

CREATIVE WRITING

cookbook



Contents

Creative Writing Cookbook, 2016

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Creative Writing

Creative writing is any form of writing which is written with the creativity of mind: fiction writing, poetry writing, creative non-fiction writing and more. The purpose is to express, whether it be thoughts, experiences or emotions. Rather than simply giving information or inciting the reader to make an action beneficial to the writer, creative writing is written to entertain or educate someone, to spread awareness about something or someone, or to simply express one's ideas and opinions.

The only type of writing which is not creative is when you write something that you totally don't care about. Even business writing and formal letters are still creative, but if you write something you don't care about, it will be uncreative, without substance.

James, Estonia

Creative writing is also a great learning tool, a means to explore the world around us and challenge assumptions. Creative writing exercises and workshops offer much more than just the training of writing skills. In professional life, creative writing might help you find new ways of presenting knowledge and experience to various target groups, and to improve your skills of persuasion. For educators, creative writing provides a great way to broaden the curriculum and give students new, different challenges. Creative writing enhances our imagination and understanding of strategies that help

us to create original ideas and new solutions to challenges we face. Thinking about personal growth, creative writing also provides us with a means to become more comfortable with sharing our own thoughts, to get to know oneself better, to explore our own strengths (and areas we may need to improve), how to get in touch with feelings, as well as to improve self-confidence and self-esteem. Writing can help us to find self-forgiveness and healing. Let's explore further some of its uses and benefits!

The Toolkit

The goal of this toolkit is not to make you or young people you work with great writers. It was created with the aim to give you an opportunity to try out different creative writing tasks, broaden your imagination and gain inspiration for new methods to use in your own work. This toolkit was designed for people working with young people—teachers, youth workers, non-formal education trainers and facilitators—who are looking for new ways to engage young people and provide them with opportunities and challenges for personal and professional growth.

There are thousands of shorter and longer creative writing exercises, and we wish to share some of them in order to give you an idea of how you could use creative writing for developing the life-long learning competences of the young people you work with. Thus the structure of the toolkit reflects the eight [life-long learning competences](#) as defined by the European Commission: communication in mother tongue and communication in foreign languages; learning to learn; social and civic competence; sense of initiative and entrepreneurship; cultural awareness and expression; mathematical competence and basic competences in science and technology; and digital competence. Descriptions of the exercises include information about the preparation needed, instruc-

tions about how they can be conducted and also ideas for reflection and discussion. In the toolkit you will also find short writing prompts that help warm up creative thinking and start the writing process, exercises that help to foster group dynamics, as well as exercises for evaluating and concluding different learning activities. As such you have enough material to combine exercises that help develop a particular competence with warm-up and evaluation exercises, creating unique sessions that meet the needs of your learners. Note that the given time for each task is approximate and depends on the number of people in the group and the organisation of the sharing process. You will also notice that most of the writing exercises offer practice that would help to develop more than one competence, so you might find what you are looking for in an unexpected place.

The main materials that are needed to complete these exercises are pens and paper. If something else has to be provided, it will be mentioned in the description of each exercise. We'd like to encourage you to use pen and paper, instead of computers and mobile devices – the structure, smell and colour of the paper and ink helps to set different moods and might provide extra inspiration. Using pen and paper is more embodied and thus more engaging.

I can give much more emotion when writing on paper, and for me it's so important. I can see in my handwriting if I'm angry, bored, in a hurry, when I wrote it, and it gives so much more than just the letters on the screen that you can read afterwards.

Heili, Estonia

Exercises included in this book are suitable for young people, starting from the age of 15, and adults. Exercises can be adapted for younger people and children. You can make them easier or more complicated by removing or adding some rules. For instance, the participants might explore various types of text structure: chronological, flashback or non-linear. They might write their texts from a first or a third-person point of view, as well as challenge themselves and write the text from an omniscient or objective point of view. Learners might be asked to write in a foreign language or fit their writings in a certain amount of characters to learn to express themselves in a more concise way. All the exercises can be done alone, but some are more fun to do together with other writers. Treat these exercises as ideas to be explored; there is a lot of space left for creative adaptation and play!

Creative Learning Cookbook

This booklet was produced within a strategic partnership project named “Creative Learning Cookbook”, implemented in cooperation between non-governmental, non-profit organisations from Austria, Estonia and Latvia, with financial support from European Commission.

“Creative Learning Cookbook” started in late 2014 and will end in late 2016. Within this strategic partnership there were three international training courses—one hosted by each organisation—and one forum on creative learning methods, several local workshops, as well as the publishing of a number of online resources and three toolkits. You’re reading one of them right now.

The main aim of the project was to raise the quality of educational and training activities in the context of formal and non-formal education by developing approaches and methods in innovative teaching, training and learning whilst supporting the exchange and dissemination of best practices and creative educational tools.

A large part of the exercises included in this toolkit were tested or developed during the international training course “Creative Writing+” on creative writing and how to use it to enhance learning and creativity in life, youth work and classrooms that took place in Latvia, in 2015, and gathered

19 youth workers and educators. You might want to check out participants’ feedback on the entire course before exploring the creative writing tasks we used:

My world got bigger once more. I have used some of the exercises we did in the training course in my everyday life, for instance, short writing tasks to open my creativity and let the mind go free. I rediscovered the power of writing and reading at the same time. How important it is to let yourself go from the different screens from time to time, to see what is actually happening in the world. I've started to take writing more seriously. Not by becoming more serious, but by making myself understand that writing really HELPS and is not a waste of time in any shape or form.

Heili, Estonia

The training course opened up a whole new world of words for me. I am a lot more confident in voicing my ideas creatively in writing. Also the personal development element of the course was very important for me. I had a chance to enhance my self-awareness and confidence, and build important connections to interesting people.

Eszter, Austria

I learned many tools connected to creative writing which I can use for our seminars, therefore this training experience resulted in very practical knowledge. Since creative writing has never been a deliberate activity for myself and I've never wanted to become a writer, I enjoyed the revelation that I'm actually capable of creating a meaningful text in just 15 to 20 minutes.”

Laura, Latvia

Most of the exercises were really illuminating and useful for me. It gave me a chance to get out of my usual background and life and rejuvenate in some ways. I have already summoned up my courage and written an article for a newspaper, which I haven't done before and which could be traced back to the training, where I understood the need to speak up more and more publicly. So that's one thing, having more courage to speak up for the values I hold dear. Another thing is to encourage others do the same. I've thought that if I could come up with an idea how to fund it, I could hold seminars and workshops of writing for active young people, so that their voice could be heard more in the society – concerning environmental issues, discrimination or health issues. It was very inspiring and uplifting in every sense and I have been to several of these kinds of events abroad, but this one was without doubt the most meaningful and practical for me.

Kaisa, Estonia

I learned several methods that I want to apply in my future work as a teacher. For example, I would like to use poetry slam in order to enhance my students' confidence. I discovered how to use the tool of writing in my personal life – to clear my thoughts by using free writing. Also, the training course enhanced my self-confidence as there were several occasions where I needed or wanted to speak in the group, which I normally don't enjoy that much.

Lisa, Austria

We are grateful to the participants of the training course “Creative Writing+” for their contributions to this booklet and valuable feedback:

Agnese Glaudane,

Lisa Großkopf,

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Heili Johanson,

Kaisa Kase,

Laura Leimane,

Liis Lohur,

Anna Mossolova,

Arvis Ozoliņš,

Solange Pellicano,

Vera Penz,

Eszter Tóth,

Marcus Vrečer,

James Montgomery Wollen,

Uliana Zakoretskaya,

Laurita Žalimaite.



About the Authors

Ilona Olehlova

- I**n youth work from 2010.
- L**oves creative writing especially as a tool of intercultural learning.
- O**bviously interested in developing and sharing tools, methods and techniques based on creative writing.
- N**ormally spending the days by delivering trainings, workshops or writing applications or reports.
- A**bsorbing inspiration from various sources including TED or street talks, foreign magazines, old photographs.
- O**bsessed by looking for new ways of education.
- L**earning by making mistakes.
- E**dits her own stories repeatedly.
- H**ates traffic jams and airport security controls.
- L**oves listening other peoples' works created during workshops.
- O**bserving the world around.
- V**aluing participants interest and involvement.
- A**nd, for more information recommending to check out SALTO or LindkeIN profile.

Inese Priedīte

- I**nternational trainer facilitating personal and organizational growth since 2007.
- N**othing makes her happier than feeling that her work matters.
- E**xperienced coordinator of art, social and educational projects.
- S**tudied media and communication and has worked as a journalist, a public relations consultant, a content writer and a translator.
- E**mpowers others by holding space and being present.
- P**roposes to challenge our assumptions more often.
- R**earches embodied learning approaches and possibilities to combine work with movement and writing.
- I**f you want to give her a present, send a gift card from a book shop.
- E**njoys activities in nature.
- D**reams of becoming a social entrepreneur.
- I**s not ready to settle for something that doesn't bring joy and happiness.
- T**ravelling has been the most important school she has attended. Not graduated yet.
- E**xperimenter.

Some Tips for Facilitating Creative Writing Sessions

Focus on creating a safe learning environment and establish clear rules that protect it. Make sure that the atmosphere or the group development stage is suitable for the activity. If you work with a new group, plan time for ice-breaking and team-building activities. To get the most out of the creative writing, learners should feel relaxed and confident in each other's company. Look for ice-breakers that fit with your theme. Ask each participant to share what they need to feel safe and be productive in a group and establish with the group an agreement that ensures provision of those needs. Practice behaviours yourself that you expect from the group.

Practicalities matter. Nothing kills participation more than physical discomforts, including rooms that are cold, musty, lack windows or enough space. Make sure that the place where you work has enough light and participants can feel comfortable there while writing. Breaks and eating are an important part of the learning process. Choose inspiring and original venues for the sessions that support your themes and visit them before running your activities.

Know your learners. Tailor your method to the needs of your participants, being sensitive to how differences in age, experience, ability and cultural background among people in the group affect the way they engage with the exercises. Collect information also about participants' expectations, person-

al and professional aims and think how activities you offer might help them reach their goals.

Be clear about the aim of the activities. Not all the writing exercises have important aims. Some of them are there to promote fun, playfulness and break creative thinking blocks, to explore ideas or characters. However, know what you hope to achieve with using one or another exercise, and often it might be helpful to explain it also to the participants, especially if you work with people who prefer to be in control (as opposed to just going with the flow) and need clear arguments why it is important to do one thing or another.

Help learners to deal with their inner critic. Nothing will squash imagination in creative writing quite like the belief that everything you write isn't good enough. Introduce participants to the idea of the "shitty first draft"—explained by Anne Lamott in her book "Bird by Bird"—to get them beyond the terrifying expectations of the inner critic.

Dare to be authentic and vulnerable. Sharing your personal stories, including those which people often choose to keep with themselves will also encourage people around you to share more of their emotions and experiences. This can help encourage people that often remain silent, giving space for untold stories. If you're not willing to be vulnerable your-

self, you can't expect others to be, and without allowing ourselves to be authentic and vulnerable we lose a lot of personal growth opportunities that creative writing provides.

