

CHAPTER ONE

INTRODUCTION

1.1 General Background

Language teaching and learning is a matter of pedagogy. The teaching of any subject matter is usually based on an analysis of the nature of the subject itself. Professionally language teaching came into its existence in the 20th century and became highly and widely popular. When it got popularity then different linguists and language specialists sought to improve the quality of language teaching. They referred to some general principles and theories concerning how languages are learned, how knowledge of language represented and organized in memory or how language itself is structured, then different applied linguists, (such as Henry Sweet, Otto-Jespersen and Harold Palmer), elaborated principles and theoretically accountable approaches to the design of language teaching. Then in 1963, to clarify the difference between a philosophy of language teaching at the level of theory and principles, and set of procedures for teaching a language, a scheme was proposed by the American applied linguist Edward Anthony. He identified three levels of conceptualization and organization, which he termed as approach, method, and technique.

Anthony (1963 as cited in Richards and Rodgers, 1989, p. 19) says “an approach is correlative assumption dealing it with the nature of language teaching and language learning ... it describes the nature of subject matter to be taught.

To Anthony (ibid) approach is the level at which assumptions and believes about language learning are specified. It is a theoretical position and belief about the nature of language and applicability of both to pedagogical settings. He (ibid) defines a method as “an overall plan for orderly presentation of language material ... a method is procedural.” Method is the level at which theory is put into practice and choices are made about the particular skill and content to be taught and the order in which the content will be presented. Method is primarily concerned with teacher and student,

rules and behaviors and secondarily with such features as linguistics and subject matter, objectives, sequencing, and materials. He (ibid) defines technique as “an implementation which actually takes place in a classroom. It is particular trick ... techniques must be in harmony with an approach as well.” So a technique is any of a wide variety of exercises, activities, or devices used in the language classroom for realizing lesson objectives.

However, Richards and Rodgers (1989) modified the theoretical framework of Anthony (1963) and developed a new framework. They gave more emphasis on method, as an umbrella, and said that method includes approach, design and procedure respectively; approach is theory of language and language learning. Design involves objectives, activities and role of teachers, learners and materials. Procedures are the real practices in the classroom.

New approaches and methods proliferated throughout the 20th century. Some achieved wide level of acceptance and popularity at different times but some of them were replaced by methods based on newer or more appealing ideas and theories. Examples of this kind include the direct methods, audio-lingual and the situational approach. Some methods, such as communicative language teaching, were adopted almost universally and achieved the status of methodological orthodoxy. Those methods (for example grammar translation method) which could not go with newly established scientific principles in the field of linguistics and learning psychology and did not address the contemporary ELT situation and its need for the learners then disappeared gradually. Other methods (direct method, audio-lingual method, etc.) were also criticized for not being effective in preparing students to use target language communicatively with fluency and appropriateness.

Communicative approach came in the field of language teaching in the late 1960s to fulfill the needs of contemporary language teaching situation. Communicative language teaching (CLT) aims to apply the theoretical perspective of the language teaching by acknowledging the interdependence of language and communication. There are different types of communicative approaches, which are called current

communicative approaches by Richards and Rodgers (1986), and also are very much updated, inspirational and interesting for contemporary language teachers and researchers. Those current communicative approaches according to Richards and Rodgers (ibid) are as follows:

- i. The Communicative Language Teaching (CLT)
- ii. The Natural Approach (NA)
- iii. Co-operative Language Learning (CLL)
- iv. Content-Based Instruction (CBI)
- v. Task-Based Language Teaching (TBLT)

Among those five types of communicative approaches, TBLT is the more demanding and recent approach in the field of ELT.

1.1.1 Task-Based Language Teaching (TBLT)

According to Richards and Rodgers (1989, p. 223), Task-Based Language Teaching (TBLT) refers to “an approach based on the use of task as the core unit of planning and instruction in language teaching.” It is entirely related to the communicative language teaching and some of its own peculiar features make it different from other communicative approaches and also a famous researched area in the field of language pedagogy and second language acquisition since 1980s.

Task-based language was, firstly, introduced in 1980s by N.S. Prabhu. He organized a long running Bangalore’s project, in which he made learners engage in doing tasks communicatively, not on memorizing grammar rules and structures. The major premise of the Task-Based Language Teaching (TBLT) is that language acquisition takes place when learners negotiate meaning to perform a particular task.

Willis (1996, p.5) says “TBLT is a logical development of communicative language teaching since it draws on several principles that formed part of the communicative language teaching movement from the 1980s.” For example:

- a. activities that involve real communication are essential for language development;
- b. activities in which language is used for carrying out meaningful tasks promote learning; and
- c. language that is meaningful to the learner supports the learning process.

Language learning is believed to depend on immersing students not merely in comprehensible input but in tasks that require them to negotiate meaning and engage in naturalistic and meaningful communication.

Task-based language teaching proposes the notion of ‘task’ as a central unit of planning and teaching in which students are simply asked to perform communicative activities in which they have to use the foreign language. The more they do, so the better they become at using the language.

Prabhu (ibid) suggested that if the emphasis in the class was on meaning, the language would be learnt incidentally. The way this was to come about was through series of task which had a problem solving element.

Task-based language teaching also draws on an interactional view of language. There has been a great deal of research and theorizing in the last approximately fifteen years on the use of task in language teaching. Particularly task which involves interaction between learners is believed to promote language acquisition by:

- a. providing learners with opportunities to make the language input they receive more comprehensible,
- b. furnishing contexts in which learners need to produce output which other can understand, and
- c. making the classroom closer to real-life language situations.

Engaging learners in task work provides a better context for the activation of learning processes than form-focused activities, and hence ultimately provides better opportunities for language learning to take place. Task-based approach emphasizes

equally on four skills of language teaching, i.e. listening, speaking, reading and writing.

1.1.2 Concepts of Tasks

‘Task’ is defined variously, as it has been used in the different fields, by different scholars. The concept of ‘task’, at first, was introduced by Prabhu in his Bangalore project in 1980s then it was again elaborated by Nunan (1989) in his book entitled ‘Designing Tasks for the Communicative Classroom’. Prabhu (1987, p. 24) defines task as “an activity which requires learners to arrive at an outcome from given information through some process of thought, and which allows teacher to control and regulate that process”. From this definition it is understood that, learners are required to process the thought to perform the task.

Supporting the view given by Prabhu, Nunan (1989a, p. 10) defines communicative task as: “... a piece manipulating, producing, or interacting in the target language of classroom work which involves learners in comprehending while their attention is principally focused on meaning rather than form.”

When we analyze the definition given by Nunan (1989a) on communicative task, we can understand that a 2nd language learning takes place only when learners are given tasks to manipulate, produce or interact by giving focus only on meaning (message) not on structures (forms). He gives priority in meaning aspects of language than form.

Waters (1995, p. ix) says that “task involves discussing problems, taking notes of answers, presenting ideas clearly logically, keeping records of one progress and so on.”

Similarly, Skehan (1996, p. 20) also supports Nunan (1989a) and defines task as “activities which have meaning as their primary focus. Success in the task is evaluated in terms of achievement of an outcome, and task generally bears some resemblance to real-life language use.” He also gives emphasis on meaning aspect of language and talks about the outcomes after using task in the real-classroom. It means while

teaching a 2nd language to the learners, the teachers must try to make the students understand the role of language used in different places and its message conveyed not about the forms or structures applied in language.

Similar to Skehan, Willis (1996, p. 6) defines task as “a goal-oriented activity with a clear purpose. It is an activity in which students use language to achieve specific outcome”. Similarly, Ellis (2003, p. 3) also defines ‘task’ “as an activity that calls for ‘meaning-focused language use’ and in tasks language is learnt incidentally but not intentionally”.

From these above mentioned definitions, task can be taken as an activity which focuses on meaning aspect of language in which learners learn language without being informed explicitly what aspects of language are going to be learnt.

Although much research has been carried out on TBLT, we cannot find any congruent and plausible views on ‘task’ in relation to language pedagogy. So, we can say that ‘task’ in language pedagogy, is a piece of activity given to the learners in a classroom where language takes place incidentally not intentionally. Its primary focus is on meaning not on grammatical structures.

1.1.3 Types of Tasks

Depending upon the research, carried out in different times, places and contexts, tasks can be classified into different types. Nunan (1989) suggests two types of tasks:

- a. Real-world tasks, and
- b. pedagogical tasks

Real-world tasks, according to Nunan (1989), are designed to practice or rehearse those tasks that are found to be important in a needs analysis and turn out to be important and useful in the real world. Example of this type is using a telephone whereas **Pedagogical tasks** have a psycholinguistic basis in SLA theory and research but do not necessarily reflect real-world tasks. An example of this type is information-gap task.

