



TEACHING CREATIVE WRITING IN A FORMAL SETTING: FROM INSPIRATION TO PERSPIRATION

Stephen Kekeghe, PhD

Department of English and Literary Studies,
Delta State University, Abraka
stephenkekeghe@delsu.edu.ng
+2348062197140

Abstract

Creative writing is a mentally taxing intellectual, artistic endeavour that requires special training in a formal setting. Besides the significance of experience in imaginative expression, there is the arduous job of craftsmanship, where the creative writer perspires in bringing out the artistic beauty of the literary work. This accounts for why creative writing is taught as a course in different universities in the Global North and South. However, while universities in the Global North have well developed curricula for creative writing classes and degrees, there is hardly any of such efforts in Nigeria. In fact, there is a dearth of reference or resource materials on creative writing in Nigeria. Tanure Ojaide's handbook on creative writing is perhaps, one of the foremost efforts in Nigeria. National Open University of Nigeria has also made an appreciable effort by developing modules on creative writing. There is need for more materials on creative writing, especially from the perspective of creative writers. This will help underscore practical steps in the creative writing vocation. This paper, therefore, examines different principles and approaches that are indispensable in creative writing classes, with the aim of providing resource materials for students and tutors in creative writing classes. This study is anchored on qualitative methodology that deploys literary analytical tools. Besides the background discussion of relevant concepts in creative writing, this article also explores some practical reflections by drawing illustrative instances from texts, which are purposively selected from the three genres of literature— poetry, prose and drama. The analysis reveals different constituents of creative writing, which include: experience, inspiration, imagination and perspiration (craftmanship). The overall discussion demonstrates that creative writing is a practical exercise that requires a formal language and aesthetic training.

Keywords: Creative imagination; Inspiration; Experience and expression; Creative writing

How to Cite this Paper

Kekeghe, S.(2025). "Teaching Creative Writing in a Formal Setting: From Inspiration to Perspiration". *Planeyo Journal of Arts and Humanities (PLANJAH)*. Volume 2, Number 2, 128-145.

Introduction

Creative writing is a form of specialised writing that involves the imaginative and artistic deployment of the resources of language to convey human experiences in educative and entertaining ways. It is simply seen as an imaginative writing that characterises literature in the particular dimension, such as writing poetry, prose and drama. At the generic level, every written material is regarded as literature. Thus, we have religious literature, medical literature, chemical literature, geographical literature, historical literature, legal literature, and the like. However, at the particular dimension, literature refers to an artistic, fictional form of writing that is meant to inform, educate and entertain the reader. The practice of creative writing falls within the domain of literature in the particular perspective. For any writing to be stimulating, as we also have in journalistic reportage, it requires a touch of creativity. This implies that apart from the conventional practice of literary expression in the form of poetry, prose and drama, creativity is required in other related fields like journalism, auto/biographies, memoirs and historical narratives to captivate the attention of the reader.

Over the years, creative writing has attained a significant place in the curricula of different universities in the world as a specialised sub-field of study, especially in America. British and African universities have also continued to adopt creative writing as a course domiciled in the Department of English. Scholars have continued to argue that since the technical and creative use of language constitutes the thrust of creative writing, it should occupy a significant place in the syllabi of universities. Tanure Ojaide (2005) notes that the enlisting of creative writing in the university system is pioneered by American universities. He observes that the delayed inclusion of creative writing in the curricula of African universities is because “African educational systems are generally modelled on European systems because of the colonial legacy” (p. 1). By implication, the influence of the European colonial system on African universities caused a delay in the formal teaching of creative writing in African universities. Ojaide further declares: “Africans who studied creative writing in the United States and returned to the continent must have influenced its inclusion in the university curriculum” (Ojaide, 2005, p.1).