Encourage the sharing of written texts. It is a great opportunity to learn from the work of others. Moreover, sharing is great way for participants to increase their confidence and it motivates them to write something interesting and creative. But remember, sharing needs to be done in safe and supportive environment as the stories are often connected with personal experiences. Think about the form of sharing. It can be done in smaller groups, such as in trios or pairs, to build-up the participants' confidence step by step, until they're comfortable sharing their work in front of the whole group. Of course, keep in mind that not all learners will want to share, and that's fine. Creative writing can be a very personal experience, and learners shouldn't be forced to share their work.

I really liked when we did poetry reading out loud on the stage, because it forced me and it forced some other people to cross their boundaries and step against their fears. People should learn how to express themselves. It's good if they write, but they should have the courage to speak out.

Liis, Estonia

Train learners' listening skills. Listening is an important part of creating writing activities. Encourage and help learners to listen and pay attention. Smart phones and other devices

should be switched off during the writing sessions. You might include in your sessions some listening exercises as well. You're probably aware of term "active listening". In the context of creative writing, especially if used with personal growth aims, it can be useful to also learn more about compassionate listening which allows us to create a safe space where individuals can talk honestly about what they're going through and how those experiences are affecting them.

Make sure each person receives equal space and acknowledgement. There are always people in the group who like to speak first, louder and longer. Encourage more silent people in the group to share their texts. Silent people often have great ideas they in fact would like to share, they just lack confidence, and what can help a lot is the encouragement from someone, or sharing in a smaller group at first. If the person doesn't want to share you might ask them to just briefly state what the main topic or idea was that they wrote about. This leads to a better understanding about of how the person is working and what are the possible issues they are facing. It provides them with at least a little practice of expressing themselves.

Focus on the process and not result. When we use creative writing to reach different professional and personal development aims the literary quality of the learners' texts matter much less than the process of writing and sharing. Unless you aim to improve learners' language competences, put

critical feedback on the grammatical and literary qualities of the texts aside. Writing is often connected to personal experiences, so be tactful when commenting.

Make it playful. One of the key characteristic of creative writing is the willingness to play with language. Fun and playfulness help creative ideas to sparkle. Include energisers and games to build an informal, relaxed atmosphere.

Be flexible. Creative writing should be a fluid exercise. As such, it's important to be flexible with requirements and expectations. Some participants will immediately take to an assignment and have no problems completing it. Others might have trouble finding inspiration and prefer to do different tasks. The most important part of facilitating creative writing is to get participants writing on a regular basis and to capture their interest in all that writing has to offer. Allowing participants to fine-tune their assignments so they can write about topics that interest them will keep them engaged and excited.

Keep journals. If you work with a group for a longer period of time, encourage your participants to keep journals to have an opportunity to reflect on their progress in writing. These journals might also be available to facilitators who can provide feedback on the texts. Besides, journal writing can be a means to discover what matters to you. It is a self-directed source of inner development. A journal can be a place of discovery, learning, emotional relief and insight.

It is almost impossible to write a journal and not find out more about yourself.

Don't force people to read it aloud, but at the same time it's important that some sort of feedback is provided even if it's silent. Facilitate exchanging with someone else in the room, and come back with suggestions, just to see how the text looks through somebody else's eyes.

James, Estonia

Foster good feedback practices in the group. Although the main aim of the exercises included in this toolkit is not to improve participants' writing skills, often learners still might want to receive feedback on their texts. Thus learning how to give and receive feedback becomes an important part of the creative writing process. Introducing learners to guidelines of how to give and receive feedback might be a good start. In order for some people doing creative work to maintain their flow, they need immediate and positive feedback. If feedback is not delivered in a supportive manner, it can stifle their flow or cut it off completely. It's important to remember that critiques are meant to improve output rather than hinder the progress, and this is a good reason to avoid feedback during the creative process, and work with it when the author is able to distance themselves more from their work. A good approach to give feedback on creative work can be to say YES to what's already been done and look for ways to modify the outcome. You might explore the creative thinking method called SCAMPER as a tool to give constructive

feedback on creative work and also as an editing tool. It's based on the idea that at any point in a creative-thinking situation, alone or in a group, novel solutions emerge when those involved force themselves to think in an arbitrarily different way. For that reason, using any or all of the seven thinking approaches listed below can help produce surprising and sometimes very useful results. Keep in mind the principle of force fitting. If you can't think of anything in response to the SCAMPER prompt you're using, then force a response, no matter how ridiculous it seems, and think of ways to make the non-logical response work.

How to Use SCAMPER in Text Editing¹

S Substitute

Remove some part of the text and replace it with something else.

C Combine

Join, affiliate, or force together two or more elements of your writings and consider ways that such a combination might move you towards a better text.

A Adapt

Change some part of your text so that it works where it did not before.

M Modify

Consider many of the attributes of the thing you're working on and change them, arbitrarily, if necessary. Attributes of the text include: length, language, layout, style, main characters, plot, viewpoint, genre, time perception and form, besides others.

P Put to other use

Think about why your text exists, what can it be used for, what is it supposed to do? Challenge all of these assumptions and suggest new and unusual purposes. Modify the intention of the text. If you wrote an article for a newspaper, could it become a letter to someone? Could a ghost story become a wedding speech?

E Eliminate

Arbitrarily remove some elements of your text. Simplify and reduce it to its core functionality.

R Reverse

Change the direction or orientation. You might move the final of your text to the introduction. You could go backwards in time. You could turn your characters upside-down, for instance, replace female characters with males, or scientists with artists. You could also modify the sequence of different actions within your text and then reconnect them to make sense.

¹ This exercise is an adaptation of the SCAMPER method as described by Michalko, M. (2006), *Thinkertoys: A Handbook of Creative-Thinking Techniques*. Berkeley: Ten Speed Press. Page: 72

Breaking Writer's Block

Creative writing goes hand in hand with imagination; whereas imagination requires some means to be triggered in the first place. Writing can be difficult, and it's not only writers who suffer from so called writer's block. Students have papers to write. Organisations have grant applications to write. Businesses have copies to write. No matter who you are, you've likely sat in front of a blank page without any idea of how to start. There are a few techniques that can come to your rescue.

Work in diverse environments. Sometimes the reasons why blocks appear can be connected with the environment around you. It can be too noisy, lacking light or maybe it can be too quiet or too dark. Step away from your writing and go somewhere you love to be, or even better, to some place you have never visited before. Don't work only near the desk. Write in cafés, clubs, beaches, libraries, basements, museums, forests, public transportation, etc. Write in places where you can meet intriguing characters, hear interesting dialogues and gain new experiences for yourself.

The most crucial ingredient in creative writing for me is everything that we can put under the word honesty. Honesty to yourself, your own thoughts, opinions. And, to make it more honest, more free, you also need to put aside the past, and put aside the future, and focus only on this moment, somehow you become very conscious of what's

happening, of your thoughts, feelings. We were the most creative when we were young, as children, so currently as young adults we start to loose creativity, and the only way to get it back is to get back to yourself. When you become very honest, when you understand why you are writing, that's the most important thing. Be yourself, be honest, and all the creativity you can imagine starts to come out.

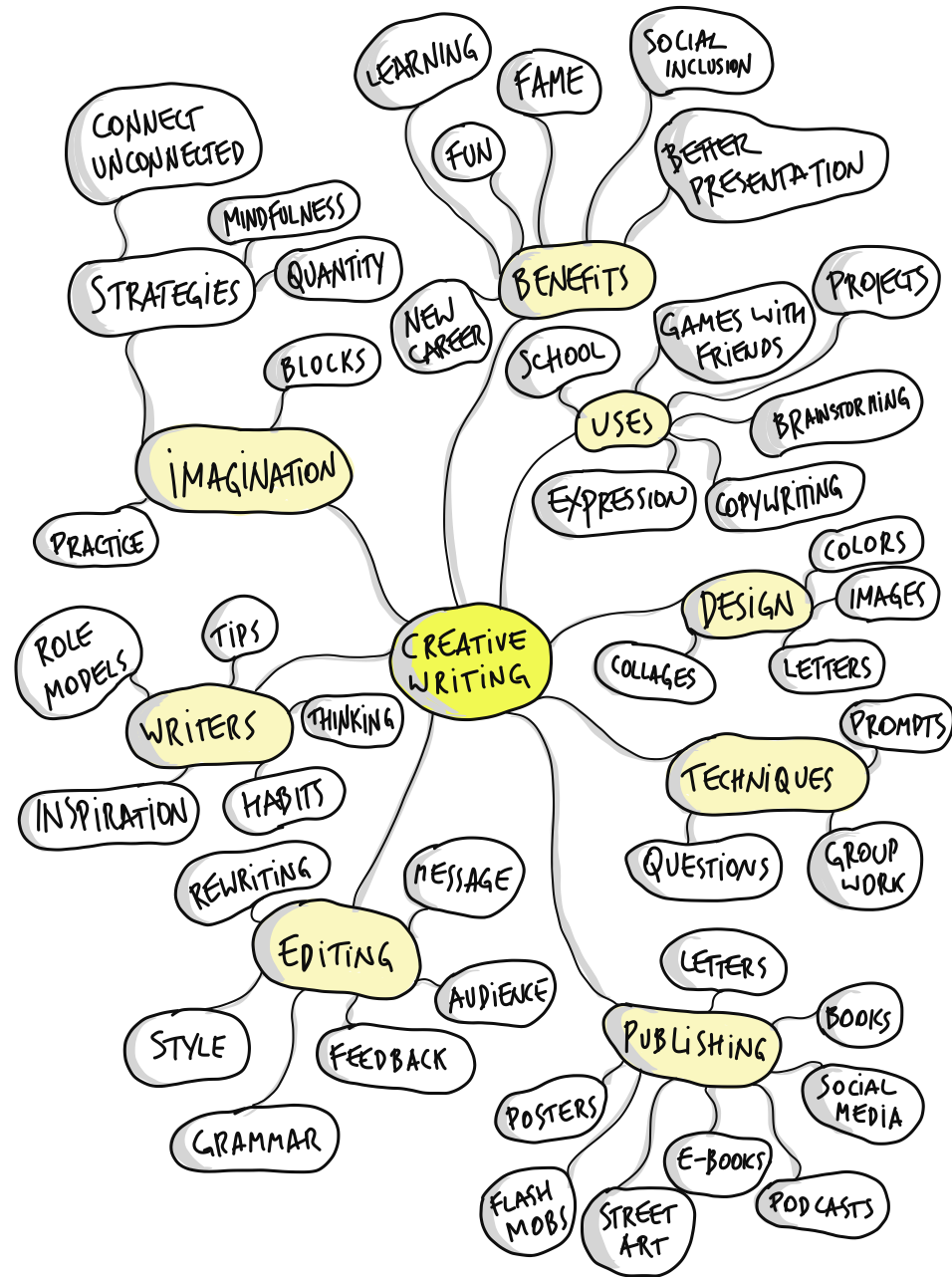
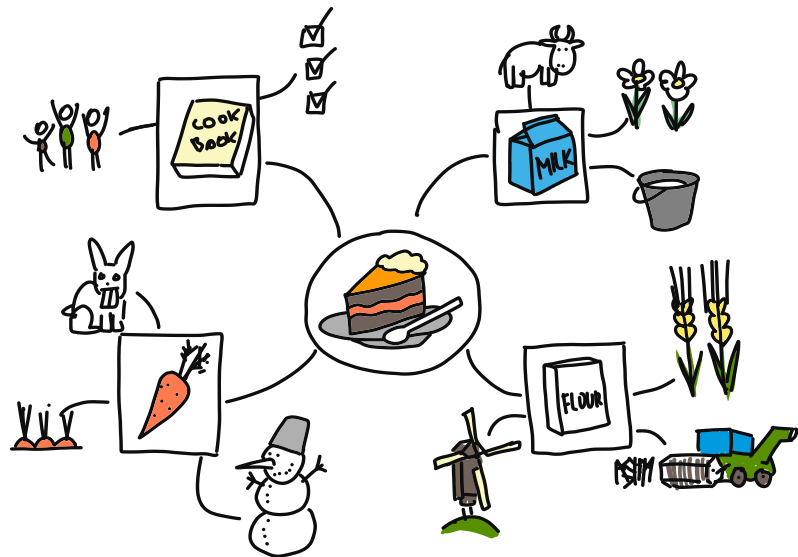
Martinš, Latvia

Move your body. The cause of the blocks can be also our physical situation. We can feel tired, sick, not able to concentrate, and this is where physical activities and a healthy lifestyle comes to the centre of attention. Did you know that inspiration for many famous art works was found during the walk? Go outside, do sports, stretch, build things, doodle, paint, learn massage, dance or work in the garden. Physical activities move not only your body, but also your mind and can help deal with different kinds of blocks easier.