Prabhu (1980s), in his long running Bangalore project, has used ten different types of tasks in different times. They are:

- a. **Diagrams and information:** Naming parts of a diagram with numbers and letters of the alphabet as instructed.
- b. **Drawing:** Drawing geometrical figures/ formation from sets of verbal instruction.
- c. **Clock faces:** positioning hands on a clock to show a given time.
- d. **Monthly calendar:** Calculating duration in days and weeks in the context on the travel, leave, and so on.
- e. **Maps:** Constructing a floor plan of a house from a description.
- f. **School timetable:** Constructing timetables for teacher of particular subjects.
- g. **Programs and itineraries:** Constructing itineraries from descriptions of travel.
- h. **Train timetables:** Selecting trains appropriate to given needs.
- i. **As a year of birth:** Working out year of birth from age.
- j. **Money:** Deciding on quantities to be taught given the money available.

But Willis (1996) proposes six types of tasks as:

- a. listing
- b. ordering and sorting
- c. comparing
- d. problems solving
- e. sharing personal experiences
- f. creative tasks

Though different researchers in different times prescribed different types of tasks during their study but we cannot find any plausible view on actual numbers of tasks. In fact, tasks types depend upon the contexts, level of the subjects where and why they are used. Generally, there are only (what Nunan 1989 says) two different types of tasks; **real-world tasks and pedagogical tasks**. Prabhu, in his project, has used these

two different types of tasks for primary age learners of English which can be seen from the list of those ten task types.

1.1.4 Current Approaches of TBLT

Approaches on TBLT are described variously. Primarily, TBLT is motivated by learning theory rather than theory of language. Several assumptions about the nature of language, according to Richards and Rodgers (2003, pp. 226-227) can be said to underlie current approaches to TBLT. These are:

a. Language is primarily means of making meaning

As Skehan (1998, p. 98) says “in TBLT (task-based instruction), meaning is primary ... the assessment of the task is in terms of outcomes” and TBI is not “concerned with language display”. So it is clear that language is learnt to achieve the main theme or message of it not to get its form how it is structured.

b. Multiple models of language informed TBI

Advocates of task-based instruction draw on structural, functional and interactional models of language. So, it is said that TBLT informs multiple models of language.

c. Lexical units are centered in language use and language learning

In TBLT, learning vocabulary is considered to play a more central role in second language learning in recent days than was transitionally assumed.

d. Conversation is the central focus of language and the keystone of language acquisition

In TBLT or also called TBI, speaking or trying to communicate with others through the spoken language drawing on the learners’ available linguistics and communicative resources is considered the basis for second language acquisition.

But Ellis (2003) suggests the two types of approaches. They are:

a. Psycholinguistics approach: According to this approach, tasks are taken as a tool that stimulates learners to engage in negotiation that involves information processing which is useful for language learning.

b. Socio-cultural approach: This approach is concerned with acquisition of language through dialogic process. This theory believes in process of construction of language learning. Task, according to this perspective, is a tool that can be interpreted by the learners differently in different contexts and interlocutors.

Approaches of TBLT defined by different scholars are different in their terms but the main point is that TBLT always focuses on meaning in context where and when a language is used.

1.1.5 Framework of TBLT

Task-Based Language Learning is broadening its horizon in the field of ‘Teaching English as a Foreign Language’ (TEFL) and ‘Teaching English as a Second Language’ (TESL) situation. It is an approach or method of teaching second language to the learners through systematic stages. Traditionally, language was taught through PPP (presentation, practice, production) model but now the new model is practiced in the field of SLA which is often called Test-Teach-Test based learning (testing initial level of knowledge in certain skill and teaching and again testing the capacity in the same skill simultaneously) often adopted in TBLT. Conversely, TBLT has used production stage first and learners are required to perform a particular task. Willis (1996) outlines the following model for organizing lesson. There are three stages:

Figure no. 1

Pre- Task Stage

Introduction to Topic and Task

Teacher explores the topic with the class, highlights useful words and phrases, and helps learners understand task instructions prepare. Learners may hear a recording of others doing a similar task, or read part of a text as a lead into a task.

Task Cycle

TASK	PLANNING	REPORT
Students do the task, in pairs or small groups. Teacher monitors from a distance, encouraging all attempts at communication, not correcting. Since this situation has a “private feel, students feel free to experiment, Mistakes don’t matter.	Students prepare to report to the whole class (orally or in writing) how they did the task, what they decided or discovered. Since the report stage is public, students will naturally want to be accurate, so the teacher stands by to give language advice.	Some groups present their reports to the class, or exchange written reports, and compare results. Teacher acts as a chairperson, and comments on the content of reports.

Language Focus

ANALYSIS	PRACTICE
Students examine and then discuss specific features of text or transcript of the recordings. They can enter new words, phrases and patterns in	Teacher conducts practice of new words, phrases, and patterns occurring in the data, either during or after the analysis.

Willis (1996, pp. 56-57)

Similar to the model of Willis, Ellis (2003) outlines the framework of task-based instruction into three different stages:

- a. **Pre-task stage:** It is related to introducing the task, presenting the model task and planning time for completion of the task.
- b. **During task stage:** In this stage, learners perform the task by using different performance option and information processing options.
- c. **Post task stage:** It is the last stage, which incorporates the activities like reporting, conscious-raising repeating the task. This stage is form-focused stage as in the Willis's model.

TBLT is a learner-centered approach, which is mainly based on the needs and interests of the learners in learning language. Stages in this approach can be adopted of anyone but that must be in-touch with the learners' needs.

1.1.6 Components of TBLT

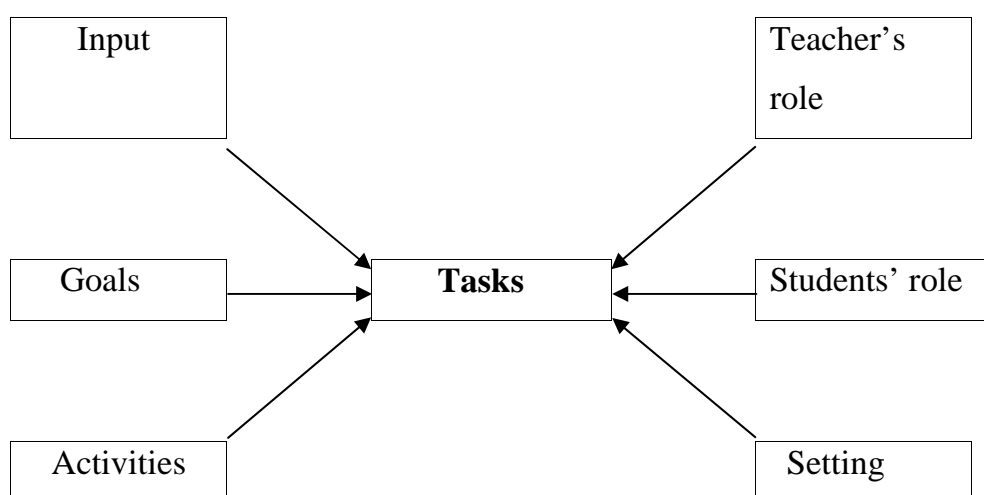
There are no any congruent views on components of TBLT. Different scholars provide different types of components according to their own views. According to Shavelson and Stern (1981 as cited in Joshi, 2010, p. 9), there are following six types of components of TBLT. They are as follows:

- a. Content
- b. materials
- c. activities
- d. goals
- e. students
- f. social community

Content is the subject that is to be taught to the learners, **materials** are those things which can be observed/manipulated by the learners, **activities** are done at the time of doing the lesson by the teacher and learners. **goals** are the general aims of the teacher for the task, **students** are also taken as component of TBLT because in students centered teaching learning activities, their abilities, needs and interests are given priority and last but not least component/element is **social community**, i.e. the class as a whole and its sense of ‘group ness’.

But the components of TBLT according to Nunan (1989) are diagrammatically presented bellow:

Figure No. 2
Components of Tasks



(Nunan, 1989, p. 11)

Nunan states that tasks contain some forms of **input** data which might be verbal or non-verbal (e.g. dialogue, picture respectively) and an **activity** is in some way derived from the input which sets out what the learners are to do in relation to the input. The **tasks** will also have explicit or implicit **goal** and **roles** for researchers and learners and to perform any kinds of tasks there must be a **setting** (setting will here be communicative).