Creative writing is now taught as a course in Departments of English across universities in

different African countries. Those who influenced the inclusion of creative writing in African universities are aware of the technicalities involved in writing works that are both pleasurable and informative. As a special form of writing, creative writing requires formal language training for intended writers. Besides the social experiences that power writers' inspiration and imaginative consciousness, there is the significant place of craftsmanship which constitutes the main thrust of any creative endeavour. A good creative writer must endeavour to learn language skills, rules of grammar, concord, tenses and punctuation marks which come to bear in creative expression. That is, in addition to the special training on the use of images, figurative devices and narrative strategies, a writer who wishes to write creatively in any of the genres is expected to assume the status of an apprentice learning the art of creativity. On this note, Ojaide asserts:

Writing needs practice to have an increasing facility with words, creative ideas and techniques. Consistent practice leads to perfection in whatever we do...Practice gradually leads to maturity and self-confidence. The artist needs training to develop to fully realise his or her full potentials (p. 3).

Ojaide's assertion above is apt. As a distinguished poet, scholar and university teacher, Tanure Ojaide has a robust knowledge of the significance of teaching creative writing in the University system. With a higher degree in creative writing in an American university and an author of over twenty collections of poems, novels and short stories, Ojaide's perspective is a professional offering to intended creative writers.

There are limited resource materials on creative writing in Nigeria. As stated earlier, Ojaide's (2005) study appears to be one of such pioneering efforts. National Open University of Nigeria (NOUN) has also developed some modules on creative writing. In *Creative Writing II*, Iwuchukwu (2010), the course developer, carries out some reflections on what constitute the structure of creative writing. Iwuchukwu's study is a remarkable effort by NOUN in developing resource-materials for creative writing classes.

Alaku and Okpala (2024) argue that creative writing can be utilised as a teaching strategy to motivate pupils. Though Alaku and Okpala acknowledge the formal setting of creative

writing, they do not intentionally fashion out a step-by-step material that can improve the knowledge of creative writers. Their effort is more of using creative writing as an instructional procedure aimed at improving pupils' learning outcomes. The current paper is a systematically structured material for creative writing students and teachers. This study is qualitative, and it draws materials from literary texts to illustratively reflect on the constituents of creative writing across the three genres of literature.

Constituents of Creative Writing

Creative writing is a serious exercise that comprises different features and components. For any artistic or creative writing task is realised, there are varying mechanisms that are put together. A finished poem, novel, short story or play involves different features that constitute its making. Some of these constituents or components of creative writing are experience, inspiration, imagination, expression and perspiration. An effort is further made here to discuss the issue of these constituents of creative writing. This can be represented in this form: EXPERIENCE + INSPIRATION+ IMAGINATION + EXPRESSION + PERSPIRATION

Experience

Experience is integral to creative writing. Literary works reflect and refract the prevailing experiences in society. Every writer is a product of a society from which he or she recreates the human condition. The writer draws inspiration from the myriads of social experiences and conveys them through an aesthetic language and techniques of expression. The five sense organs are utilised by the creative writer in recreating human experiences. These are senses of touch, hearing, sight, taste and smell. By implication, a creative writer can draw imaginative story from what he sees, hears, touches, tastes, feels and smells. These experiences will enable the writer create a vivid realistic picture of the human society. This is why Ian Watt, author of *Rise of the Novel* (1957), refers to the novel as “a replica of societal phenomenon” (McKeon, 2000, pp. 253-276). Watt's definition attests to the connection between social experiences and literary imagination. In the 18th century, which marked the beginning of the English novel, Tobias Smollett, a Scottish novelist and surgeon, defines the novel as “a large diffused picture comprehending the characters of life” (Piper, 1963, pp. 45-56). The sociological relevance of the novel is its ability to

imaginatively capture human experiences with a sense of verisimilitude.

Experiences are raw materials for creative writers. Writers do not merely present factual experiences; they imagine situations that resemble life, to make a statement on the human condition. Clara Reeve, author of *The Old English Baron* (1778) and *The Progress of Romance* (1785), declares that literature or the novel is “a picture of real life and manners, and of the time in which it was written” (qtd in Davis, 1998, p. 317). Every literary work is a product of experience. Writers like Thomas Hardy, Charles Dickens and George Eliot wrote novels that conveyed burdens of experiences engendered by the industrial revolution of the eighteenth and nineteenth centuries. Dickens' *Hard Times*, for instance, satirically represents the negative experiences of the industrial revolution in England. Though an imaginative narrative, Dickens draws his experiences from the society at that time. That is how experience gives rise to creative writing. The creative writer invents stories from the society based on his/her experiences. This is what Clara Reeve portrays in the definition above. This implies that social experiences create themes for the creative writers. Without public or private events happening around the writer, he/she will have nothing to imagine and create. In other words, inspiration and imagination are anchored to experience, which gives birth to expression.