Avoid distractions. If we work in a group, one of the causes of writer's block can also be fear of judgement or lack of a safe environment. Or just people chatting with you and offering other distracting activities. One of the solutions might be to find a place where nobody will disturb you. Then turn off your phone. Unplug yourself from internet. Know the people who block you and don't let them influence you when you have creative work to be done.

Explore clustering. Clustering is technique that can be used to stimulate ideas and break creative thinking blocks. It is also called webbing or mapping. The first step of clustering is to write a keyword or phrase in the middle of a sheet of paper. The keyword can be connected with the topic e.g. if an article should be about traffic the keyword can be car. If the essay should be about human rights the keyword can be human.

The keyword is the beginning. Circle it and write down a new word or phrase that comes to mind, connect it with a line to the word that sparked it. The most important part is to keep going, do not restrict yourself and go on until you fill the page, or your previously set time limit (3–5 minutes) runs out. Check out the words that you wrote down. You can, but you do not need to, include them in your writing on the topic.



Freewrite. Freewriting is a technique based on continuously writing for a set period of time, without paying too much attention to things like spelling, grammar rules or technique. The main purpose of freewriting is not to produce a perfect text, but to break the blocks. Write without worrying about what other people might think. Tell your truth on paper, even if you choose not to share it with others in the group. Don't cross out or revise as you go, just keep writing. Whilst

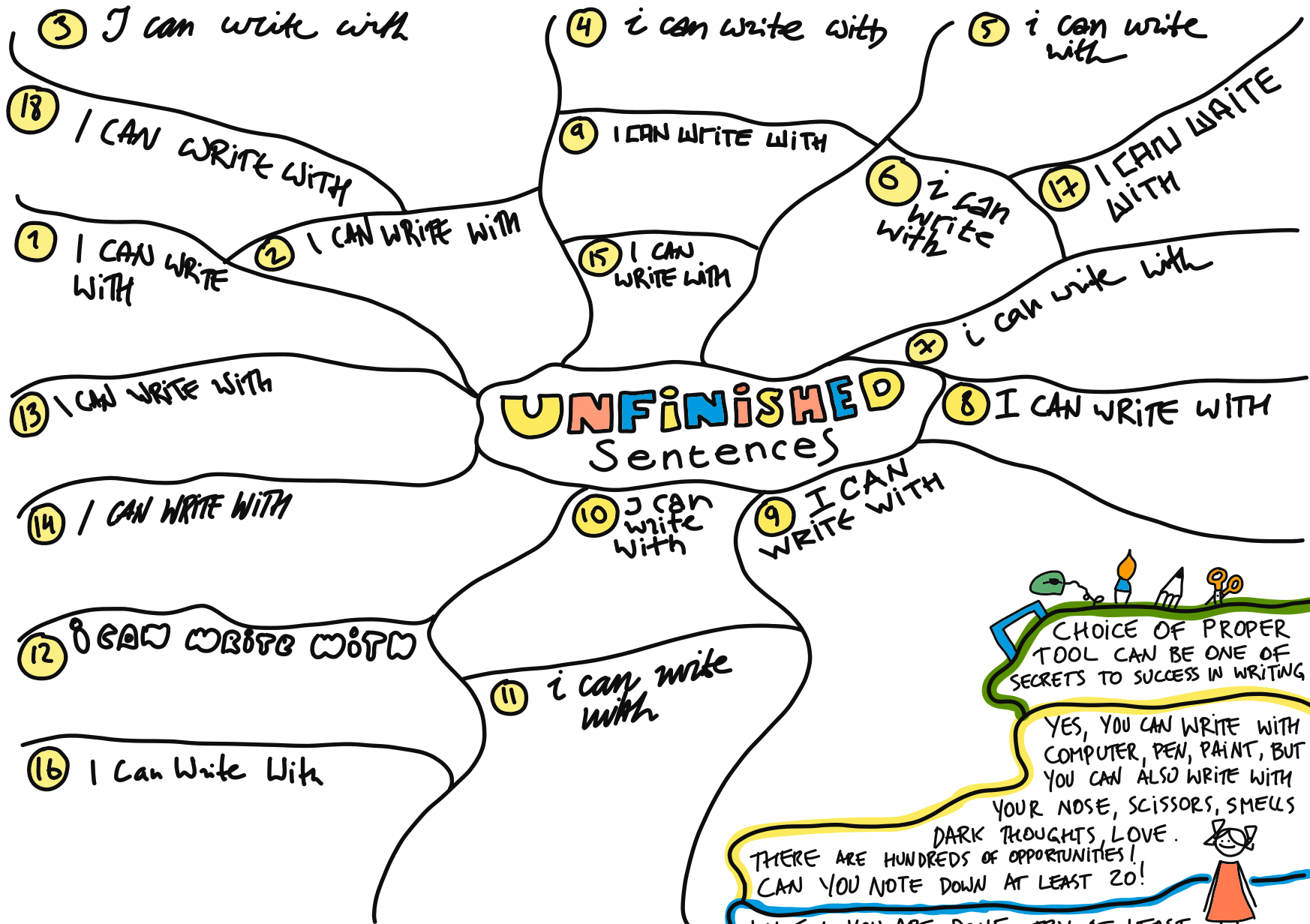
freewriting, you may find yourself writing lines and experiencing flashes of inspiration that wouldn't have occurred if you'd spent three hours in front of a computer, thinking about what to write. It could reveal some thoughts and ideas as you never knew you had.

I love the free-writing idea, because you just spit out everything what you have on your mind. And when you repeat some idea five times, then you start to think, perhaps there is something there, what am I trying to say? It's really good for self-analysis, and then you can also explore the issue with other people.

Anete, Latvia



Use creative writing prompts. The hard part of writing is starting, and creative writing prompts do that for you. A creative writing prompt is a simple technique or a few words or phrases you can use as a starting point for your creative writing. Once you've begun to write, and used the prompt for inspiration, you're off on your own. Creative writing prompts are a great means to build confidence in writing and come up with ideas for blog posts, stories, poems and other creative pieces. These short writing exercises can be sufficient for learning activities that aim to develop the learners' mother or foreign language abilities, as well as creativity. The principles of freewriting are often applied when working with writing prompts. In the following pages you will find several writing prompts. Take a pen and do them! The maximum time for each of the prompts is 5 minutes.



CHOICE OF PROPER TOOL CAN BE ONE OF SECRETS TO SUCCESS IN WRITING

YES, YOU CAN WRITE WITH COMPUTER, PEN, PAINT, BUT YOU CAN ALSO WRITE WITH YOUR NOSE, SCISSORS, SMELLS

THERE ARE HUNDREDS OF OPPORTUNITIES! DARK THOUGHTS, LOVE. CAN YOU NOTE DOWN AT LEAST 20!

WHEN YOU ARE DONE, TRY AT LEAST ONE OF THEM IN PRACTICE



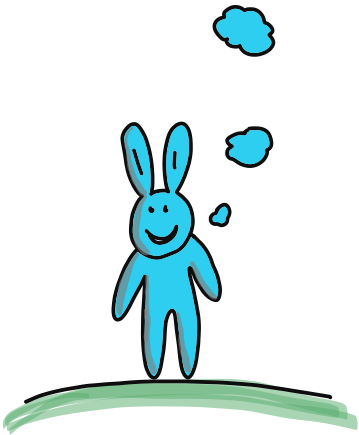


THE SADNESS OF THE BLUE RABBIT

WRITE AT LEAST 20 WORDS STARTING WITH LETTER "B"

THEN COMBINE THEM INTO A SHORT STORY ABOUT ADVENTURES OF SAD BLUE RABBIT

DO YOU THINK POETRY IS COMPLICATED? WE GOOGLED SOME WORDS, THAT RHYME TO MAKE IT EASIER WRITE A POEM IN THIS TEMPLATE USING ALL THE WORDS!



- HEART
- ART
- SMART
- PART
- START
- APART
- DEPART
- SWEET HEART

I WAS DEEPLY SHOCKED, WHEN I DISCOVERED
THAT MY FRIEND...

WHAT IF

Your friends
had a secret life?

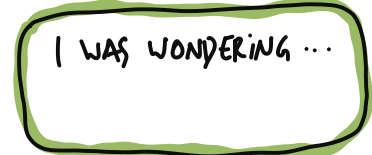
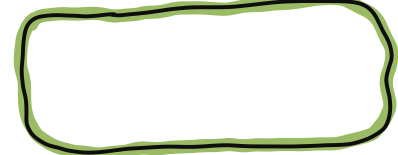
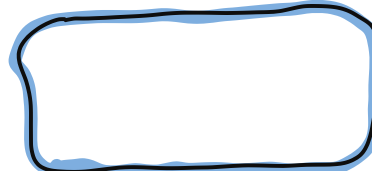
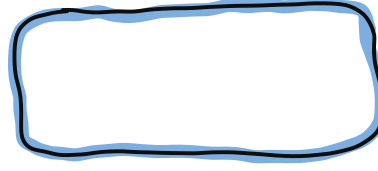
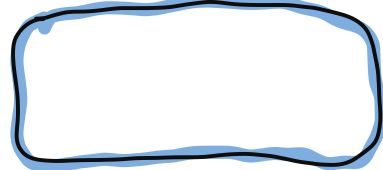
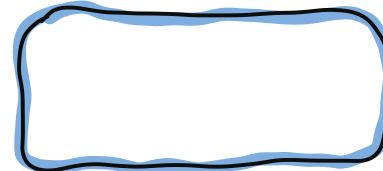


CHOOSE ONE OF YOUR
BEST FRIENDS AND IMAGINE
THAT SHE OR HE HAS
A SECRET LIFE ... ACTIVITIES,
NO ONE KNOWS ABOUT.