When we analyze the components of TBLT, given by different persons, it is clear that **inputs, goals, activities, roles and outcomes** are the essential components of TBLT.

1.1.7 Features of TBLT

Every language teacher realizes the importance and relevance of students centered, practical and flexible approach to the world-wide demand for communicative teaching which helps learners to understand the language in context and to use it effectively in appropriate situation outside the classroom. Task-based language teaching offers these necessities of the latest demand in making teaching learning program better. Therefore different scholars provide different remarkable features/characteristics of TBLT, which are as follows:

According to Ellis (2003. pp. 9-10), there are six different types of fundamental features of the tasks which are as follows:

- i. Task as a work plan, i.e. task incorporates the activities designed by teachers to engage the learners in communication.
- ii. A task involves a primary focus on meaning. Task involves the activities like information gap, opinion gap, etc, that focuses on meaning.
- iii. A task involves real-world process of language use. (The activities like filling the form, writing e-mail, etc are taken as a task).
- iv. A task involves any of the four language skills. Oral skills of language are more practiced.
- v. A task engages cognitive process. This feature is related to the cognitive process like selecting, classifying, ordering, reasoning.

- vi. A task has clearly defined communicative outcomes.

By analyzing the view that those oral skills of language are given more priority in TBLT, Phyak (2008) suggests to do research more in this area because TBLT is an offshoot of communicative approach which emphasizes on all four skills of language, i.e. listening, speaking, reading and writing.

Similarly, Skehan (1996, p. 1) gives the main features of TBLT as follows:

- i. Meaning is primary.
- ii. There are some communication problems to solve.
- iii. There is some sort of relationship to comparable real world activities.
- iv. Task completion has some priority.
- v. The assessment is done in terms of outcomes.

The prominent features/ characteristics of TBLT are the focus on communication by engaging learners in doing a task. TBLT is an analytical approach to syllabus design and methodology in which claims of information gathering, problem solving and evaluative task are used to organize language teaching and learning. It is also a meaning focused approach which is realized through 'procedural syllabuses', where students have to solve problems through reasoning and self reliance. In this approach, students are given materials, and they have to actively engage in the processing of it in order to achieve a goal or complete a task.

In TBLT, all the language skills are equally emphasized and students are engaged in performing tasks. Tasks are like regular activities that we perform everyday. It focuses on accuracy, fluency and complexity of language use.

The usefulness of any method depends upon the way it is used and the context in which it is used. But accuracy, fluency and complexity can only be identified when language is used in real-life situation rather than in a contrived and isolated situation. This approach is based on the fact that active use of communication strategies to negotiate meaning makes the communication effective.

1.1.8 Definition of Creative Writing

Hale (2008, p. 2) says “creative writing is anything where the purpose is to express thoughts, feelings and emotions rather than to simply convey information, it is writing that expresses the writer’s thoughts and feelings in an imaginative way, often unique, and poetic way”.

Likewise, Delillo (2008 as cited in Hale, 2008, p. 1) goes in favor of creative writing and puts his words as, “writing of any sort is hard, but rewarding work. You’ll gain a huge amount of satisfaction from a finished piece. Being creative can also be difficult and challenging at times, but immensely fun.”

To foster creativity in students/educators we can use two areas that are prompting intrinsic motivation and problem solving. Students are more creative when they see a task as intrinsically motivating ‘valued for its own’ sake.

Similarly, Donovan (2011, p.5) also says “creative writing is hard work. You have to master the technical side of writing, deliver work that resonates with readers, and possess massive amount of drive, ambition, and sheer determination”. She further says, “Creative writing is hard work. We writers have to wear many different hats. We must be artists, grammarians, communicators. We require empathy and an understanding of the human psyche. We have to be publicists and pros at submitting our work”.

So, creative writing is not an easy job, it is hard. Creative writers must be all rounders whatever the readers of their writings expect of them. After mastering on other types of writing, a writer can only be a creative writer.

As Maley (2009, p. 1) says “Creative writing normally refers to the production of texts which have an aesthetic rather than a purely informative, instrumental or pragmatic purpose.” It involves the use of skills and the imagination to produce something new or a work of art (e.g., writing stories, plays and poems).

In fact, creative writing is guided more by writer's need to express feelings and ideas than by restrictive demands of factual and logical progression of expository writing. It is considered to be any writing, fiction, poetry, or non-fiction that goes outside the bounds of normal professional, journalistic, academic, and technical forms of literature. Works which fall into this category include novels, epics, short stories, and poems, writing for the screen and stage, screenwriting and playwriting respectively, typically have their own programs of study, but fit under the creative writing category as well.

France (1968, p. 45) says that "you become a good writer just as you become a good carpenter: by planning down your sentences". Morley (2010, p. 5) also supports his view and looks creative writing in performance; as public art; as visual art; as e-literature and as an act of community and discloses his view as:

for all that commitment or familiarity, creative is not a mystery. One of the purposes of the academic discipline of creative writing is to demystify itself without falsifying its intricacy. Creative writing can be opened and learned, like any craft, like any game of importance.

So creative writing is not any kind of vague and form-based writing style. It is a spontaneous flow of ideas in which learners are given freedom to expose.

1.1.9 How to Get Started on Writing

Writing is a complex process. However, probably the most important element is the writer. Waters and Waters (1995, p. 90) say "what you know about writing will have a strong effect on how well you write. Therefore, before looking in detail at how to construct a piece of writing, it makes sense first of all to find out as much as possible about you as a writer".

Many people think that just after reading lots of stories, they must be able to write one. So, Watts (as cited in Hale, 2008, p.1) writes:

There is common belief that because most of us are literate and fluent, there is no need to serve an apprenticeship if we want to become a successful wordsmith ... that's what I thought until I tried to write my first novel. I soon learnt that a novel, like a piece of furniture, has its own set of requirements, laws of construction that have to be learnt. Just because I had read plenty of novels didn't mean I could write one, any more than I could make a chair because I had sat on enough of them.

From these above mentioned statements, we can understand that writing is only possible when we start to read because there are lots of great books, buying and borrowing one of them we can read ourselves and start to write, until and unless we do not start in writing we cannot be a writer only after reading lots of great books.

Supporting Watts, Morley (2010, p. 5) says "yet you do not need to write creatively if your ambition is to be a great reader. It is essential that you become a great reader if your purpose is to become a good writer".

By all these above mentioned views of different scholars it is clear that, to be a good writer we must read more and more books and then just start to write, though, Waters and Waters(1995, p. 90) says " the hardest part is getting started". Once we start in writing we will automatically get parts of any forms of writing. So it is said that creative writing can be opened and learned, like any craft, like any game of importance.

Hale (2008, p.2) opines to how to get started on writing as "I'd also recommend starting small. Rather than beginning with an epic fantasy trilogy, a family saga spanning five generations, or entire adventure series ... have a go at a short story or a poem." She further says:

... if you end a chewing your pen and staring at a sheet of paper, or gazing at blank screen for hours, try kick starting your writing with a short exercise.

Don't stop to think too much about it ... just get going, without worrying about the quality of the work you produce.

Writing anything while starting to write must be short, brief which can be a full piece of a form. The fact is that most writers develop haphazardly. We hit things fresh whatever level we reach, and work through problems in countless directions. There are no absolute solutions. What a writer is experimenting with is language. So, to be started in writing, we should write very short and brief writing of any type that must be complete.

1.1.10 Difference Between Creative Fictional Writing and Non-fictional Creative Writing

Writing in general is a creative art especially when it is something that is completely from the authors' imagination. Some find it easy, while others struggle to get even a three line Haiku written. Regardless of the quality, writing that comes from a place of imagination is creative writing.

Creative fiction writing is generally associated with fictional writing, such as fantasy, science fiction, drama and horror. Non-fictional creative writing is generally associated with non-fiction writing, such as essays, reports and letters. Structuring the essays/letters, or even what we choose to reference are all creative.

Creative fiction writing encompasses a wide array of writing types. Everything from poetic works to works of non-fiction can be found in the creative writing genre. The style of creative writing focuses on writing from emotions and thoughts rather than just giving information. Any writing that expresses emotions or expresses free thinking falls into the category of creative writing.

Non-fictional writings are called creative non-fiction writings which help the students to write many more. About non-fiction writing, Nabokov (2000, p. 239) writes:

the permanent importance ... lies in its being the meeting point of an impersonal art and a very personal life story ... obviously Nabakov method would lose all sense unless the materials were as true an account of personal experience as memory could possibly make it. The selective apparatus pertains to art, but the parts selected belong to unadulterated life.