African literature continues to explore the different sociopolitical and cultural experiences since the era of British colonialism to the present. African writers reflect the prevailing experiences in the African continent, with the motivation for sociopolitical and economic improvement. Therefore, social experiences power creative consciousness and writing in Africa. On this note, Chinua Achebe (1964) declares: “It is clear to me that an African creative writer who tries to avoid the big social and political issues of contemporary Africa will end up being completely irrelevant— like that absurd man in the proverb who leaves his burning house to pursue a rat fleeing from the flames” (pp. 157-160). Achebe's assertion points to the fact that the creative writer in Africa is conscious of and committed to the prevailing experiences in the African continent. This is suggestive of the fact that the value of a literary product is its representation of common human sensibilities and experiences. This is why Bamidele (2003) affirms that “art is meaningless without any validity to the moral or social” (p. 26).

Different Nigerian literary texts give testimonies to the Nigerian experience— from colonial to independence. Novels like Chinua Achebe's *Things Fall Apart*, Ferdinand Oyono's *The Old Man and the Medal*, and Camara Laaye's *The Radiance of the King* explore the manifestations of British colonialism in Africa. The instability and cultural conflict engendered by the colonial experiences in different African communities are depicted in these novels. This implies that a specific social experience activates the imaginative consciousness of a writer. The cultural conflict depicted in Wole Soyinka's play, *Death and the King's Horseman*, is informed by his experience of a particular traditional ritual practice of the Yoruba people. Soyinka's exposure to the colonial experience and such indigenous religious practice of the Yoruba people enabled him to imaginatively capture the experiences of cultural conflict, using the medium of drama.

Contemporary Nigerian poets, playwrights and novelists have captured the devastating experience of kidnapping and terrorism in their creative works. In the poetry of J.P. Clark, Niyi Osundare, Tanure Ojaide, Remi Raji and numerous poets of the new generation, there is commitment to reflect the sociopolitical and economic realities in Nigeria. There are also poems that depict private individual experiences. Soji Cole's *Embers*, Stephen Kekeghe's *Broken Edges* and Peter Omoko's *Kidnapped* are good examples of how social experiences give birth to creative writing. While Cole's *Embers* reflects the agonising atmosphere created by Boko Haram terrorism in the North East, Kekeghe's *Broken Edges* explores the devastating effects of herdsmen terrorism, and Omoko's *Kidnapped* satirises the establishment of kidnapping as a repulsive career in Nigeria. Experiences of health and biomedical practices are also portrayed by the Nigerian writers. Bayo Adebawale's novel, *Out of His Mind*, narrates mental health conditions that are caused by economic decline and domestic stress. Emmanuel Babatunde Omobowale's play, *The President's Physician*, raises questions that border on medical ethics and physician-patient relationship. Like Adebawale's novel, Omobowale's play is informed by his exposure to the therapeutic relationship in different health institutions in Nigeria and abroad. All these literary texts underscore the place of experience in creative consciousness.

Inspiration

Inspiration is the mental stimulation that powers creative writing. It is the strong,

overpowering feeling to write. Inspiration is simply referred to the muse (the greed god of inspiration). Creative writers are inspired to write. Inspiration is anchored to experiences. That is, if writers are inspired to create, they are driven by the burdens of experiences that they have had. Once one is inspired, one must not allow the feeling to slide away. At that moment, writers are expected to make some notes on the subject matter which they will develop later. Without sociological and psychological experiences, writers will have nothing to inspire them. Every literary text is a product of inspiration, which is driven by an experience or burden of experience.

Imagination

Imagination is a very significant constituent in creative writing. Every writer forms a mental picture of different situations before writing about them in the form of poetry, prose or drama. Imagination is the process of forming a mental picture of a situation that is not a practical experience. In creative writing, imagination is the ability of the mind to be creative and inventive. A good imagination leads to the creation of a realistic (not factual) work of art. Once a writer is inspired to write, he or she will form an imaginary picture of certain experiences and write about them. This is to say that experience and inspiration power imagination, which further leads to expression. Before a writer imagines situations, he/she would have first been inspired to write about certain experiences.