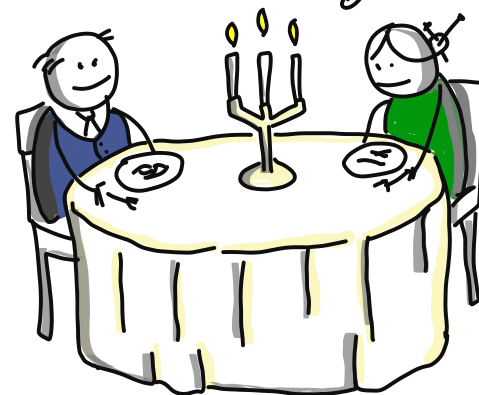
WHAT HE OR SHE WOULD BE
AND DO?

ANNIVERSARY

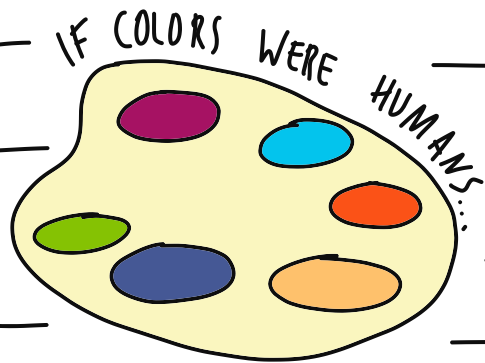
THIS OLD COUPLE IS HAVING
A DINNER IN THE RESTAURANT
TO CELEBRATE THEIR 50 YEARS
TOGETHER



WHAT ARE
THEY
TALKING
ABOUT?

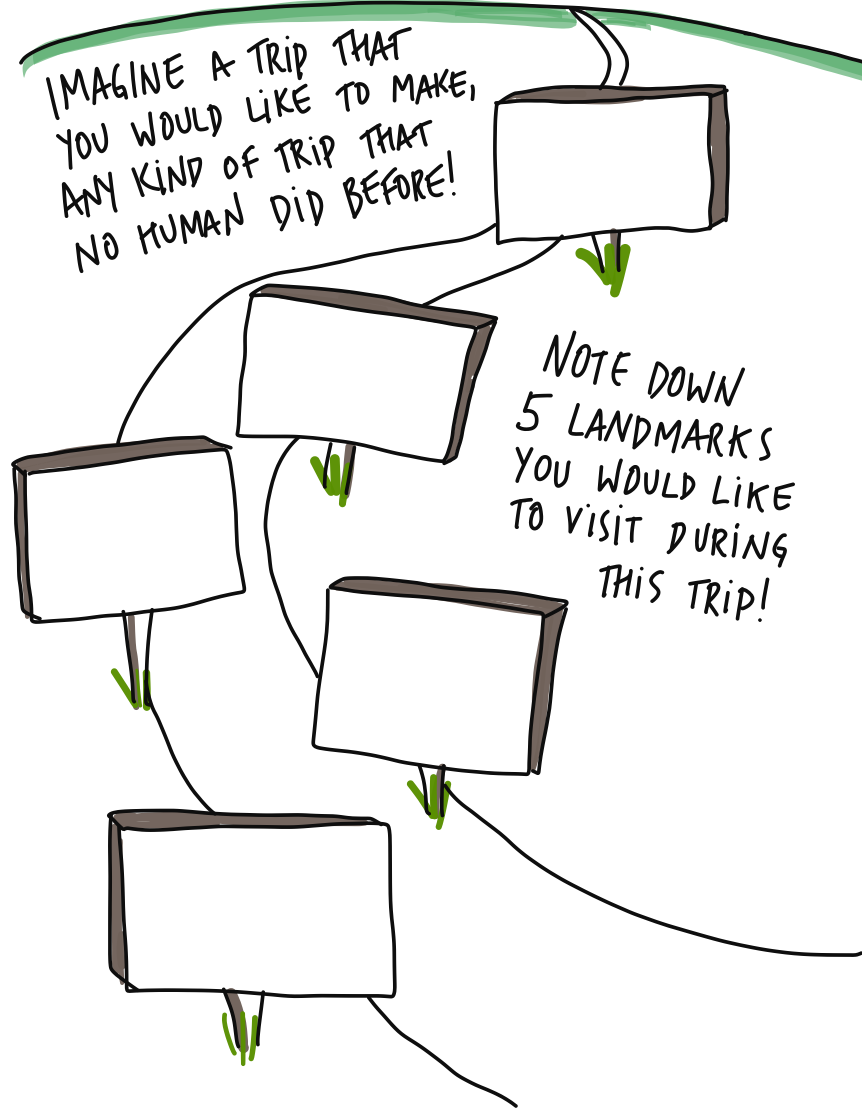


FANTASY TRIP



IMAGINE IF ALL COLORS
TURNED INTO HUMANS.
WHOM WOULD THEY BECOME?
CHOOSE ONE COLOR
FROM THIS PALETTE AND
DESCRIBE ITS
PERSONALITY!

IMAGINE A TRIP THAT
YOU WOULD LIKE TO MAKE,
ANY KIND OF TRIP THAT
NO HUMAN DID BEFORE!



Communication in Mother Tongue

Communication in your mother tongue is the ability to express and interpret concepts, thoughts, feelings, facts and opinions in both oral and written form. It also involves interacting linguistically in appropriate and creative ways within different social and cultural contexts. Creative writing contributes a lot to the development of this competence as it includes writing and reading, talking and listening practice, and provides specific tools that help us to become more skilful in the use of language. Exercises offered in this chapter are aimed at learning to express oneself better in your mother tongue and training participants' creative thinking.

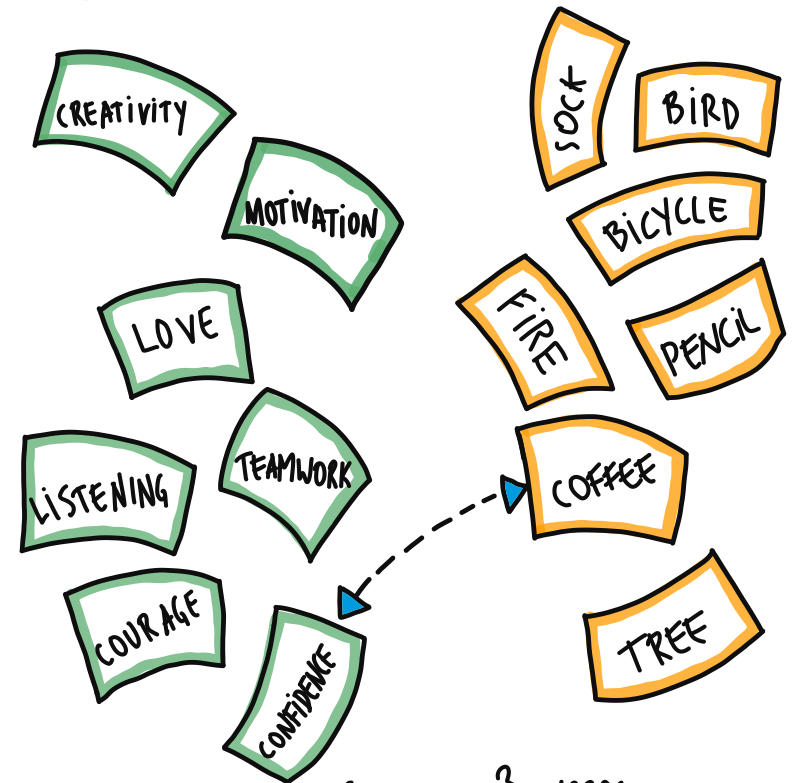
Looking for Metaphors

Aim

To develop learners' abilities to notice and force connections, and use metaphoric expression. The exercise can also be used to explore and gain new insights into a chosen topic.

Preparation and materials

You will need paper cards in two different colours to create two sets of words. One set of words (different objects) should be written on one set of cards and the other set of words (various activities or concepts) should be written on cards of a different colour. Prepare at least 10 cards in each



CONNECT 3 WORDS
FROM FIRST COLUMN TO 3 WORDS
FROM SECOND COLUMN.
BE QUICK! THEN COMPLETE SENTENCES.

... IS LIKE , BECAUSE ...
 ... IS LIKE , BECAUSE ...
 ... IS LIKE , BECAUSE ...

colour. You can choose random objects and activities or direct participants' focus towards a certain topic. These will be the words participants will combine during the task.

Time

20 minutes including time for sharing metaphors.

Instruction

Ask one volunteer from the group to pick two cards—one from each set—without looking at the words. Ask the whole group to find a connection between these two words and write down new metaphors by using the following construction: “[ACTION] is like [NOUN] because...”, for example: “WRITING is like SKY because it hides much more than we can ever imagine.” Allow participants the freedom to modify the selected concepts, like “Creative Learning Cookbook’s” participant Kaisa did: “TEACHING is like making children eat GARLIC – despite all your efforts and explanations that it’s good for them, they still want to have candy or ice cream instead.” You can also work with nouns only, as another participant Eszter: “Some relationships are like a rubber band, you can stretch them for a while but only till they tire, dry out and fall apart completely.”

Questions for reflection

This task is suitable to warm up for longer writing exercises, however you might use it to start a discussion about questions such as:

- What are the benefits and risks of using figurative language?
- How can noticing and forcing connections help us to develop creative ideas?
- How does using metaphors help us to become more clear and persuasive in communication?

Collage Poems

Aim

To explore different genres of poetry and encourage the creative expression of the participants. Creating collage poems can be used also as a team-building exercise, if performed in a small group.

Preparation and materials

Provide each participant or each team with the following materials: scissors, glue sticks, old magazines and newspapers, different types of paper. Also prepare several examples of collage poems. You might check out the work of Tristan Tzara who advocates a “cut-up” method of composition involving cutting out words from a newspaper and drawing them randomly from a hat to create a poem: www.poetry-foundation.org.

Time

The minimum time for creating a poem is 30 minutes.

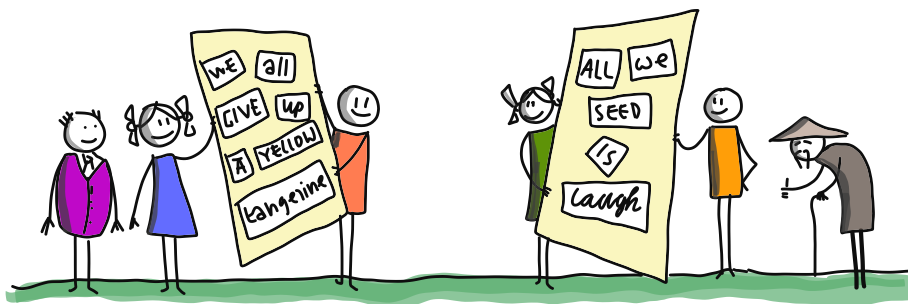
Instruction

Share several examples of collage poems with the participants. After an explanation of the technique, give them unrestricted space to work individually or in groups on their collage poems – to cut out words from the available materials and use them freely in the process of creating new poems. If the group is more experienced, you can give instruction as to what kind of poems the learners should create, for instance, haiku, hymn or limerick. After creating poems, encourage participants to recite the poems to others, or organise an improvised exhibition of the works.

