It is certainly, the need of the hour to revise the curricula and improve the assessment system. It is also now realized that in order to promote learners' creative writing, teachers should be creative themselves. In Pakistan, although creative writing is widely recognized in schools and English literature is taught the students are not being provided sufficient classroom practice in various genres of creative writing. It is observed that the assessment system in Pakistan has marred students' ability in creative writing. Therefore, the proposed research is planned to discover the factors influencing classroom practice.

### 2.1 Concept of Creativity in Education

The research is aimed at discovering the meaning and the use of creativity in western educational practice for comparison and contrast 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: 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: 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 the 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: 14) believes that '*creativity encompasses both individual and collaborative activities*'.

As the current study is being 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, 2006:3). 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, 2006:4). 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.

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. But, it is evidently seen that in Pakistani schools, the pedagogy, the curriculum and the assessment system do not provide freedom for self-



expression which is a prerequisite for creativity. Mustafa (2009: 1) observes *'in Pakistani schools creative activities should be promoted since they 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, Zulfikar Ghose etc (see Appendix N). Pakistan Academy of Letters also recognizes works in literature (McArthur, 1998).

It is a wonder why is creativity being neglected in schools despite such great literary heritage and the fact that it is needed to move with the changing times. In Pakistan, there are many factors which are responsible for the decline of creativity in schools. According to Warwick and Reimers (1995), they consist of unmotivated faculty and students; a curriculum divorced from real problems faced in teaching and the heavy reliance on rote memorization. Besides these factors, there are some other noteworthy constraints which cause resistance to teachers' efforts to develop creative writing. They are, according to Siddiqui (2007: 161) *'large-size classes, lack of resources, untrained teachers, fixed syllabus, forty minutes duration for English and external examination bodies'*.

As 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'* (Daily times, 26 Jan, 2003).

## 2.2 Writing

This project deals with the act of writing creatively. The research discovers, that Pakistan has rich literary heritage and people are creative in

their daily lives, but are not able to express themselves creatively because writing in a second language is a difficult skill and has to be learnt strenuously. 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).

The main goal of research is that creative and communicative abilities in writing have to be practised in classroom in Pakistan. It is pertinent to know that '*writing is not an innate natural ability but is a cognitive ability*' (Harris, 1993:78) 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).

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. Nadeem (2007) pinpoints the objectives of writing skill at Matriculation level, that '*the pupils must be able to express themselves logically in correct English*'. But this goal is hardly fulfilled. Thus, the problem which the researcher identifies is that in Pakistan, the teaching of writing tends to maintain more focus on memorisation of ready made answers from help books rather than on the development of communicative and creative abilities.

### 2.3 Purpose of Writing

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. Frater (2001:52) rightly argues '*working within the demands set by the artificial nature of an educational environment, teachers need to invest school writing with a relevance and purpose*'. 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.

## 2.4 Creative Writing

It is important to know the meaning and purpose of creative writing in the western educational setting to compare and contrast with the situation in a Pakistani classroom. Evernett (2005) believes creative writing to be any writing of original composition. Marshall (1974: 10) defines '*creativity is the ability to create one's own symbols of experience; creative writing is the use of written language to conceptualize, explore and record experience in such a way as to create a unique symbolization of it*'.

There are various other views regarding creative writing. O'Rourke (2005) considers creative writing to be a craft and a profession. It is also an expressive art and an intellectual activity because creative writing activities such as problem solving tasks etc. are not just pieces of writing but lead to novel and valuable ideas and make meanings. Hooker (1997) values creative writing for the contribution it makes to educate the imagination of the students. *In creative writing, writers are engaged in their imaginative world having a dialogue with their 'writerly' self* (O'Rourke, 2005:174). Further, creative writing activates learners' imagination and links fantasy with the child's real world.

Therefore, Evernett (2005) says that somewhere in an educational scheme, there must be encouragement for the dreams and imaginings of youth. In schools, the learners are taught to express their feelings, experiences and knowledge in various types of writings. For Example in Scotland, in English classrooms, '*pupils commonly express their thoughts, feelings and imaginative ideas by writing poetry, prose and drama in ways that demonstrated their creativity with language and ideas* (HMIE, 2006:8). The students in classroom creatively express themselves using their imagination and figurative language such as metaphors, similes, irony etc.

Generally, it is observed that creative writing is undertaken by pupils in several situations, such as, as a class activity directly under a teacher's control, as a group activity, as a self- motivated individual activity, as a regular subject or a skill to be practiced or as the theme of a project (Marshall, 1974). Griva (2007) emphasizes that teachers should stimulate the creative imagination of their students and to motivate them to share their ideas using language. Fay (2007) asserts that teachers observe that during the creative process of writing, students develop their literacy and critical thinking skills. Furthermore, creative writing activities can be used

to introduce grammatical and functional structures and to help students practise speaking and listening skills.

Thus, creative writing has a special place in education because it equips children with the basic skills of language and gives them opportunity for free expression of feelings and experiences. Interestingly, learners' works of creative writing speak out their voices that emerge with '*an energy, vitality and authenticity which reflect their creative engagement*' (Grainger et al, 2005:7). Arnold (1991) argues that creative writing can play a part in the development of integrated human beings who can respect the uniqueness of themselves and of others.

## 2.5 Creative Writing in Pakistan

Traditionally, creative writing in Pakistan means Pakistani English literature that refers to English literature that has been developed and evolved in Pakistan, as well as by members of the Pakistani diaspora who write in the English language. English is one of the official languages of Pakistan (the other being Urdu) and has a history going back to the British colonial rule in South Asia (the British Raj); the national dialect spoken in the country is known as Pakistani English. Today, it occupies an important and integral part in modern Pakistani literature (Hashmi, 1987).