Expression

In creative writing, expression is the act of writing products of imagination. The stories, poems or dialogues that are created are based on events or episodes in the mind of the creative writer. The first uninterrupted stage of writing is very important. Here, the creative writer responds to the inspiration by imagining situations and inventing story, events, images, dialogues and characters. In the process of expression, the writer ensures that he or she does not defy objective reality. The creative writer creates an imaginary world. The universe of the art is the universe of the artist, which is invented from his/her imagination of the universal world. In other words, the creative writer draws inspiration from the universe created by God, to create an imaginary world (the world of the artist). Therefore, every literary work is a universe of its own.

Perspiration

Literally, the word 'perspiration' is the process of sweating. In creative writing, perspiration is a rigorous process that requires the creative writer to aesthetically and logically improve a literary product. In Ben Jonson's ode to Shakespeare, "To the memory of My Beloved Author, Mr William Shakespeare" (1623), he declares that the creative writer, "who casts to write a living line, must sweat" (line 59). Simply put, in creative writing, perspiration is the stage of crafting, where the creative writer is required to tax his or her mind (and perspire). Here, the creative writer modifies what has been expressed by strengthening its literariness. Any literary work requires the blend of content and form. While the content is the message of the text, the form is concerned with the aesthetic features and artistic language utilised to convey the message. In creative writing, the writer deploys language not only to inform and educate, but also to excite and entertain the reader. For a literary language to attain this creative status, the creative writer is expected to be intentional about re-crafting what has been written. According to R. N. Egudu (1979), literature "is the art of saying or expressing something by suggestion or indirection" (p. 2). This implies that in creative writing, the writer is required to express a message beautifully through techniques and images. In other words, "when we look at a passage from the perspective of literature, we are mainly concerned with the method of expression, which...is often characterised by suggestion or indirection, and imagination or invention" (Egudu, 1979, p. 3). Therefore, the business of creative writing does not end in expression. The creative writer needs to go beyond that by modifying the language texture, both to adhere to grammatical rules and to have aesthetic appeals.

The Place of Language Learning in Creative Writing

Creative writing is a serious formal exercise that requires a good grasp of language and its technical rules. A good creative writer must have read intensely and should have a broad knowledge of *concord*s (agreements between subjects and verbs in sentences with the rules of exceptions), *tenses* (forms of verbs that express time) and *punctuation marks* (technical, grammatical marks that are used to indicate how a written text should be read). To be a good creative writer, one must have an excellent grasp of the grammar of a language and vocabulary development. This can only be achieved if one is a voracious reader. The implication is that every good writer is first, a great reader.

Practical Creative Writing: Elements and Features of Literary Forms

Creative writing is simply literary writing. Primarily, the task of creative writing is domiciled within the domains of the three genres of literature and their sub-forms. These include poetry, prose and drama. Despite the overall idea of aestheticism that constitutes the centre-stage of creative writing, the various forms of literature possess specific distinguishing features and elements. Egudu (1979) clarifies the distinguishing features of these literary forms:

The essence of literature, therefore, is the fact that it is a method or art with certain identifiable features. This method or art has a number of facets of which three are major: the novel, drama and poetry. Each of these shares in the essence of literature as a method and has those traits which characterize literature. But each has its own central peculiar method of suggestion and invention: for instance, the novel suggests mainly by an invented story or series of stories; drama by an invented action or series of actions; and poetry by invented 'pictures' or images (p. 3).

The excerpt above shows the uniqueness of the different genres of literature. There are, however, general features that cut across all the literary forms: their literariness. In other words, apart from the features and elements that are specifically used to characterise the different literary forms, there are specific characteristics and elements that are put into consideration while engaging in the creative task of writing the individual forms. Effort is made to further discuss these specific unique features in the various literary forms.