Questions for reflection

You might encourage the participants to share their work on social networks and receive feedback from larger audiences. Some of the questions for reflection you might ask your participants include:

- Is poetic expression old fashioned?
- What would be some unusual but good situations to use poems?



- How did working in a team influence each participants' creativity?
- Were there some obstacles that enhanced or blocked creativity?

Shorter Than a Tweet

Aim

To improve participants' abilities to express themselves in a concise, but influential manner.

Preparation and materials

Prepare several examples of the shortest stories in the world.

Time

At least 30 minutes.

Instruction

You can tell that this exercise was inspired by the six-word story that is shorter than many story titles: "For sale: baby shoes, never worn." According to some sources Ernest Hemingway is the author, according other sources the real author of this short story is unknown. After sharing this, perhaps some of the other most famous example can follow: "The smallest coffins are the heaviest." "I met my soul-mate. She didn't." "Strangers. Friends. Lovers. Strangers." Then ask the participants to write down their own story that is no longer than six words. Invite them to share their stories with the group. Short stories can be also be illustrated and finished as art works to be exhibited or published on social media.

Questions for reflection

You might connect the exercise with the professional and personal development of the participants by asking them to describe themselves, or the next five years of their life, in one sentence. You might also ask them:

- What could be some approaches and techniques to make your texts more concise?
- What can help you to identify and understand things that make your text bulky?
- How can we use short stories to present ourselves and the work we do?

Writing is Rewriting

Aim

To improve participants' abilities to tighten up their work and edit texts of their own and other people.

Preparation and materials

Pen and several sheets or paper for each participant, or computers.

Time

Minimum time is around 90 minutes: 20 minutes for writing, 30 minutes for rewriting and the rest of the time for comparison of the texts and discussion.

Instruction

Ask participants to write a story starting with the sentence “I woke up in the morning and looked in the mirror. I could not believe what I saw...” After writing for a limited amount of time—up to 20 minutes—several participants can share their stories. After sharing, ask participants to go back to their work and rewrite it. After rewriting, participants share and compare both their stories.

Another variation of this exercise would be to ask participants to exchange short texts amongst themselves and rewrite the stories of each other, thus collecting different examples of how the same text can be adapted and improved through the collaboration of two or even more persons.

Questions for reflection

- What are your experiences with rewriting your work?
- What do you think are the benefits of rewriting?
- Do you think that rewriting has any negative aspects?

The Words Now and Before

Aim

To increase participants' curiosity about the process of development of their mother tongue.

Preparation and materials

Prepare words that were used during certain period of time, e.g. the 18th century. You could work with newspapers by preparing a selection of texts from old articles. Participants will need access to the internet, etymology dictionaries, glossaries, etc.

Time

The minimum time is 90 minutes.

Instruction

Give the participants several words that were frequently used in some particular period of time, for example, in the 18th century. Ask them to research the words. For the research, the participants can use access to online vocabularies and dictionaries focused on the development of the language. Learners should explore the meaning of the words and their development through time and after use all the given words in a story or poem.

A variation of this task is to give the participants copies of a newspaper article written in a time period of your choice and ask them to rewrite it so that it could be published in one of today's newspapers.

Questions for reflection

- What influences language development?
- How do you think new words are created?

- What might be some creative or business uses of old and forgotten words?

Creative writing can be used for increasing vocabulary, familiarising oneself with different sentence structures, to learn to emphasise different details of argument, for example, or even just simply constructing argument. The more you write better you get at it.

James, Estonia

Street Talks

Aim

To increase participants' curiosity and their ability to expand their vocabularies. With the help of this exercise, participants will also learn to create and develop characters based on different inputs.

Preparation and materials

Depending on participants' prior knowledge you might need to explain the term "slang" and the forms of figurative language you want them to pay attention to.

Time

Before receiving the actual writing task, participants need at least a few days to conduct interviews. The minimum time for the session—sharing impressions from the interviews, creating characters and discussion—is around 90 minutes.

Instruction

Invite participants to become street reporters for a certain amount time, for example one week. Ask them to conduct interviews with representatives of various groups of people – it can be people of different ages, professions, from different regions, etc. The interviews can tackle some real issue(s) within the participants' communities, or it can be a simple interview about living in a certain place and what people like and dislike about it. The participants can work individually or in team. During the interviews, the participants should pay attention to the language that people use – the expressions, metaphors and similes, the slang words they use, also their way of speaking, using voice, creating sentences. Suggest that they note down all of these language related details. After the interviewing period is over, ask participants to use their notes as a starting point for creating characters. In this case, written portraits of fictional persona, respecting each group of people participants interviewed, that are based on observations about the language and speech of real people belonging to these groups. Participants can share some of the portraits and compare how well they managed to grasp the essential characteristics of people from different groups.

Questions for reflection

- What kind of role does language play in the development of characters?
- How can you make sure your characters use expressions that fit to them?

- How does the choice of words and usage of language influence our perception of a person?
- What kind of impression would you like to leave about yourself and do characteristics of your language support this impression?

Communication in a Foreign Language

Communication in a foreign language shares the main skills of communication as used in the mother tongue. Communication in a foreign language also calls for skills such as mediation and intercultural understanding. Foreign language teachers will find most of these creative writing exercises helpful if performed in a language different to the learners', regardless of the initial purpose of these exercises. Here we offer activities that will help to expand participants' vocabularies in a foreign language, explore different languages and improve their confidence in expressing themselves in foreign languages by allowing them to practice writing and speaking in a playful atmosphere.

Freewriting in a Foreign Language

Aim

To encourage participants to write in a foreign language and to help them overcome the fear to do so.

Preparation and materials

Paper and pen for each participant.

Time

The minimum amount of time is around 30 minutes.

Instruction

Writing restrictions such as grammar and spelling rules often push a lot of known vocabulary into passive, not active use. Explain to the participants the aim of freewriting. Tell them that they will be freewriting in a foreign language. Then invite them to write everything they can in the selected foreign language for 10 minutes, not paying strict attention to grammar or spelling. Encourage them to include random words and phrases in their texts, even when they are not sure about their actual meaning and usage. After writing, the participants can pick some interesting phrases or ideas from their texts and share them with others.

Questions for reflection

There is a saying that learning a language is a bit like climbing a mountain. It may be enlightening to discuss with participants how reaching the top of the mountain can be done more easily:

- How confident are you using foreign languages?
- What obstacles decrease your confidence and how could you overcome them?
- What is most challenging for you in the process of learning a new language?
- Which way of learning a foreign language works best for you?

Strange Words

Aim

To increase participants' curiosity and ability to expand their vocabularies in foreign languages.

Preparation and materials

Choose several words in a foreign language which the participants will include in their texts. Selected words should not be known to the learners. Based on the level of experience of the group, selected words can be chosen from materials that the group is studying, or it can be words randomly selected from dictionaries or found on internet, for example, “logolepsy” (an obsession with words), “scripturient” (having a consuming passion to write) or “metanoia” (the journey of changing one's mind, heart, self or way of life). Great source of new words can be found at out [pinboard](#).

For a group who just started to learn a new language, simple words might be more suitable.

Time

10–15 minutes for writing, plus time for sharing.

Instruction

Share one of the words with participants. Make sure that no one knows the meaning of the word. The task of the learners is to write down a definition of the unknown word. Af-

ter writing, the participants can share their texts and compare their definitions. Then the actual meaning of the word can be revealed.

Questions for reflection

You can conclude the exercise by asking participants to invent games and other fun and creative methods for learning new words in foreign languages.

Multilingual Poetry Reading

Aim

To increase interest in getting to know different cultures and exploring cultures through language.

Preparation and materials

This activity requires that participants prepare before the session. Ask each participant to choose his or her favourite poem in a foreign language that he or she would like to recite in front of others. If the group includes people from different countries ask each participant to recite a poem in their language to provide the others an opportunity to explore their fellow participants' languages.

Time

Time can be adjusted to the number of participants and length of the session.

Instruction

Ask the participants to recite their chosen poems in front of others. After each reading a short discussion about the meaning of the poem can follow, and participants can also share how the speaker made them feel, what emotions were communicated. Another focus point of the discussion after reading poems can be readers' non-verbal communication and para-linguistics, and whether or not it helped to communicate the meaning of the poem to others. It is also interesting to ask participants what were the reasons they chose one poem or another – it can reveal more personal experiences and stories, increase appreciation of poetry, and also help to better understand the culture of the participant in the instance of intercultural groups.

Questions for reflection

- Do we need to speak in the same language to understand each other?



- How could you use different elements of non-verbal communication (gestures, intonation, volume, speed of talking, facial expressions, eye contact, touch, body posture and breath, etc.) to support your verbal communication?
- People can misinterpret non-verbal language that is culturally different from their own. Has this ever happened to you? Describe what happened and your reaction(s) to the incident.

To end the session on a high note and in a fun way, you might divide participants in groups and ask them to write a poem in an invented language and recite it to others. This can be used to put into practice some of the suggestions from the discussion on non-verbal expression.

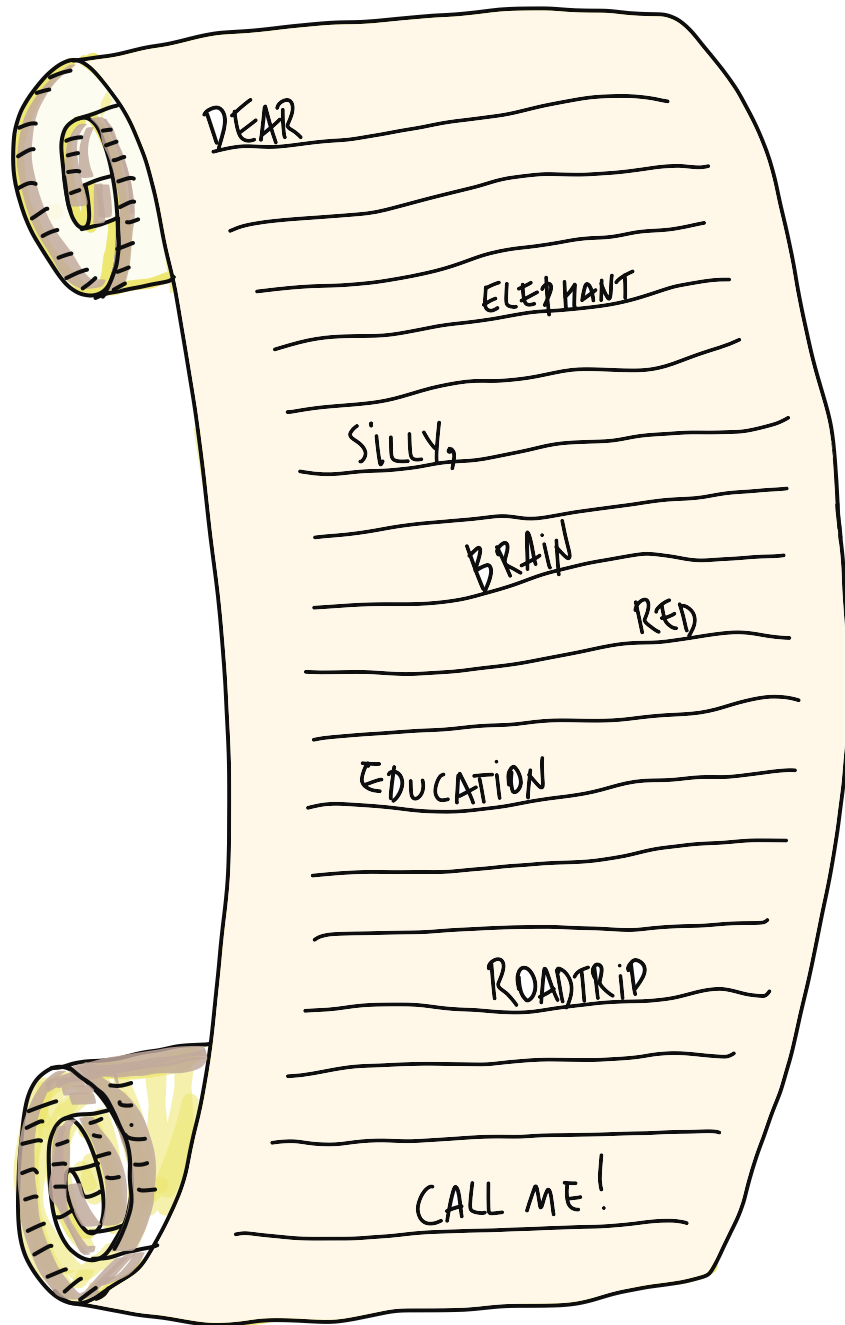
Word Puzzle

Aim

To increase participants' writing skills in a foreign language and broaden their vocabularies. Tasks like this also help to practice making connections, which is one of the main creative thinking strategies.