Creative non-fiction usually takes reality as its origin, but that does not mean we dispense with the mind's natural skill for story. Creative non-fiction writings are memoir and memory, essay writing, letter writing, report writing, etc.

About creative nonfiction, Donovan (2011, p.18) also says as:

...is a wide genre, and includes memoirs and biographies, personal essays, travel and food writing, and literary journalism. While nonfiction indicates that the writing is rooted in fact, it can be quite creative (unlike technical or medical writing) because it is written with much emphasis in the language and the craft of writing.

So, fictional creative writings are called creative fictions which include poetry, dramas, epics, stories, novels and novellas, etc. But non-fictional creative writings which are also called creative non-fictions incorporate other structures based writing as writing memoirs and memories, letters, essays, reports, narratives, events, speeches and dialogues, biographies, etc.

In general, however, creative writing texts draw more heavily on intuition, close observation, imagination, and personal memories than other type of writing. About the difference between creative writing (CW) and expository writing (non-fictional),

Maley (2009, p. 1) says: “CW text is a playful engagement with language, stretching and testing its rules to the limit in a guilt-free atmosphere. Where risk is encouraged such writing combines cognitive with affective modes of thinking.” Through this view, it is very easy to understand, in fact, what creative fiction writing is. So creative fiction writing is expressed spontaneously without any intensive care of rules of writing.

1.1.11 Forms/Types of Creative Writing

Creative is a style where we focus on thoughts and emotions instead of just passing along knowledge (that’s called non-fiction). Morrison (2007) gives the following types/forms of creative writing:

- i. Poetry, limericks and songs
- ii. Flash-fiction, micro-fiction and fan-fiction
- iii. Free-form and journaling
- iv. Novels, novellas and short stories
- v. Scripts and more.

Here are some general types of creative writing in a whole that we might run into:

- a. **Auto-Biography/ Memoir:** Auto-biographies or Memoirs are those types of creative writings in which writer himself/herself writes about own memory of the past. When Nabokov (2000, p. 9.as cited in Morley, p. 185) was writing the first version of his auto-biography, speak, memory, he claims “I was handicapped by, an almost complete lack of data in regard to family history, and consequently, by the impossibility of checking my memory when I felt it might be at fault”. He(ibid) further says that if someone wants to write about himself/herself they need to collect the data of their own life before they begin playing with it, or subverting it artistically. Even at the time of inception of writing for any new writer they should be given to write about themselves to introduce them about creative writing.
- b. **Biography:** Auto-biography is a form of creative writing in which the writer expresses about his/her own life but in biography, writer writes about someone

else's life. For example, writing personal essay about own grandparents and some other person's life who are familiar to us or we know something about their life or we can write about someone else's life with whom we are impressed, astounded or excited.

- c. **Children's Literature:** This is also a form of creative writing which is very short work and written in simple language. Children are given such of work to develop their creative writing.
- d. **Creative Non-Fiction:** Creative non-fiction usually takes reality as its origin, but doesn't mean we dispense with the mind's natural skill for story. Creative writing explores the narrative of humanity moving through time, and creative non-fiction makes those realities readable. Creative non-fiction shares many of the perceptual and philosophical possibilities of poetry and fiction, but it reaches out even further to readers: it teaches to some extent, it has purpose beyond entertainment or art for art's sake. Essay either personal or journalistic falls under this category.
- e. **Derivative Fiction/Fiction:** Derivative fiction is also called fiction. Fiction is nothing less than the subtlest instrument and for self examination and self-display that mankind has invested yet. Fiction is a form of creative writing about characters and settings to which writers don't have the copyright.
- f. **Free-Form Writing:** It is a common type of creative writing taught in creative writing classes. A time is set for 15 minutes to a half an hour and the writer must write on the paper. There should be no fear or censorship as the thoughts and feelings are transferred to the paper. Many writers use this practice to ease writer's block and also to keep thoughts and ideas fresh.
- g. **Journal:** Journal is a form of creative writing which is also called Blog: wide open space or weblog. Morley (2010, pp. 230-231) says as "I believe this form of writing is a huge ally to creative writing, and a massive open space for creativity and cross-art-form practice". Writing a journal provides excellent discipline, like keeping a diary or notebook. This should be written concisely and entertainingly.
- h. **Novellas and Novels:** These are typical works. Some new writers choose the novella form to find their voice before writing full-length novel, gathering

perhaps three or four novellas together between one cover as a means of setting out their stall. A novella is a short novel, commonly 50-100 pages long, i.e. normally between 17500 to 40000 words. And novels are lengthier than novellas. Novels are very lengthy that it becomes useless to define a novel by its length. It is an extended prose narrative with great deal more characters, varied scenes and a more open-handed coverage of time. These are over 40000 words. Novels are always creative but some are more so than others.

- i. **Novelization:** When the stories from movies and television show are converted into a novel it is called Novelization. This is also a form of creative writing.
- j. **Playwriting:** Playwritings are those forms of creative writings in which writers write many dramas for showing in the stage.
- k. **Poetry:** It is a rigidly structured form of creative writing in which perhaps rhyme is found but it has always a specific rhythm or meter. Poems are great example of creative writing. Thomas (as cited in Hale, 2008, p. 1) says “poetry is that which arrives at the intellect by way of the heart”. It is spontaneous overflow of thoughts.
- l. **Short Stories:** These are also a form of creative writings. The short story is a place of order resonance and closure. Language imagery and form are super-concentrated. The short story offers restriction of length of anywhere between 7500 and 20000 words and can be read in one sitting. Short stories can be narrative, funny, mysterious, satirical and fantasy or historical.
- m. **Screenwriting:** Screen writings are written for movies or television.
- n. **Travelogue:** Travelogue is also a type of creative writing in which we write about our travels how it is and adventures.
- o. **Young Adult Literature:** As children’s literature, young adult literature is also a form of creative writing in which a writer writes about the concerns of teenage. Young adult literature usually deals with coming of age, romance. Learning skills needed in adult’s life, becoming independent and specific emotions that all teenagers experience.

Creative writings come from simple thoughts and emotions that the writer is feeling or thinking before she places pen to paper. Any sort of writings which express emotions or free thinking falls into the category of creative writing.

1.1.12 Process of Creative Writing

There are no any ultimate processes in creative writing. Different authors provide different process of creative writing. Vass (2002, p. 104) has given the following processes of creative writings which are as follows:

- i. **Content Generation:** According to Vass, this is the first process in which learners collect their thoughts through free pooling, joint brain storming ‘moulding’; the extension and refinement of ideas.
- ii. **Reflection:** This is the last process in which content is planned, edited and transcribed or spelt.

But Morley (2010) provides seven processes of creative writing. They are as follows:

- i. **Preparing:** To do anything, everyone must be physically and mentally well-prepared. Without preparation nothing can be done if it is then it becomes meaningless. So preparation even in writing process is very important. According to Morley (ibid), preparation is beginning of creative writing, which includes active reading, imitation, research, play and reflection: all conscious actions.
- ii. **Planning:** Planning includes acts of pre-meditation. Before carrying out any work of writing, writers must plan what to do in their doing. For example, a poet may choose to produce a collection of poems that possesses a governing architecture, mentally structuring a whole book of, say, connected confessions; or a book with one or two leitmotifs running through every poems, or a poetic sequence.
- iii. **Incubation:** This is also a process of creative writing in which both preparation and planning overlap. Incubation creates an incoming wave of the sub-conscious that washes over the pages you will write. This is a time for

disciplined idleness, and not reading. Importantly, it is not a time for talking about your project, but for listening to it growing.