Writing Poetry

Poetry is referred to as the oldest genre of literature that has the structure of music. Poetry is said to have originated from music. The oldest form of poetry, like the ballad, is a song that is accompanied with dance. In *The Study of Poetry* (1979), Egudu discusses the relationship between poetry and music: “poetry or music was originally meant to be sung or read aloud [...] This tradition of song has been faithfully associated with poetry” despite the print form that it has taken over the years through invention of the printing press (53). Thus, in the writing of poetry, emotions of the poet are rhythmically captured. This is why William Wordsworth defines poetry as a spontaneous outpouring of emotions that are recollected in moments of tranquility. In poetry, there is a transference of deep feelings and

thoughts from the poet to the reader or audience.

Due to the brevity of form and economic use of language, poetry requires a great artistry. This is why Samuel Taylor Coleridge defines poetry as “best words in their best order” (Coleridge, 1827: socratic-method.com). The implication is that a poet selects the best of words (images and sounds) and arranges them to obey structural rules and create rhythmic effect. The common distinguishing features of poetry are *stanzas* and *verses*. In poetry, *stanza* refers to a group of words that forms a metrical unit in a poem, while *verse* is used to describe the rhythmic lines of a poem. The following poem is used here to illustrate the relationship between *stanza* and *verse* as distinguishing features of poetry:

We are in the hollow belly
of the murky sky, floating
on wings of the wind
bearing anguish on our shoulders

A cemetery of dumb ghosts
and callous caretakers
shrouded by darkness
punctuated by the owl's songs. . .
(culled from 'Hovering Horror' in Kekeghe's *Rumbling Sky*, p. 12).

The excerpt above is made up of two stanzas of a poem. Each of the stanzas consists of four lines (verse). The metrical arrangement of the lines shows the connection between poetry and music. Apart from *stanza* and *verse* as distinguishing features of poetry, the brevity of form and economic use of language is another feature of poetry. This is evident in the extract above.

In writing a poem, three major elements are commonly utilised. These are *imagery*, *rhythm* and *sounds*. Imagery is the collection of mental pictures (images) in poetry. Images are created in poetry through the use of figures of speech and sensory appeal. That is, for a poet to create a good poem, he/she has to deploy figurative devices like simile, metaphor, personification, euphemism, irony, synecdoche, oxymoron, paradox, hyperbole, apostrophe, and the like to create mental pictures (images). Mental pictures are created in the mind's eyes through the art of indirection or suggestion of meaning. Through such

images, the reader can see beyond the environment of the text. Images in poetry can be illustrated with J. P. Clark's poem, "Ibadan", thus:

Ibadan
running splash of rust
and gold-flung and scattered
among seven hills like broken
china in the sun.
(*West African Verse*, p. 57).

In the poem above, poetic image like 'running splash' depicts the picture of a stream that floats and splashes. The reader may have that picture in the mind. What follow are images like 'rust', 'gold', 'broken china'. All these words create pictures in the mind of the reader. The use of simile in the poem expresses a sense of strangeness in the comparison, and this helps to form pictures in the mind of the reader. Apart from the use of figures of speech to create images, poets also use sensory appeals, which means appeal to the sense organs—sense of touch, sight, hearing, smell and taste. Where there are no specific figures of speech in a poem, a vivid depiction of an episode can appeal to the senses.

Other elements of poetry are rhythm and sounds. Rhythm is the flow, movement, alternation or variation in poetic lines. Like sounds, rhythm is a common feature of music that is found in poetry. Every poem is conditioned into a special rhythmic pattern. In order to achieve a special rhythmic effect, poets deploy sounds. Some of the common devices of sounds that are found in poetry are alliteration, assonance, consonance, refrain, repetition, and rhyme. These sound devices add sing-song quality to a poem.

Writing Drama

Drama is a genre of literature that is based on imitation of actions. All human activities have dramatic elements in them. This is because human beings engage in regular *dialogues* and *action*, which are common features of drama. Other elements of drama are setting, story, plot, characterisation, spectacles, dramatic devices and diction. It is through characterisation, dialogues and actions that the message of a play is conveyed. The common features of drama are illustrated in the excerpt below:

Light beams on a young man, EJAITA, chained to a

domestic madhouse. He broadcasts his thoughts loudly to the audience.