Preparation and materials

Before the session, prepare a list of words (templates) that the participants will need to use in their writing. Each participant should receive one list of words. Select words in line



with the level of knowledge of the participants. If the participants are studying some particular subject, the words can reflect the area of their studies. Also, the number of the words can be adjusted. If you wish to challenge your participants, you can use more words. If you want them just to warm-up, less than 10 words will be sufficient.

Time

Time can be adjusted. The activity can have a short time limit and serve as a warm-up for other exercises, or participants can get more time to write their stories.

Instruction

Spread copies of the templates. Ask participants to write a text and include all the given words without changing their place on the sheet. After writing, participants might share their stories to reflect how the same inputs can lead to different results.

Questions for reflection

Ask participants what they can do to improve their writing skills in foreign languages outside of school or language classes.

The Devil is in the Detail

Aim

To improve participants' abilities to deliver a clear message in a foreign language, and how to notice and describe details.

Preparation and materials

Pictures of various objects. They can be objects that we use daily, as well as pictures of more unusual things.

Time

30–45 minutes for writing the texts, plus time for sharing.

Instruction

Each participant receives a different picture, or several participants receive the same picture. Ask them to write a description of the object in the picture without naming it directly in the text. After writing, propose that participants share their texts and invite others to guess the object. If more participants were describing the same object, the description can be shared one after another to compare different styles.

Questions for reflection

- What can help you to deliver a more precise message in a foreign language?
- How can we prevent misunderstandings in communication due to limited abilities to express ourselves in a foreign language?

- What knowledge should we have about a person we are communicating to, in order to be more efficient and successful in the communication?

Synonyms and Antonyms

Aim

To expand participants' vocabulary in a selected foreign language. This exercise is also great to enrich participants' abilities to communicate in their mother tongue.

Preparation and materials

Each participant needs access to online or printed dictionaries of the language which they're learning. Dictionaries of synonyms will be especially helpful.

Time

90 minutes for writing texts, plus time for sharing and reflection.

Instruction

Ask the participants to write down a text describing their experience of learning a foreign language. The length of the texts can be restricted to 200 words. When the texts are completed invite participants to rewrite their own text by replacing as many words as possible with their synonyms. Participants should thus be provided with dictionaries supporting the learning of new words. Some of the texts can be shared in the group. Ask participants to also write down all the new words which they learnt while rewriting the text.

One more round can be added by asking the participants to rewrite their texts once more, but in this case they are asked to replace as many words as possible with their antonyms.

Questions for reflection

Learning a new language requires effort, patience and a lot of practice. Some people easily get bored or lose motivation and persistence. Ask participants what motivates them to learn a foreign language and give them a chance to hear each other's motivation, which can help to strengthen their own. You might ask also:

- What are your main motivation killers in the context of learning a new language?
- How can you overcome these motivation killers?
- What approaches and strategies could we use to make the language learning process exciting in the long term?

Learning to Learn

Learning to learn is the ability to continue in learning. This competence includes awareness how we learn as individuals, identifying opportunities, as well as the ability to overcome obstacles in order to learn successfully. Exercises in this chapter are aimed at helping participants to become more aware of their learning needs and encouraging them to explore and use all their senses in the learning process.

Heroes and Anti-heroes

Aim

To provide the participants with a creative framework for self-reflection and identifying their strengths, abilities, skills and talents. This exercise can also serve as a needs analysis that can be used as a basis for setting further learning objectives and developing a personal learning plan.

Preparation and materials

It can be helpful if, before this writing exercise, participants do a personal SWOT analysis. You will need pen and paper for each person. In a variation of this exercise, you also need a tripod, a camera and someone who'd assist participants with taking photos.

Time

60 minutes.

Instruction

Explain to participants that the purpose of this exercise is to increase their self-awareness. Participants should work alone and their task is to create a new superhero, describe them and write a story about some event in which the superhero demonstrates their powers. The essential element of the activity is that the superhero should be the participants themselves and the powers of the superhero should be based on participants' actual skills and talents. Invite participants to imagine that there's an article published in the newspaper about the abovementioned event. Suggest a title for their article, such as "The world is looking for a mysterious hero".

After writing their superhero stories, divide the participants into groups of 2–3 people and ask them to share their stories within these small groups. If the participants know each other well, they can also give each other feedback on the listed skills, strengths and abilities to support the personal development of each other.

Variation. Before the actual writing exercise, participants should have listed their strengths and weaknesses. Focusing more on strengths than weaknesses is a positive approach to reaching one's aims. However, it's the weaknesses that undermine us and sometimes even diminish the strengths

we have. Sometimes we're only able to access our strengths when our weaknesses are not in the way. Thus, one of the best strategies for self-improvement is to focus on the development of a few main strengths or talents while eliminating the weaknesses. Ask participants to think about their aims and dreams, then decide which would be the three strengths most important for them to continue to develop and which three weaknesses should be eliminated. Then invite them to create two characters – hero and antihero. As in previous variation participants should develop a character exaggerating their actual traits – three strengths and three weaknesses as selected before. The character of a hero should represent the best they can become, meanwhile the antihero – their worst. When introducing the writing task ask participants also to think about a visual image of hero and antihero, and using accessories, face expressions and posture together with photographer create two photos that would represent the hero and the antihero. Ask participants to share photos or stories, or both, but tell them in advance that there will be no obligation to share their stories. Make sure that after the workshop participants receive both photos.

Questions for reflection

- How well do you know your strengths and weaknesses?
- How can you become more aware of your strengths and weaknesses?
- Should we focus more on developing our strengths or eliminating our weaknesses?

To conclude this activity, you can ask participants to brainstorm ideas and create a learning plan that aims to develop their strengths and eliminate their weaknesses.

People Who Make a Difference

Aim

To help participants understand what qualities make someone a good teacher or mentor and explore who've been their role models, in addition to how these people have influenced their learning and personal growth.

Preparation and materials

List of questions on the board or printed cards.

Time

40 minutes.

Instruction

Ask each participant to choose one person who has had the biggest positive influence on their learning and development. Offer them a list of questions to create a written portrait of this person. These might include: What is the expression on this person's face? What is this person's body posture? What is this person's voice and mood? What impression of this person do you get from looking at them? What feelings rise up in you when you see this person? Why do you feel this way? What strikes you most about this person? If this person could do anything they want, what would it be?

Why do they want to do this? How would they deal with obstacles that might stand in their way? How does this person treat other people? How do they react in a crisis situation? What motivates them? What is this person known and respected for? What was it about this particular person that led you to choose them over others? Invite participants to share some of the portraits.

Questions for reflection

- What makes a person an influential role model?
- What qualities and strategies could you borrow from the person you described in order to reach your own dreams and aims?
- Do you have a mentor? If so, what traits are you seeking in a mentor and why?
- What kind of personal support do you need in your learning process?
- What are some things you do that you believe can help other people learn?

I do generate some thoughts and ideas on a daily basis, and very often they come into my mind and those thoughts stay there or go away. And, I see creative writing as a tool that will help me to write down those ideas and thoughts I have, on paper, so I can later decide either to work on them or to pass them away.

Arvis, Latvia

Your Journal is Your Teacher

Aim

To learn to use a journal for learning purposes and to encourage the regular practice of both self-reflection and writing.

Preparation and materials

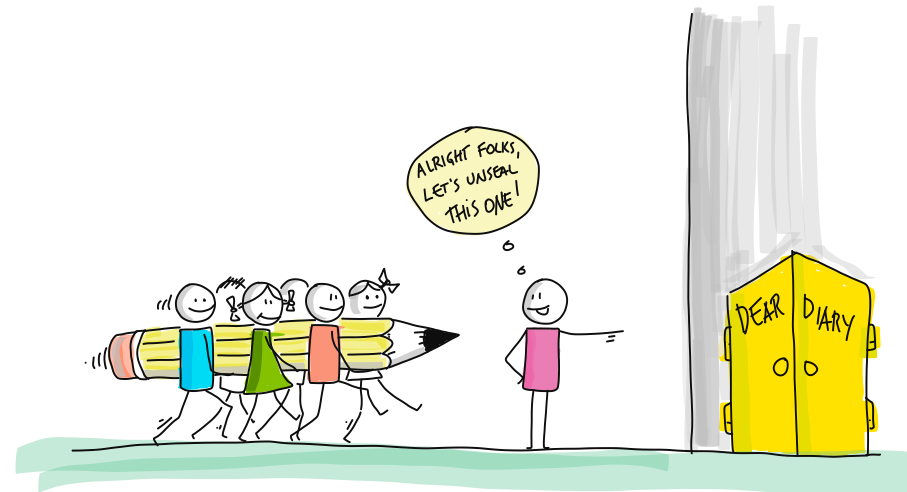
Designated notebook for each learner.

Time

10 minutes per day.

Instruction

Learning diaries are a well-known and exploited tool in non-formal education and there are a lot of approaches concerning how to use them. Here we offer a 10 day journal challenge, and anyone can take it. This challenge requires a participant to freewrite exactly 10 minutes every day, for 10 days without a break.



Questions for reflection

If you offered the journal challenge to a class or group of people, after 10 days you can encourage sharing and discussion about the experience. You might ask what were the benefits of regular self-reflection? Is self-reflection important? Participants can be asked to review their writings and set new learning objectives, as well as design a learning plan for themselves.

Writing has a kind of therapeutic power over me. If you write, then you can't do anything else besides it at the same time, so there is no multi-tasking, and it's an amazing feeling.

Heili, Estonia

Awakening Senses

Aim

Our sensing bodies see and feel far more than we realise. Senses are important instruments of our intelligence and the medium through which we perceive the world. It is through our eyes, ears, skin, muscles, and organs that we feel, see and respond to all that is around us; thus knowledge is largely based on sensory perception. The main aim of this activity is to increase participants' awareness about the importance of all the senses in their learning process and to encourage them use all their senses in the process of inquiry.