- iv. Beginning:** The process of creative writing is analogous to the process of ‘blocking out’ a painting before shaping the details of the picture, allowing details to become clear within the murk (darkness caused by smoke) of written material. In writing ‘beginning’ is a false notion, as ‘finishing’. Creative writer does not begin with the intended ‘first’ sentence of prose or first line of poetry. Writers agree that getting started on a new piece of writing is the most difficult of all the writing process.
- v. Flowing:** There must be flow of ideas continuously in writing. About flowing, Morley (2010, p. 129) says “if you keep to the discipline and habit of daily writing, then continuing will not present many difficulties, not least because you will begin to enjoy the exploration and actively look forward to seeing what happen next”. Whatever Morley has said about flowing applies even in other forms of creative writing. Morley (ibid) says “I have suggested you to maintain a steady flow of work... write freely and rapidly as possible and throw the whole thing down on a paper. Never correct or rewrite until the whole thing is down”.
- vi. The Silence Reservoir:** Morley says writing process is as an organic process, but not unidirectional. Each phases like preparing, planning, incubation, beginning, flowing smashes or melds into the other. For example, incubation is part of fluency and flow. Sometimes fluency found naturally slowing in order to allow reservoir of language and ideas within our conscious mind to replenish. Silence is itself a type of eloquence, for thinking about writing is writing. So, reservoir fills quickly, and words and phrases rise through it in shoals.
- vii. Breakthroughs and Finish Lines:** John Steinbeck says, “to finish is sadness to a writer- a little death. He puts the last word down and it is done. But it is not really done. The story goes on and leaves the writer behind, for no story is ever done”. By this mean, all creative writer needs to jump before finishing any writing because once a writer has “jumped” a stage, and made a breakthrough,

they very rarely fall back to their former quality or practice. It will be the evaluation of their talent thought at first seems a mysterious work as if it is the work of other. If a writer does not jump one stage thinking that he is not finishing then it may be apprehended forever.

As a leading poet, critic and award winning teacher of the subject, Morley (ibid) suggests to those beginners of creative writing to follow at least those seven processes to be a good creative writer. In teaching creative writing, it is not obliged to apply only one type of processes. According to the contexts, where it is used, needs, capacity and behaviors of the learners and knowing the levels of the learners, we can use.

1.1.13 Avoid Some Words in Creative Writing

Creative writing is not a technical writing in which words that give direct meanings are avoided and alternative forms of them are used. For example, instead of writing 'he said' its alternatives like called, shouted, laughed, meant, chortled etc are used. Likewise some words that give direct meaning which are avoided and their alternatives that are preferred in creative writing are as follows:

*Good/Nice: excellent, appreciated, well-behaved, polite, great, appropriate, well-mannered, enjoyable

*Bad: disrespectful, naughty, inappropriate, ill-mannered, rude

*Like: enjoy, love, praise, care for, respect, approve, agree with

*Went (i.e. I went there): ran, raced, walked, strolled, meandered, drove, rode

(*means not preferred in creative writing)

Thus, those words which cannot be understood in the absence of contexts or situations are preferred to use in such type of writing, where readers get fantastic or romantic time of pleasure in their reading.

1.1.14. How to Teach Auto-biographies, Biographies and Short Stories

There are not the exact view points about the way of teaching different areas of creative writing. Scholars on different periods depending upon the demand of the new era discuss about the suitable methods of teaching and learning different language skills.

About how we can make the students read and write autobiographies, different scholars suggest to offer many opportunities to hear and read biographies which helps to store this structure in the students' memory banks for use when they take to writing their own biographies. So, if we offer much written materials about biographies to read and opportunities to hear, students become familiar on writing autobiographies and biographies. They can write their life story, any special moment, memory of themselves.

Ross (2008, p. 1) writes:

There is no better to hook students on reading than by sharing with stories of kids like themselves who have dealt with nightmarish parents, oppressive political regimes, and unimaginable challenges-and have established their identity through the power of their writing.

From this above mentioned view given by Ross, we can understand that students should be given more written materials than giving a chance to hear stories about nightmare, political regimes, unimaginable challenges, etc. to read and make them to write. And we can establish their identity through the power of their writing.

Salant (2010) has forwarded her view as reading short stories and prose is a good way to learn English literature. While we teach short stories, we have to ask the students to fill in the following short story form as homework:

p. assign a topic for students to write and interpretation or comment,

- q. assign the students to write summary,
- r. discuss with the students about theme, character, conflicts,.....,
- s. ask students to create a story if the students want to. The students may spend, several weeks completing 3 pages short story.

So, students will be able to write/create a short story if we follow the suggestions given above by Salant while teaching students about short stories. They also understand the short stories if we teach them following the above mentioned steps.

In a short story, the **main character** is the main point of story. We have to make the students clear about the change in a character from the beginning to the conclusion of the story and the way a character acts, speaks, looks characterizes that person.

In some of the short stories, there may some turning point which is called **climax** and a struggle or difference of opinion between characters, sometimes, may slash the character is called **conflict** in the story. The main point or idea or lesson of the story is **theme** at last.

Thus, when we read and analyze the views given by different scholars like { Wayland (1914), Franklin and Silverman (2003), Dewey (2008), Ross (2008), Salant (2010), etc.} on autobiographies, biographies and short stories, it is clear that to teach and make the students write creatively, they should be offered much times and materials for reading.

1.1.15 Task-Based Approach and Creative Writing

Writing itself is a creative task. As Morley (2010, p. 5) says “you don’t need to write creatively if your ambition is to be a great reader. It is essential that you become a great reader if your purpose is to become a good writer”. By this means any writers need to read very much if they want to be a creative writer. Reading is generally itself a task. So we can find the good relationship between task-based approach and creative writing.

The task-based approach in developing creative writing in learners is very essential and apparent with theories and practices of TBLT in EFL/ESL classroom. The task-based writing needs to accommodate mental writing models to new experiences in social and cultural context. Writing is driven by the task in this setting. It is used in social interaction. The aim of task-based writing is to improve an individual's writing competence generated on purposeful communication, which can not be separated from social context.

To develop creative writing in learners through task-based approach is easier than through other approaches because learners are given freedom to write whatever they have known to write even in both TBLT and creative writing then their mind is said to be a writer.

Different scholars suggest that learners of creative writing should be given a task to perform. Massi (2007, p. 6) states "in TBLT framework, task-based writing should combine both cognitive and social element together in the process of self discovery and interaction".

Whatever the learners do knowingly or unknowingly is a task and tasks help them to develop their creativity, Morley (2010), in his book, suggests the task to the learners as, they should be given a book and open randomly told to place their fingers of one hand on a page and write down the phrase covered by the width of their fingers and close that book, forget about it. Then again pick another book do the same thing, collect at least 30 phrases and place these phrases in a separate pieces of paper and another day pick one of these phrases and write about it anything comes in your mind.

Vass (2002, p. 103) says

creative writing differs from scientific problem solving in the sense that it is an unstructured activity with no fixed goals or clearly specified and ordered stages. It involves both content generation (engagement) and reflection

(reviewing, contemplation and planning), and relies on ‘affect-linked thinking’:
the deliberate re-creation of emotional experience in the mind.

This statement given by Vass (ibid) also helps to understand the close relationship between TBLT and creative writing because in both of them (i.e. in TBLT and creative writing) structuring of the sentences or ideas are neglected and focuses on spontaneous presentation of the thoughts on a paper.

About relationship between creative writing and ELT (TBLT is also an approach of ELT), Awasthi, et al. (2010) give the following points, which also help us to know the relationship between creative writing and TBLT. They are as follows:

ELT:

-) helps to experience real world
-) helps to play with language
-) brings experience to the classroom
-) develops all language skills and aspects
-) has tremendous amount of drive, ambition, dedication and spirit
-) produces critical thinkers
-) leads personal intellectual and professional growth.

So we can find the close relationship between TBLT and creative writings which helps us to understand the significant role of TBLT in the world of teaching 2nd language.

1.1.17 Creative Tasks

Writings in general are creative arts, especially when it is something that is completely from the author’s imagination. All writing tasks are creative tasks. We can develop creativity in learners by prompting intrinsic motivation and providing problem solving tasks which are two areas where educators can foster creativity in students; students

are more creative when they see a task as intrinsically motivating, valued for its own sake.

The writing tasks in task-based approach are as follows:

- i. writing for different purposes,
- ii. writing for different audiences, and
- iii. writing for different roles. For example, a letter to the author of a story, sending letter to aboard, providing alternative ending, writing an essay from pictures, etc.

Whelan (2008) writes “ask student to write a description of them. This could include physical appearances, likes and dislikes, hobbies and interests and family information. The description should be sufficiently detailed for someone to identify the students.”

Similar to Whelan, when we study an article by Daniel (2010), we find an excellent idea, for helping children to be more concise in their writing, is to ask them to write their entire life-story in their own which helps them to be more creative in their writings.

Their views, given in different times, explain that students, at first while teaching creative writing, should be asked to write about themselves which will help them to start to write even auto (biography), story, etc. Free-form writing is also helpful in developing creative writing in learners. Students can also be asked to write whatever they know on different topics. For example:

- i. Write something about mobile phone (it is also a latest interested topic),
- ii. Write whatever you have known about computer/photocopier, etc.