English language poetry from Pakistan from the beginning held a special place in South Asian writing, on account of the new trends represented by Shahid Suhrawardy, Ahmed Ali, Alamgir Hashmi, Taufiq Rafat, Daud Kamal, Maki Kureishi and others. Fiction from Pakistan began to receive recognition in the latter part of the 20th century. The early success of Pakistani English poets was followed in fiction by the prose works written by Ahmed Ali co-founder of The Progressive Writers Movement & Association, author of *Twilight in Delhi*, *Angarey...*, and Zulfikar Ghose, and by such figures as Bapsi Sidhwa, the Parsi author of *The Crow Eaters*, *Cracking India* (1988) and other novels. In the diaspora, Hanif Kureishi commenced a prolific career with the novel *The Buddha of Suburbia* (1990), which won the Whitbread Award. Moniza Alvi published several poetry collections and won British literary prizes. Tariq Ali published numerous novels and plays and broadcast TV scripts. Aamer Hussein wrote a series of acclaimed short story collections. Sara Suleri published her literary memoir, *Meatless Days* (1989). Many short story collections and some play scripts were also received well. The Pakistan Academy of Letters has awarded its prestigious prizes to a

number of English writers. Saleem Akhtar Dhera is also an emerging young poet. His book of English poetry 'Pale Leaves' was published in 2007 and in the same year it was honoured with the National Award by the Government of Pakistan. He was also selected as a member of youth delegation to China.

In the early years of the 21st century, a number of Pakistani novelists writing in English won or were shortlisted for international awards. Mohsin Hamid published his first novel *Moth Smoke* (2000), which won the Betty Trask Award and was a finalist for the PEN/Hemingway Award; he has since published his second novel, *The Reluctant Fundamentalist* (2007), which was shortlisted for the Man Booker Prize. Kamila Shamsie, who won her first literary award in Pakistan for her first novel, was shortlisted for the John Llewelyn Rhys award for her third novel, *Kartography* (2002); she has since published her fourth novel, *Broken Verses*. Uzma Aslam Khan was shortlisted for the Commonwealth Writers Prize (Eurasia region) for her second novel, *Trespassing* (2003). British-Pakistani writer Nadeem Aslam won the Kiriya Prize for his second book, *Maps for Lost Lovers* (2004). The first novel of Mohammed Hanif, *A Case of Exploding Mangoes* (2008) was shortlisted for the 2008 Guardian First Book Award. Emerging authors Kamila Shamsie and Daniyal Mueenuddin have garnered wide attention by now. Recently, young poet Raja Abbasi has practiced on a new format of the poetry Nonet, which is highly encouraged by national as well as international readers. Athar Tahir is a famous poet and he has won a number of awards for his intellectual poetry, besides he has written a book which is contained of 25 short stories, named as "Other Seasons" (Rehman, 1991; Raza, 2011; Shamsie, 1997).

Thus, in Pakistan, creative writing is known as literature including the variety of its genres. Pakistani students and teachers are confused about the term 'creative writing' so tensions arise in classroom. Keeping in view, the changing trends in teaching and the advantages of creative writing, it is certainly the responsibility of English teachers to give importance to creative writing to understand the complexity of writing development. Nadeem (2007) believes that '*Pakistani teachers should keep in view the needs and interests of students to enable them to be expressive in writing*'. It is believed that creative writing can be pleasurable and self-developing if our expressive and communicative needs motivate us to write.

Although in Pakistan, creative writing is widely recognised in schools, it is important to note that *'creative writing has been reduced to a set of formulae taught through a series of exercises'* (Myhill, 2001:19). At Matriculation level, there are various genres of creative writing such as letter, essay writing, story writing and dialogue writing which are introduced in textbooks and practiced in classroom. According to Warsi (2004), the problematic issues in Pakistani system of education which fail to promote imaginative writing in various genres in classroom *'are the shortcomings in the curriculum, examination, inefficient teachers, methods and techniques'*. It is true that these practices hinder the development of insight and interest among learners. In Pakistan, it is important for English teachers to use suitable approaches, keeping students' needs in sight to endorse creative writing.

## **2.6 Teaching Creative Writing in Classroom**

The current research project deals with teaching of creative writing in classroom in Pakistan. It will take into consideration Pakistani teachers' views about teaching. The teaching in the classroom, in Pakistan, is dependent on a number of factors such as curriculum and assessment. In addition, teachers are not autonomous, they cannot teach independently without permission from the authorities.

Teaching is an art form, an imaginatively engaging and creative endeavour which relies upon the creative capacity, autonomy and intuitive knowledge. Notably, the imposition of a prescriptive curriculum and tightly defined assessment system has challenged teachers' professional autonomy and reduced their creativity (Burgess et al, 2002; Fisher, 2004; Sedgwick, 2001). This fact is further reiterated by Hanke (2002) that if curriculum and assessment system do not give opportunity to teachers to act independently, their professional and intuitive potential is definitely constrained. The above mentioned situation is applicable to teaching creative writing in a Pakistani classroom.

There is magnitude of literature available on effective teaching of creative writing in classroom. The various writers' views about classroom practice would help to point out weaknesses and tensions in Pakistani educational practice. The role of English teachers is important as Grainger et al (2005: 178) asserts *'creativity in students' writing does not occur independently of the skills, talents, motivations, knowledge and understanding of teacher'*, the creative teachers of writing are *'autonomous, competent,*