Preparation and materials

You will need to prepare cards in 10 different tones of one colour, per two participants. Also, make a selection of instrumental songs that will be used. If possible, it should be a song that is not well-known to the participants. Scarves to cover participants' eyes would be helpful. You can also prepare some background information about different senses and concepts that help to explain the role of senses in the learning process.

Time

2.5–3 hours. Plan around 30 minutes for each exercise, including time for sharing some of the texts.

Instruction

The following short exercises are examples of how to help participants explore different senses. You can change their order or replace some of them with other writing prompts, based on the work with senses. You can also implement some of them. Time for sharing texts should be provided after each exercise. When all the tasks are done, a discussion focused on the importance and benefits of using all senses can follow.

SIGHT. Make-up catalogues can be quite a resourceful place to gain inspiration for different titles of colours such as “Red Fox”, “Impatient Pink” or “Mauve Madness”. Divide participants into pairs and give each pair 10 cards in different tones of the same colour, for instance, 10 tones of blue. Ask

them to imagine themselves as copywriters working for a cosmetic brand and they need to give names to each of these ten colour tones.

HEARING. Invite the participants to find a comfortable position, close their eyes and listen to an instrumental song. When the song ends, ask them to write down a text reflecting feelings and associations that the song evoked in them. Time for writing can be limited to 20 minutes. The name and story of the song can be revealed after some of the stories were shared. We'd suggest using Max Richter's "Sarajevo".

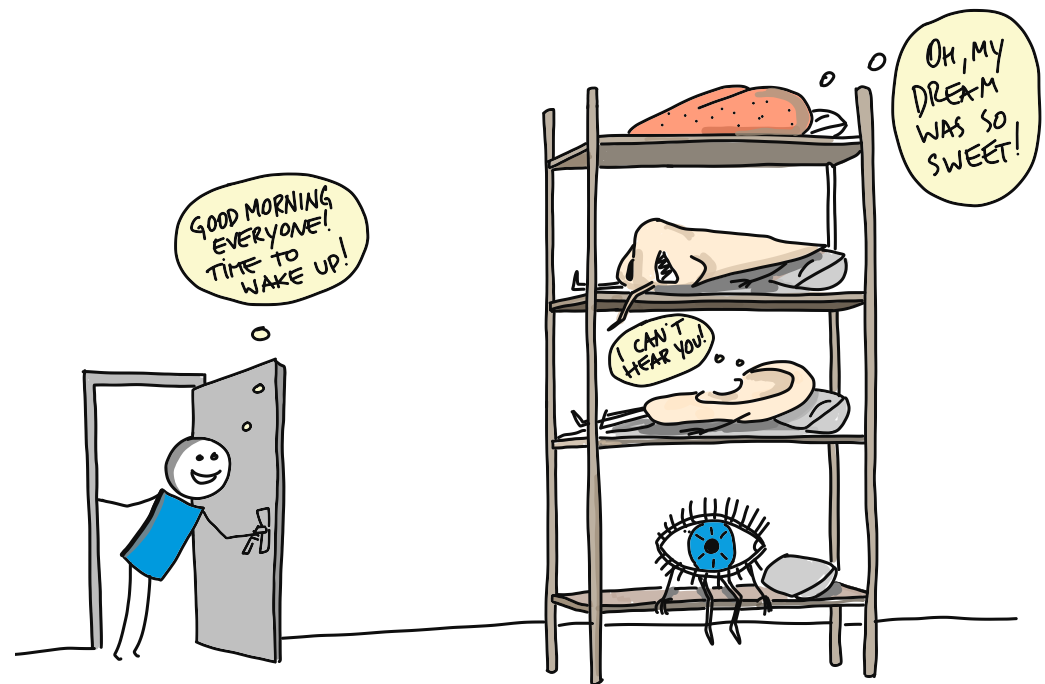
It is amazing, what a song can create in your head, how something that another person says can influence you and help to create this world of characters and even locations – just out of nothing.

Anete, Latvia

TOUCH. Divide participants into pairs. Pairs should have their eyes closed. Give them a material from which it is possible to create different objects, such as clay, wet sand, plasticine or even paper. The task of the pair is to work together—while having their eyes closed and not talking—to create a sculpture from the material. Give them 10–15 minutes to work. As the working together includes touching each others' hands, give them a writing task to describe another person based on touch and the cooperation experience during this blind and silent exercise.

SMELL. Ask the participants to describe their favourite season by smell without revealing which season it is in their text. When descriptions are read, participants can guess if the text is about spring, summer, autumn or winter. If time allows, you could ask them to also describe the smell of dirty clothes and shoes, and what this smell means to them.

TASTE. Ask the participants to describe the taste of some common food to a person who is not able to taste – to describe the taste of orange, coffee or chocolate.



Questions for reflection

- Are you using all your senses when learning?
- Which senses are the most important and helpful for you to learn?
- How would your world change if you lost one of your senses and how could you adapt?
- How can working with senses help us to produce more creative results – ideas, art works, questions, texts?

Note: Hemingway has suggested that “it’s your object to convey everything to the reader so that he remembers it not as a story he had read but something that happened to himself.” Often, we are using just visual inputs in the process of writing, but a story that we can feel needs to so much more than a visual one. It should also address sounds, scents, tastes and physical touch. Did you know that smell is the most nostalgic sense? Using all five senses makes writing more real, more relevant, more believable. Also, in the case of learning, it is important to provide possibilities to work with different senses, thus enabling the learners to record the new knowledge better.

Sense Your Mate

Aim

To encourage using all of the senses in learning, as well writing process, and to establish a closer connection among the participants in the group.

Preparation and materials

It is recommended that this exercise is used as a concluding exercise of the previous series of sense explorations, and even if you want to use it alone it would be good to use some of the previous exercises for warming-up. If the group is experienced the task might be used as a separate exercise, focusing on group dynamics. To use this exercise, make sure that there’s a safe environment in the group and participants are respectful and comfortable with each other.

Time

30–40 minutes.

Instruction

Divide participants into pairs or trios and ask them to describe each other using five senses, which means that participants should describe how the other person looks, sounds, smells, tastes and feels. There are two main approaches participants can use to complete the task. 1) They can ask each other for permission in case they decide to smell, taste or touch each other and use their direct observations, or 2)

through metaphoric expression, for example, “if this person was a drink they would be...”. The final texts should be shared within the teams, and you can offer the option of reading to the whole group.

You can apply the same structure also to explore different subjects that participants are learning about, for instance, nature objects in biology classes, materials in art classes, and so on.

Questions for reflection

Refer to description of the previous exercise.

Letter to My Child

Aim

To practice reflection.

Preparation and materials

Craft paper for writing letters, pens, envelopes. Depending on the experience of the group, you might need to explain the term “reflection”.

Time

30 minutes.

Instruction

No doubt, most of the young people receive a lot of instruction and advice at school, at home and from media. What if we challenged them and put them in a role of an advisor?

Use this exercise at end of some important learning experience, such as international exchange or training course. Ask each participant to write a letter to their child – the one they might have in the future. Ask them to think of some important lessons in life they’ve experienced and refer to those lessons in the letter. Letters can remain anonymous and be exchanged among the group members, so they can take a look, but ensure that all the letters travel back home with their authors. If you have a chance, you might collect them and send them to the participants several years later.

Questions for reflection

- How important and present is reflection as part of your daily life?
- What methods or approaches do you use to organise your personal reflection?
- What do you do with observations and conclusions that are outcomes of reflection?
- Is it possible to transfer the experiences of one person to another and learn from the mistakes of others?

Social and Civic Competences

Social and civic competences include personal, interpersonal and intercultural competence. They cover all forms of behaviour that equip individuals to engage in social and working life. Moreover, they are also about an active commitment to democratic participation and conflict resolution. Exercises included in this chapter are focused on cooperation, empathy, a sense of belonging and the growth of communities.

Mood Writing

Aim

The main aim of the exercise is to provide a space for self-reflection and development of empathy skills. It can be also used as a creative exercise to explore how individual people in the group are feeling at any given moment and find out the mood and energy of the group.

Preparation and materials

Markers, crayons, watercolours, papers for writing and drawing, pens.

Time

Around 30 minutes, plus time for sharing.

Instruction

Give each participant a sheet of paper and ask them to draw their mood at the moment. Drawing should take no more than 5 minutes. It is not about drawing perfectly, it is more about putting down on the paper the first emotions that come to their mind when the task is introduced. When the participants are done, ask them to exchange their drawings, take a look at the drawing they received and write a short story inspired by it.

If the group is together for a longer period of time, like in a training course, this task also works very well as an opening activity for the day. In this case, ask the participants to draw the mood with which they woke up and after exchanging drawings, give them the opening sentence of a story: “When I woke up in the morning I felt...” After writing texts, the participants can share the stories, and the authors of the respective drawings can say if their mood was reflected in the stories or not.

Questions for reflection

You might invite participants to reflect how their actions and moods influence people around them and to what extent the mood and actions of others impact them. Questions to discuss might also include:

ALPHA POEM

- What can you do to ensure a good atmosphere amongst people around you?
- How would you like people to feel when they are working or communicating with you?
- How do you react in situations when someone is negative, aggressive or very critical towards you?

Creative writing is the best way to express emotions. Sometimes young people experience some blocks, and writing can help to overcome them, just by giving them a chance to express themselves. The writing can be just for them, without sharing, and it is very therapeutic.

Solange, Austria

Alphapoems

Aim

The exercise fosters creative thinking and the abilities to draw connections between different concepts and actions, but if used as described here, the main aim of the task would be to improve cooperation amongst people within a group or team. Take it as an example of how creative writing exercises might be adapted to the needs of team-building.

Preparation and materials

Prepare two flip-chart sheets with all the letters of alphabet written on it, one under another. You might need only two of them, but it's also possible that a group will require more. You will also need a few markers.

A ...	N...
B ...	O...
C ...	P...
D ...	Q...
E ...	R ...
F...	S ...
G...	T...
H ...	U...
I ...	V...
J ...	W...
K...	X ...
L...	Y...
M...	Z...

Time

60 minutes.

Instruction

The idea of an alphapoem is simple. The group has to write a poem together, each line starting with another letter of the alphabet, from A to Z. Give participants a challenging time limit, for instance, a group of 20 people might get 3 minutes to create a poem. Provide time up to 10 minutes for the group to agree upon a strategy of how they will solve this challenge. Then go for it! If the group is successful, invite them to read the poem. If participants don't succeed invite them to revise their cooperation and try again. If the second attempt fails, and if the group wants to revise their approach and cooperation to try once again, then do so! Don't fear failure, if the group so decides.

Questions for reflection

After writing the poem, facilitate the reflection of the group on their work and cooperation as a team. You might ask questions such as:

- Did you feel involved in the activity?
- Do you think that you succeeded as a team?
- What was source of success or failure?
- What could be done better during this exercise?
- How could we improve further cooperation and communication in this group?

- Are you more effective and creative in a group or when working alone?
- What rules and practices should exist in the group so that the creative thinking of its members thrives?

After reflection, you might suggest that the group make an agreement, drawing up rules or guidelines for better cooperation.