EJAITA: They think I am mad, these mad plunderers and the plundered! Two sets of people in two different worlds, united in absurdity. Look at their mocking eyes and little minds. All these lunatics who cannot possess their thoughts really think Ejaita, the grandson of Ogba, is mad and wrecked. (*Laughs.*) Those low-heads put these rusty chains on my legs. Beasts! (*He struggles to remove the chains, becomes visibly violent; he tries to stand but crashes.*) See what they are doing to the treasures of a community. Chains! They continue to chain the assets and fortunes. Yes, they have chained sanity. (*He turns to the audience.*) You see, those empty heads are free, hovering but grappling for life and meaning. A thoroughly sick community regards the fertile minds as insane and wrecked. How can I be a lunatic? Look at me! Look at my eyes, do I look like a plunderer? (*Children dance into the stage, singing and throwing objects at EJAITA.*)

CHILDREN: The
madman is dirty .
He is dirty
The madman eats filthy food
He eats filthy foodThe
madman runs naked
He runs naked
The madman is wicked

He is wicked (*The children get close to the madhouse, singing, laughing and throwing stones at EJAITA. As if amused by their performances, EJAITA laughs hysterically and suddenly breaks into a dance. The children, now obviously consumed by the performance, begin to sing more deafeningly. EJAITA stops abruptly and addresses them.*)

EJAITA: Children, you all and your hungry parents are made

insane by lunatic plunderers. It is the insane that is sane. It is the sane that is insane. . .

CHILDREN: (*Resume their singing.*)

The madman is dirty He is dirty
The madman eats filthy food He eats filthy food
The madman runs naked He runs naked
The madman is wicked He is wicked.

EJAITA: Poor children! Look at their wilting innocent faces. They don't know the configuration of an ailing community. They know nothing about the lunatic plunderer! Do they speak of dirt and death, and of filth and faith? Children of a blistering world, go to your mad parents. Go and feel the strains of repressions that sit on their skin. In this world of broken buds and charred remains, to be sane is to be ragingly insane.

Children (*Become more acrobatic.*):

Madness is bad
It is bad
M a d n e s s i s a
d i s e a s e I t i s a
d i s e a s e
Mad people are wretched
They are wretched
Mad people are dirty
They are dirty...

EJAITA: (*Laughs.*) Poor children of hollow hope, groping in the fog! You speak of my lunacy, but you do not speak of the lunacy of your parents and the one they bequeathed on you. Your distressed parents did not tell you about the lunatic plunderers. They did not tell you of the righteous rage of the redemptive lunatic. Do you know of the beauty and ugliness of lunacy? Do you know of the lunacy that sets the homestead ablaze and the lunacy that extinguishes the fire? Do you know of the lunacy that takes all and the lunacy that gives all? Poor children of gloom and bile! (*The children raise the song again; this time, in a broken, low tone. EJAITA dances as they fade into the distance. He stops dancing, faces the audience and speaks.*)

(Stephen Kekeghe's *Broken Edges*, pp.10-12)

As shown above, drama is based on dialogues and actions. Through the dialogues and actions of the characters, a story is conveyed to the reader. That is what makes drama a reflection of human activities and actions. Thus, a playwright is expected to bring to bear the social reality in drama by creating characters that manifest sociological and psychological reality.

Writing Prose

Prose is a genre of poetry that utilises the resources of narration (telling). The commonest forms of prose fiction are novel, novella, novelette and short story. There is a sense of narratology in prose writing. The major distinguishing feature of prose are *narratology*, *realism*, *atmosphere* and *tone*. In all the elements of prose fiction like setting, plot, story, characterisation, theme and subject matter, realism manifests through them. By implication, the setting of a novel has to be a realistic human habitation. The story should have a sense of verisimilitude (it should resemble a social experience). The characters are to manifest convincing physical and psychological human traits. However, the dominant feature of prose is narratology. This is evident in the following extract from Achebe's *Things Fall Apart*:

Okonkwo was well known throughout the nine villages and even beyond. His fame rested on solid personal achievements. As a young man of eighteen he had brought honour to his village by throwing Amalinze the Cat. Amalinze was the great wrestler who for seven years was unbeaten, from Umuofia to Mbaino. He was called the Cat because his back would never touch the earth. It was this man that Okonkwo threw in a fight which the old men agreed was one of the fiercest since the founder of their town engaged a spirit of the wild for seven days and seven nights (p. 3).