Or they can complete a story if we provide them three criteria related to story writings; main character, location/time, situation/challenge.

For example,

- i. Main character: old lady, teacher, alien, journalist, artist, teenagers, etc.
- ii. Location/time: dawn, school, exam, birthday party, lunch time, forest, shopping center, spring, etc.
- iii. Situation/challenge: someone is upset, making decision, program arranging, etc.

1.1.18 Action Research

Action research is a form of self reflective enquiry undertaken by practitioners in order to improve their own educational practices. Action research is normally associated with ‘hands on’ small scale research projects. An important difference between action and other research done by teachers is that on the latter instance, teachers might well be doing research on issues and question which are those considered most important by the established community of scholars in the relevant field, i.e. theory driven research.

However, in action research, it is accepted that research questions should emerge from a teacher’s own immediate concerns and problems.

Vanlier (1988 as cited in Cohen and Manion, 1994, p. 186) says action research as “small-scale intervention in the functioning of the real world and a close examination of the effects of such intervention”.

Similarly, Nunan (1990, p. 63) says “action research is trying out ideas in practice as a means of improvement and as a means of increasing knowledge about the curriculum, teaching and learning.”

Action research is the study of a social situation with a view to improve the quality of actions within it. It is a way of teaching through inquiry with the aim of developing professional practice. Wallace (1998 as cited in Bhattarai, 2005, p. 15), defines action research as “a strategy for professional development which is accomplished by reflecting on the practitioner’s regular activities (series of activities)”.

So action is a process in which participants examine their own educational practice systematically and carefully using the techniques of research.

1.1.19 Features of Action Research

Those common features highlighted by all those above mentioned scholars are as follows:

- a. It is participants self reflective enquiry, teaching through enquiry.
- b. It is carried out by practitioners.
- c. It is practical in nature.
- d. It aims at improving current state of affair, participant's regular activities, and quality of action within a social setting.
- e. It is critical collaborative.

1.1.20 Stages of Action Research

Different scholars discuss almost similar steps of action research but they slightly differ in ordering of the steps. Here I have only mentioned the steps discusses by Nunan (1992) which are 7 in numbers. They are:

Step 1. Initiation: The classroom practitioner notices students' weaknesses in teaching and learning certain items and decides to improve those weaknesses.

Step 2. Preliminary Investigation: The researcher decides to systematically find out which problem is the most serious and faced by majority of the students.

Step 3. Hypothesis: The researcher plans his/her activity to solve the problem identified in previous stage and postulates a hypothesis.

Step 4. Intervention: The teacher-researcher's regular practice is intervened by introducing some new element in it.

Step 5. Evaluation: The researcher evaluates the change brought by the new action introduced in preceding step.

Step 6. Dissemination: The researcher sits with his/ her co-workers and if possible professional researchers, too, and then presents his/ her problem, the action tried out and the findings.

Step 7. Follow Up: The findings of the study are followed by the practitioners. By this, the regular way of teaching and learning is changed and the new one is adopted to introduce certain changes in the study.

Follow up is the second cycle of the action research. The evaluation of the first cycle works in the second step, the hypothesis can be like in the first cycle or can be modified in accordance to the action. Then other steps are repeated as in the first cycle.

1.1.21 Tools Used in Action Research

In action research, different kinds of tools are used for collecting data. For example, test items, time-on-task, check lists and individual files. We can use many other tools in action research for recording and collecting data such as questionnaire, observation, diary studies, case studies, etc.

1.2 Review of the Related Literature

Many researches related to task-based approach can be found in the field of ELT but very rare researches are found about creative writing. Much research have been carried out under TBLT to test other skills except than creative writing. Some of them I have consulted at the time of my study and the findings they have suggested are as follows:

Vass (2002) carried out a research on ‘Friendship and Collaborative Creative Writing in the Primary Classroom’. He did it on four 8-year-old girls by studying the effect of friendship pairing and the role of the computer tool in the development of creative writing skills. The main objectives of his study was to analyze and find out how the collaborating writers (friendship pair and acquaintanceship pair) engage in talk to cope with the demands of the task, and how they use discourse to support different

phases of the joint writing process. The findings of his study suggested that pairing children with a friend is clearly beneficial when they are working on challenging problem solving tasks or engaged in activities relying on meta-cognitive process, such as creative writing.

Oli (2005) carried out a research entitled 'The Effectiveness of Task-Based Technique for Teaching Simple Present Tense'. The main purpose of his study was to find out the effectiveness of task-based techniques for teaching simple present tense. The findings of his study suggested that task-based techniques are very effective in teaching Simple Present Tense. He also suggested to implement TBLT in classroom to teaching grammar.

Khadka (2007) conducted a research entitled 'task-based and form- focused techniques of teaching grammar'. The main objective of his study was to compare the applicability and suitability of task-based and form-focused techniques and find out their effectiveness. He compared both techniques in teaching grammar and his research findings suggested that task-based techniques were more effective in teaching grammar than form-focused techniques.

Dahal (2009) carried out a research on 'Effectiveness of process writing in teaching free writing composition'. The main purpose of his study was to find the effect of process writing in teaching free-writing composition. His research was limited on grade ix students. He presented his findings categorically like writing an essay, writing a story, writing an invitation letter, etc. though his findings as a whole show that free composition can highly be developed through process writing.

Joshi (2010) carried out a research entitled 'The effectiveness of Task-Based Approach in Teaching Reading'. The main objective of her study was to find out the effectiveness of task-based approach in teaching reading. She conducted her research study in grade ix students of LRI School in Ktm. Her findings suggested that Task-Based Approach is more fruitful in teaching Reading.

Niroula (2010) carried out a research on ‘Using Task-Based Approach to Teaching Grammar’. The main objective of his research was to find out the effect of TBLT in teaching grammar. He conducted his research in grade viii of Sansarimai Secondary School, sindhupalchowk. And after his testing he concluded that TBLT was more effective in teaching grammar. While teaching grammar during his research, he has only limited his study on teaching Present Perfect Tense.

Up to now even a single research is not carried out on creative writing using task-based approach in the Department of English Education T.U., Kirtipur, Kathmandu, Nepal. So, obviously, this study will be one of the new rays introduced in this Department of English Education, T.U., Kirtipur.

1.3 Objectives of the Study

The main objectives of this study were as follows:

- a. to find out the effectiveness of task-based approach in teaching creative writing, and
- b. to suggest some pedagogical implications.

1.4 Significance of the Study

The study will importantly be significant for those teachers, who are trying their best to develop creative writing in learners. It will also be significant for the students, teachers, ELT practitioners, text book writers, syllabus designers more others who are directly or indirectly involved in ELT get benefit from this study. In fact, it will encourage the English language teachers to implement TBLT in teaching creative writing.

CHAPTER TWO

METHODOLOGY

Methodology here means all the methods adopted in this research. As Kumar (2005, p. 15) says “this research process is similar to undertaking a journey ... having decided upon your research question or problem, you then to think how to go about finding their answer”. Likewise, it is a sequence of steps that we take one by one. The following strategies were adopted to fulfill the above mentioned objectives.

2.1 Sources of Data

Sources of data are places, persons or any things that are helpful to solve the problems. Here, the researcher used both primary and secondary sources of data.

2.1.1 Primary Sources of Data

The primary sources of data in this study were the students of grade X in the English classroom. The researcher conducted the pre-test before her real teaching and the post-test after her real teaching to compare scores of students after intervention.

2.1.2 Secondary Sources of Data

The researcher consulted various articles, theses, journals, reports, proposals, etc related to her proposed study which are also mentioned in the references. She surfed different websites and studied relevant research papers. She also collected data from the related books, for example, Prabhu (1987), Nunan (1989), Richards and Rodgers (2002), Harmer (2003), Ellis(2003), Willis and Willis(2005), Nunan(2007), Morley (2010), etc and NELTA Journals (2005, 2006, 2008, etc).

2.2 Sampling Procedures

The researcher selected one of the governmental schools of Nawalparasi district using judgmental non-random sampling procedures. The sample research was done within 21 teaching classes in 30 students of grade X of that school.

2.3 Tools of Data Collection

The researcher used test items as a tool of data collection from the primary sources. Both pre-test and post-test contained the same test items; they contained only writing an auto-biography, a biography and a short story. During real teaching, two progressive tests were also taken on the basis of writing composition. The test items in two progressive tests were different.

2.4 Process of Data Collection

The process of data collection involved the following steps:

- a. At first, the researcher collected all the relevant literature, curriculum and text book of grade X. A set of test items were designed from the selected portion of the course as a tool for taking the pre-test and the post-test.
- b. After preparing the questionnaire, she went to the proposed (sampled) school to visit the authority (head teacher) and subject teacher. She informed all of them about her work and also requested for seeking consent.
- c. Then she built rapport with students and informed them about her plan.
- d. Then she started her work by testing the initial level of writing capacity of the students on writing a short story, auto (biography) by administering the pre-test and keep record of it.
- e. She administered progressive tests in the interval of six teaching classes and post-test was administered after teaching twenty one classes. The same set of questions were used for both pre- and post-test but for progressive tests different sets of test items were prepared and the result of those tests were compared and analyzed to determine the effectiveness of the method.

2.5 Limitations of the Study

The study was limited in the following ways:

- a. The population of the study was limited to the students of grade X of one of the government aided school i.e. Shree Basanta Secondary school, Tilakpur – 6, Basabasahi, Nawalparasi.
- b. It was only limited to testing three forms of creative writing, i.e. writing a short story, an auto-biography and a biography.
- c. It was limited to 21 teaching days
- d. The test items were limited to task-oriented writing activities.
- e. The test items were also limited to English course of grade X only.

CHAPTER THREE

ANALYSIS AND INTERPRETATION

This portion deals with the analysis and interpretation of the data collected from the primary sources. The primary sources of data were obtained through a pre-test, two progressive tests and a post-test.

3.1 Holistic Comparison of the Pre-test and the Post-test Scores

At first, the holistic comparison between the pre-test and the post-test is shown as follows:

Table No. 1

The Holistic Comparison of Test Scores on the Pre-test and the Post-test

Tests	No. of Students	Total Marks	Obtained Marks	Percentage	Average Score
Pre-test	30	1000	365	36.5%	36.5
Post-test	30	900	586	65.11%	65.11
Differences	-----	-----	221	28.61	28.61

When the result of the pre-test is compared with the post-test, it clearly shows that students progressed significantly after the implementation of the new approach, i.e. task-based approach in creative writing. In the post-test, the highest score was 84% out of the full marks obtained by 6.67% of the students and the lowest score was 50% out of the same full marks. But in the pre-test, the highest score was 58% obtained by 6.67% of the students whereas the lowest score was 20% the score on the post-test was around the average score of 65.11 with 84% whereas in the pre-test, the average score was only 36.5%. The average score in the post-test is approximately two times greater than that of the pre-test and the differences between both the tests were 221, 28.61, 28.61, in obtained marks, percentage, and average score respectively.

3.2 Analysis and Interpretation of the Individual Test Scores

Under this heading, the data obtained from the pre-test, progressive tests and the post-test have been analyzed and interpreted in the following sub-headings:

3.1.1 Pre-test Scores

At first, the pre-test was conducted to find out the students' proficiency on creative writing, i.e. writing an autobiography, a biography and a short story that they had already learnt in their previous classes before starting the real teaching of the study. The pre-test items consisted of three questions and all of them were subjective types.

Table No. 2

Individual Scores on the Pre-test

S.N.	F.M.	Scores	Percentage	No. of Students	Percentage
1	100	58	58%	2	6.67%
2	100	53	53%	4	13.33%
3	100	48	48%	3	10%
4	100	40	40%	2	6.67%
5	100	36	36%	4	13.33%
6	100	35	35%	3	10%
7	100	30	30%	2	6.67%
8	100	24	24%	3	10%
9	100	21	21%	4	13.33%
10	100	20	20%	3	10%
		No. of Students		30	
		Average Score		36.5	

As the above table shows, the highest score on the pre-test was 58% obtained by 6.67% of the students out of 100 full marks. The lowest score was 20% which was obtained by 10% of the students. The average score was 36.5 out of full marks which show unsatisfactory result. The students below the average were 64% in this test but above the average were around 36% only. The range of scores in this test was 38.

This table clearly shows that the students in the class were found of mixed ability groups. Some students were very weak and some of them were medium on creative writing though they had already studied it in previous classes while reading the textbook and the teacher had also taught but the result on the pre-test presented unsatisfactory level of proficiency on creative writing.

3.1.2 Progressive Tests

After the administration of the pre-test, the students were taught in the real class following the task-based approach. During the classroom teaching, two progressive tests were administered in an interval of six teaching days. Each test was analyzed and interpreted under the following sub-headings:

3.1.2.1 The First Progressive Test Scores

The first progressive test was administered after the interval of six teaching classes to obtain information of the students' insight on the effectiveness of the task-based approach in teaching creative writing. The main objective was to find out how the classes were improving and what further improvements in teaching learning strategy required to meet the target point.

Table No. 3

Individual Scores on the First Progressive Test

S.N.	F.M.	Scores	Percentage	No. of Students	Percentage
1	20	18	90%	1	3.33%
2	20	17	85%	4	13.33%
3	20	16	80%	6	20%
4	20	13	65%	1	3.33%
5	20	12	60%	8	26.67%
6	20	8	40%	7	23.33%
7	20	7	35%	3	10%
		No. of students		30	
		Average score		13 (65%)	

The table above presented that the highest score was 90% obtained by 3.33% of the students in the first progressive test. The lowest score was 35% out of the full marks. The average score obtained by the students in this test was 13 out of 20. Therefore, it is clear that around 60% students scored below the average and 37% students scored above the average mark. Similarly the range of scores in this test was 11.

Similarly, the highest score in the first progressive test was 90% obtained by 3.33% of the students in the class whereas on the pre-test, it was only 58% obtained by 6.67% of the students. In the same way, the lowest score was 35% obtained by the 10% of the students in the first progressive test whereas it was 20% obtained by the 10% of the students in the pre-test.

In comparison to the pre-test, the result on first progressive test is satisfactory which seems to be the effect of the intervention, i.e. task-based approach.

3.1.2.2 The Second Progressive Test

After the 12 teaching classes using task-based approach, the second progressive test was administered. It was to find out whether the students were in progress or not. The scores of the students on second progressive test are presented as follows:

Table No. 4

Individual Scores on Second Progressive Test

S.N.	F.M.	Score	Percentage	No. of Students	Percentage
1	20	19	95%	2	6.67%
2	20	18	90%	4	13.33%
3	20	17	85%	6	20%
4	20	15	75%	5	16.67%
5	20	13	65%	7	23.33%
6	20	12	60%	3	10%
7	20	11	50%	3	10%
	No. of students			30	
Average score		15(75%)			

As the above table shows, the highest score was 19 out of 20 full marks which was the 95% score obtained by the 6.67% of the students of the class and the lowest score was 11 out of the full marks which was the 50% in total obtained by 10% of the students. Similarly, the average score was 15(75%) of the full marks in the second progressive test. In the same way, 44% of the students were below the average and 40% above the average in this test other 16% were in the same 75%, i.e. the average mark. Similarly the range of this test was 8.

While comparing the result of second progressive test with the first progressive test, it is obvious that the second progressive test was rather more satisfactory than that of the first progressive test. This also helps to justify the positive effect of intervention that is task-based approach to teaching creative writing.

3.1.3 The Post-test Scores

At the end of the teaching classes, the post-test was administered to find out the further improvements of the approach implemented in the 21 teaching classes. The post-test items were the same as in the pre-test. The individual scores on the post-test were as follows:

Table No. 5

Individual Scores on the Post-test

S.N.	F.M.	Scores	Percentage	No. of Students	Percentage
1	100	84	84%	2	6.67%
2	100	78	78%	4	13.33%
3	100	73	73%	3	10%
4	100	69	69%	7	23.33%
5	100	65	65%	2	6.67%
6	100	58	58%	3	10%
7	100	56	56%	2	6.67%
8	100	53	53%	3	10%
9	100	50	50%	4	13.33%
	No. of students			30	
Average score 65.11					

The above table presents that 84% was the highest score obtained by 6.67% of the students out of the full marks whereas the lowest score obtained by 16.67% of the students was 50%. The average mark was 65.11 in this test and around 54% students were above the average score similarly the range of scores in this test was 34. This also helps to show the positive effect of Task-Based Approach in teaching writing..

The increment on the scores from the pre-test to the post-test shows the significant progress of the students. Therefore, it can be claimed that task-oriented approach is an effective method in developing students' creative writing proficiency.