The passage above exemplifies the art of narration, which is a central characteristic of prose. A good narrator sustains a narrative through the use of suspense. Dialogues are introduced into a flowing narrative, to convey social reality. This is what makes dialogue a common feature of drama that is reflected in prose fiction.

Conclusion

The formal teaching of creative writing in the school or university systems is meant to enhance professionalism. As discussed, and illustrated above, creative writing is a serious,

formalised skill that requires consistent training and practice. Apart from the constituents, features and elements that characterise the different literary forms, language learning and development occupy a significant place in the art of creative writing. The creative writer who wishes to write in the English language has to first learn rules of concord, tenses and punctuation marks. This is because in the business of creative writing, these grammatical and technical rules are indispensable. Also, creative writing is not a mere expression of ideas. It requires a creative expression of ideas to have both informative and entertaining effect on the reader. The various constituents of creative writing like experiences, inspiration, imagination and perspiration are applicable to all the genres of literature: poetry, prose and drama.

References

- Achebe, C. (1958). *Things Fall Apart*. London: Heinemann
- Achebe, C. (1964). "The Role of the Writer in a New Nation." *Nigerian Magazine*, 81: pp. 157-160.
- Adebowale, B. 1987. *Out of His Mind*. Ibadan: Spectrum Books
- Alaku, M. E., Akayi, I. Y & Okpala, N. V. (2024). "Creative Writing as a Teaching Strategy to Effect Positive Changes in Primary School Pupils in Nigeria." *International Journal of African Development and Sustainable Res* 3(2): pp. 37-47.
- Bamidele, L. O. (2003). *Literature and Society*. Ibadan: Sterling-Horden.
- Clark, J.P. (1967). "Ibadan". *West African Verse*. Annotator. Donatus I Nwoga. London: Longman. 57.
- Cole, S. (2018). *Embers*. Ibadan: Omojajolo Books
- Coleridge, S. T. (1827). "Poetry: The Best Words in the Best Order." *The Socratic Method*. —Samuel Taylor Coleridge: 'Poetry: the best words in the best order.' [The Socratic Method \(socratic-method.com\)](http://TheSocraticMethod(socratic-method.com)). Retrieved June 26, 2024.
- Davis, L. J. (1998). "Who Put the 'The' in "the Novel"?: Identity Politics and Disability in Novel Studies." *Novel: A Forum on Fiction* Vol 31 (3): pp. 317-334
- Egudu, R. N. (1979). *The Study of Poetry*. Ibadan: University Press
- Iwuchukwu, O. (2010). *Creative Writing II*. National Open University of Nigeria (Noun), Lagos
- Jonson, B. (1623). "To the memory of My Beloved Author, Mr William Shakespeare". *Poetry Nook*: [Poem: To the Memory of My Beloved Author, Mr. William Shakespeare by Ben Jonson \(poetrynook.com\)](http://Poem:TotheMemoryofMyBelovedAuthor,Mr.WilliamShakespearebyBenJonson(poetrynook.com)). Retrieved June 27, 2024.
- Kekeghe, S. (2020). *Rumbling Sky*. Ibadan: Kraft Books
- Kekeghe, S. (2023). *Broken Edges*. Ibadan Kraft Books
- McKeon, M. (2000). "Watt's Rise of the Novel within the Tradition of the Rise of the Novel." *Eighteenth Century Fiction* 12 (2): pp. 253-276

- Ojaide, T. (2005). *A Creative Handbook for African Writers and Students*. Lagos: Malthouse
- Omobowale, E. B. (2004). *The President's Physician*. Ibadan: All Saints publishers.
- Omoko, P. (2023). *Kidnapped*. Ibadan: Kraft Books
- Piper, W. B. (1963). "The Large Diffused Picture of Life in Smollett's Early Novels." *Studies in Philology* 60 (1). pp. 45-56.
- Reeve, C. (1785). *The Progress of Romance*. Bib. Note. Esther M. McGill. New York: The Facsimile Text Society.
- Soyinka, W. (1975). *Death and the King's Horseman*. New York: W.W. Norton & Company:
- Watt, I. (1957). *The Rise of the Novel*. California: University Press

This Paper is Published Without Open Access Publication Charges
Courtesy the NLNG