CHAPTER FOUR

FINDINGS AND RECOMMENDATIONS

The present study was carried out to find out the effectiveness of task-oriented activities in teaching creative writing at a secondary (grade ten) level English classroom. I carried out a practical study to fulfill the objectives which helped me to be experienced in my way of research insightfully. The students got a chance to play with the different tasks in the classroom while learning creative writing. Though the class was heterogeneous with varying degree of proficiency level, the effectiveness of the approach I introduced in the class ten shows satisfactory results which is obvious through the different tests I administered.

4.1 Findings

After completing the experimental teaching through task-based approach, the following findings are derived:

- a. The highest score of the students in the pre-test was 58(58%) but 84(84%) in the post-test. The scores of the students were provided around the average score of 36.5 in the pre-test but their scores were distributed around the average score of 65.11. This also shows that the task-oriented activities are effective in language teaching classroom.
- b. After the analysis of the scores on the progressive tests, it is found that task-based approach is effective in developing creative writing proficiency in students. They obtained average score of 13(65%) and 15(75%) out of 20 in the first and second progressive test respectively. In both progressive tests, students scored not less than 65% of the full marks which can be attributed to the implementation of task-based approach.
- c. Most of the students of that school were not very much familiar with creative writing, though they had read different sorts of stories, autobiographies and biographies, when they were taught through task-based

approach, they developed their creative writing capacity surprisingly. It also shows the effectiveness of the task-based approach in teaching creative writing.

4.2 Recommendations

On the basis of the findings derived from the analysis and interpretation of the data, the following suggestions for pedagogical implications have been forwarded:

- a. In the field of teaching second language, using task-based approach (TBA) in the classroom was found to be more beneficial and effective than other usual teaching method. So, task-based approach should be used in teaching especially in high school level students.
- b. The study based on TBA shows that students participate actively in learning the target language when they are given tasks to perform in the class. So TBA should be used in teaching creative writing.
- c. When the study proved that TBA is more effective in teaching a second language or the English language. The curriculum experts, designers, planners, teachers, and other related authorities should incorporate various types of tasks in the text books paying more attention towards the easy and more effective teaching techniques. Moreover writing exercises should offer more rooms for task-oriented activities in a textbook.
- d. This approach focuses on meaning. So, language is easy if it is related to the real-life situation. They can relate their target language with their real language. They can understand it easily and it is much plausible to implement in school level because students of this level are supposed to learn language by being involved in activities. But the teachers should be trained and well-equipped with the knowledge of it and they should also be monitored to check whether they have used or not the approach properly.
- e. The present study was limited to one of the government aided school of Nawalparasi district at grade ten. The findings derived from this single study

are incomplete and insufficient in all contexts. So, further research should be carried out intensively to find out its effect in other contexts too.

- f. This study was limited to only one language skill, i.e. writing. So further research should be carried out in other skills, aspects and functions of language intensively.

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APPENDIX – I
Pre-test and Post-test Items

Name:

Full marks: 50

Class:

Time: 1 hr

School:

Q. No. 1. Write a couple of paragraphs describing about your past life story (while writing you can include your age, physical appearance, habits, likes and dislikes, hobbies and interests, etc.). – 15

Q. No. 2. Write a short story about an accident you had seen in your past. –20

Q. No. 3. Write a short biography of a person who has devoted his/her life like Florence Nightingale to help the needy people. You may use the following guidelines: -15

- Name of a person
- When and where s/he was born
- Her/his work/s
- Any recognition s/he has received

APPENDIX – II
First Progressive Test Items

Name:

Full Marks: 20

Class:

Time: 40 mins

School:

Q. No. 1. Rewrite the story 'Interview' in your own. -10

Q. No. 2. Describe any of your special events (memory) that happened with you in your past. -10

APPENDIX – III
Second Progressive Test Items

Name: Full Marks: 20

Class: Time: 40 mins

School:

Q. No. 1. Describe about your grandfather (while describing you can include his habits, date and place of birth, physical appearance, hobby, Jobs, his behaviors, etc.) -10

Q. No. 2. Construct a short readable story with the help of given outlines, also give it a suitable title. -10

- dispute between a moneylender and a debtor – debtor denying to pay back the money – the lawyer asks the money lender about witness – “A wild cat was the witness – not available at the time – the lawyer to come with any pet cat – the debtor says, “This is not the right cat as witness in our deal” – the debtor pays back money – truth prevails.

APPENDIX – IV

Task-based Lesson Plans Used for a Practical Study

Lesson Plan No. 1

Class: X

Time: 40 mins

Unit: 3

Date: 068/01/07

Teaching item: Writing (an auto- biography)

Objectives: Upon completion of this lesson, the students will be able to:

- a) summarize the lesson
- b) describe any one of their past events

Materials: A picture of an accident (a magazine cutout)

Activities:

- i- The teacher at first introduces the lesson and shows the picture in front of the students and asks them to guess about what has happened.
- ii- Then they are grouped into five
- iii- Each group is also asked to see the picture of unit 3, p. 23 in their textbook and answer the question no. (a) and (b).
- iv- They discuss in groups about their answers and one group leader from each group presents their answer in front of the class.
- v- Then again they are asked to read the lesson within 3 minutes and discuss it.
- vi- They summarize the lesson and discuss their summary in groups and other members of the group than the group leaders are asked to present their summary.
- vii- The teacher facilitates them if needed.
- viii- Again they discuss within whole groups in the class to be clear whether they all have understood the lesson well or not.

Evaluation: Write a couple of paragraphs describing a similar memory of your past.

Homework: Read the lesson again and write a short paragraph describing what happened after the *khalasi* found in the story.

Lesson Plan No. 2

Class: X

Time: 40 mins

Unit: 13

Date: 068/01/09

Teaching item: Writing (a biography)

Objectives: Upon completion of this lesson, the students will be able to:

- a) write a draft of biography,
- b) tell what a biography is.

Materials: A picture of the lady Florence Nightingale.

Activities:

- i- The teacher at first introduces the lesson and divides the students into five groups.
- ii- She shows the picture of the lady Florence Nightingale in front of the students and asks to guess about the picture.
- iii- Then she tells the students to read the story about Florence Nightingale, in unit 13, within 5 minutes.
- iv- Then she asks each group to write her (Florence') date and place of birth, physical appearance, hobby and dedication (work).
- v- They discuss their writings in groups after they finished and present in front of the class.
- vi- At this time, the teacher helps them.
- vii- Then they are also asked to discuss their writings within whole groups.
- viii- The teacher asked them about the type of their writing.
- ix- They review the lesson again to find out any confusion.

Evaluation: What are the points that you have to include while writing a biography?

Homework: what did the lady Florence Nightingale do in her whole life period? Write briefly.

Lesson Plan No. 3

Class: X

Time: 40 mins

Unit: 15

Date: 068/01/26

Teaching item: Writing (a short story)

Objectives: Upon completion of this lesson, the students will be able to:

- a) write the summary of the story.

Materials: Usual teaching materials

Activities:

- i- The teacher at first introduces the lesson and divides the students into six groups.
- ii- Each group is given one paragraph of the story to read respectively.
- iii- Then each group is asked to write summary of one paragraph within one line and after they finished their writings they asked to discuss in groups.
- iv- They are told to collect their summary from first group no. one to six.
- v- Then she calls one group leader from each group to present their writings.
- vi- At last, the summary of the story is collected and presented in front of the class.
- vii- The students again discuss within whole class about if there is any confusion and the teacher facilitates them.
- viii- Then they review the lesson to be clear how well they understood.

Evaluation: 1. What did Suresh do at school and at home?

2. What were the reasons for his bad behaviors?

Homework: Write a short summary of the story 'Troublesome child'.

Lesson Plan No. 4

Class: X

Time: 40 mins

Unit: 17

Date: 06/01/27

Teaching item: writing (short story)

Objectives:

- a. Tell the main theme of the story,
- b. Write a draft of a short story.

Materials: usual teaching materials.

Activities:

- i. The teacher at first introduces the topic and divides the students into six groups.
- ii. She tells them to read the story '*A payment greater than money*' once silently.
- iii. Then she tells the groups to discuss the main points of the story, i.e. main character, location/time, climax (what is happening)/situation of the story.
- iv. Students after reading the same story write in own exercise book about the role of main character, the location/time and the climax.
- v. Then they discuss by comparing their writing in groups whether they have fulfilled the necessities of the short story.
- vi. The teacher helps them moving around the class to make clear about the short story.
- vii. The members in each group other than the group leaders present their writings in front of the class and again discuss about the way of creating and writing new short story themselves.
- viii. The teacher facilitates them

Evaluation: 1. Did you find all the points needed to a short story here?

2. Is "*A payment greater than money*" a good title for the story? Write why?