And, now it's your turn to create an alphapoem. Use the template provided on the previous page!

Don't Ask Where I'm From, Ask Where I'm Local

Aim

To foster the reflection of the participants on the issue of belonging and various elements that shape our sense of belonging, including the role of environment, people and culture.

Preparation and materials

The activity is based on the [TED Talk](#) of writer and photographer Taiye Selasi. The talk can be found and downloaded on the website www.ted.com. You will need a computer, speakers, a projector and a screen.

Time

90 minutes.

Instruction

Open the activity by asking the participants a question: Where are you from? Participants should respond one by one. Write down their answers on the board, or ask someone to help you with that. Use those answers as inputs for further discussion. Then let them watch the TED Talk of Taiye Selasi. After the speech ask the participants to write a text that would answer to the question: Where are you local? The participants can decide about the form. Texts are shared with a larger group and discussion on issues such as self-awareness, identity in connection with rituals, relationships and restrictions defined by Taiye Selasi in the talk should follow.

Questions for reflection

- Where are you from and where are you local?
- Which question would you ask when you meet someone new?
- Do you feel a sense of belonging to the place where you live and the people around you?
- What helps us to develop sense of belonging to a place or group of people?
- Do you think that people can belong to more than one place?
- What do you most connect with? Why?
- How do you know you have connected with another person or group of people?

Change of Perspectives

Aim

To develop empathy and awareness of the importance of different perspectives on the same issue.

Preparation and materials

You will need several photos of different situations capturing at least two characters. Use photos from magazines or newspapers and prepare each of them in 2–3 copies.

Time

60 minutes.

Instruction

This is an individual exercise. Each participant receives one photo. Several participants can receive the same photo, but they should not be aware of it. Ask participants to describe the situation from the perspective of both characters in the image. The photo might represent just one episode of their stories. Suggest that participants should develop the characters and events further, then invite them to share some of the stories. If the same image was used several times, encourage all the people who had this image to read their stories and later on you can explore the factors that influenced their different interpretations of the characters and situations. You might use a similar exercise to facilitate analysis of some current events in your country.

Questions for reflection

- What helps us to understand other people better?
- Why is it important to be aware of different perspectives people might have on some issue(s)?
- How can we reach a common understanding between people who have different perspectives on the same situation or issue?

Walking in the Shoes of Another Person

Aim

To develop empathy and understanding of others. If performed in intercultural group, this exercise also provides an opportunity to learn more about life and habits in different countries. For a new group (or a group that is not very close), sharing personal schedules can help to bring people closer and improve interpersonal understanding and connection within the group.

Preparation and materials

Large sheets of paper and drawing materials can be provided, so participants can also draw a timeline or schedule for their day. Be aware that drawing will require more time. The exercise might have a more specific learning objective, for instance, gaining a better understanding about the life of specific group of people. In this case, you might prepare cards in advance with roles that participants should take.

Participants will need access to online or off-line materials that will help them to gain more knowledge about a given group of people.

Time

60 minutes or more depending on learning objectives you set.

Instruction

Ask participants to describe an ordinary day in chronological order and include as many details as possible. You can give them a sentence starter: “Each day I wake up at... and...”. In the description they can include their concerns, point out things that make them feel worried or angry, like traffic jams, long queues or grumpy neighbours, and activities that make them feel happy, like going out with friends or doing hobbies. When finished, ask them to rewrite their ordinary day, but as someone else. Offer them the chance to change their sex, age or occupation, etc. Give participants the opportunity to choose whom they will become, or provide pre-prepared roles, depending on learning objectives. When finished, participants might share both texts in pairs or trios.

Questions for reflection

- How did the descriptions change and what was it like to become someone else?
- It is difficult to perceive the world around us from different perspectives? What would make it easier?

- Why is important to see the world from different perspectives and what can we learn from other peoples' viewpoints?
- If you could change places with another person for one day, whose life would you like to experience? Why?

Manifesto

Aim

To facilitate participants' reflection on social or environmental issues that matter to them and to develop their abilities to prepare texts that are addressed to larger audiences. It also aims towards effecting changes in attitudes and behaviours.

Preparation and materials

You will need examples of several manifestos, papers, pens, materials for drawing, making collages or other artistic expression.

Time

60 minutes.

Instruction

Introduce and discuss with the participants the term “manifesto”. The word itself has a strong political meaning, thus the activity can be adjusted and implemented also in classes of history or civic education. Besides manifestos related to politics, we can find many manifestos for creative life and encouraging people to pursue their dreams. Participants

can become familiar with several creative manifestos, for instance, the [Holstee Manifesto](#). After sharing the concept and examples, ask them to create their own manifesto. Suggest that they define the aim and target group of the manifesto first and then work on the text and design. Participants can work individually, in small groups or as one team.

Questions for reflection

- What are the changes you would like to see in your community?
- Considering who you are at the moment, what can you do to improve the lives of people around you?
- How can you get others to accept your ideas?

Sense of Initiative and Entrepreneurship

A sense of initiative and entrepreneurship is an individual's ability to turn ideas into action. It includes creative problem-solving and innovation, in addition to project management. Exercises offered in this chapter can be used as an aid to empower young people to innovate and start their own enterprises or social initiatives. As entrepreneurship requires some risk taking and positive attitudes towards change, these exercises encourage people to dream, to dare and to travel towards unknown places.

I think that people have so many ideas, and they would like to share. Creative writing can really be a good opportunity for someone to present some project or some idea, just because not everybody can say it out loud, not everybody can have the confidence and enough storytelling skills. If young people know how to write and how to write creatively, they will easily reach their goals in any kind of social life and job environment.

Uliana, Austria

A Ship in Harbour is Safe, But That's Not Why Ships are Built

Aim

To develop a positive attitude towards taking risks and failure as means to learn and improve.

Preparation and materials

Several quotes or photos about risk and fear.

Time

The minimum time for the activity is 45 minutes.

Instruction

This is an individual task. Give each participant a quote or photo on the topic of risk and ask them to include the quote in their story. Provide an opening sentence for the story: "I couldn't make a decision so I went for a walk. Passing through the city I noticed a poster stating "A ship in harbour is safe, but that's not why ships are built". The sentence made me..." When the texts are done, invite some of the participants to share and continue with a discussion on taking risks and overcoming fears.

Questions for reflection

- What is your attitude towards taking risks?
- How can we assess risks in order to understand which might be harmful for us?
- Do you experience fear of failure?
- What is your approach to dealing with this fear?

A Bird in the Hand

Aim

The aim of this exercise is to increase learners' awareness of their resources and enhance their creative thinking and problem-solving skills.

Preparation and materials

Depending on the age and profile of the group, it can be helpful to introduce them to different categories of individual resources, thus building their understanding that their resources include much more than financial and material ones.

Time

At least 40 minutes.

Instruction

This exercise can be done individually or in pairs or trios, if you feel that participants might need creative support and ideas from others. You can point out in the opening talk that entrepreneurs start with what they have. They look at who they are, what they know and who they know, instead of waiting for the time when all the resources to reach some goal will be obtained. So an entrepreneur does not start with a given goal, but with the tools they have. Before the main exercise, ask participants to write down in 10 minutes, 33 individual resources that they have. Preparing this list of resources can be quite a challenge, but participants shouldn't be critical towards their ideas. The time pressure is there

to help deal with participants' inner critic. When 10 minutes have passed, regardless of number of resources in the list, ask participants to pick one of their personal resources. After, give the participants the following starter sentence: "One day a man came to me and gave me 100 white sheets of paper and two black markers, and it changed my life..." Ask them to write a story how with help of these resources (100 sheets of paper, two black markers and one personal resource each person selected) they changed their life. Ask participants to read some of their stories.

To conclude the activity, you can introduce participants to research about entrepreneurial thinking and the common characteristics of entrepreneurs. An interesting read which inspired this exercise is the research of professor Saras D. Sarasvathy "What makes entrepreneurs entrepreneurial?", available online at www.effectuation.org.

Questions for reflection

- What are the most important resources you have? What could be possible uses of those resources?
- Which strategy do you think works best to gain success in some field?

100 + 1 Characteristics of Entrepreneur

Aim

Creating characters is an important element of creative writing. In this exercise, common character building questions are used to facilitate reflection about what qualities one needs to become a successful entrepreneur.

Preparation and materials

Flip-chart paper and markers, paper and pens. Draw on the flip-chart your version of the character building template or demonstrate it on the screen.

Building a Character from Scratch

Decide if you want your entrepreneur to be female or male and how old they are.

Truths and lies

Write ten 'factual' statements about your character – whatever comes to mind first, for instance, they work hard, they are kind, and so on.

Write ten 'lies' – statements that you think can't be true, for example, they hate to be with other people.

Back-story

Name:	Children:
Age:	Political views:
Appearance and style:	Hobbies:

Health:	Temper:
Attitude to religion:	How other people see him or her:
Education:	Opinion of themselves:
Special abilities:	Important traits:
Marital status:	

Relationship

In which ways would your character behave differently when interacting with:

parents	enemies
men	lover
women	his or her team
friends	competitors

Additional Questions

- What habits help them to be successful?
- How do they define success?
- If you asked about their greatest dream, what would your character say?
- What's a secret dream that they wouldn't tell you about?
- How do they deal with failure?
- What makes people follow and support them?
- How did they behave at school?

Time

90 minutes.

Instruction

Participants work in small groups. The aim of the exercise is to understand what habits and qualities should we try to develop in ourselves in order to become successful entrepreneurs. Ask them to create a profile of a good entrepreneur using the provided template. Once the general profile is completed, invite learners to invent different quotes about and around entrepreneurship that this successful entrepreneur might have told the mass media, his team, a group of young people, a child and a dog. Invite participants to share the quotes they liked the most.

Questions for reflection

- Can anyone become an entrepreneur?
- What are the most crucial competences one should have to become an entrepreneur? Where and how can you develop those competences?
- What qualities of a good entrepreneur do you have?
- What are the bad habits that you should change in order to become more successful in your chosen field?
- What do you still need to learn and practice more?

Freewriting Marathon for Entrepreneurs**Aim**

To use writing for gaining deeper insights into different themes related to entrepreneurship and initiative.

Preparation and materials

Paper, pen and text marker for each participant. Timer.

Time

45 minutes.

Instruction

Introduce participants to the concept of freewriting. Then give them the following starter sentences to write. Participants should be given 3 minutes to work with each sentence before switching to the next. Let participants know when they should switch to next sentence starter:

To start something new is...

I would like to change...

The world would be better if...

The way I can help is...

The business ideas that inspire me are...

I could also become an entrepreneur if I...

The thing I've been dreaming about for a long time is...

The team that would help me to do what seems impossible...

I can succeed because...

The question I want to ask myself is...

In next 12 months I want to focus on...

When time for writing runs out, ask participants to revise their texts and underline the most interesting or important thoughts and points. Freewriting marathon is a good start to dig deeper into one's own thoughts and emotions regarding a topic, to warm-up thinking and get more focused. There are

hundreds of possibilities how to continue the session. You can ask participants to develop and rewrite their most important ideas and thoughts in the form of tweets to encourage the exchange of ideas and thoughts within the group and share them with a wider audience. You can ask them to use these texts as a basis to formulate their personal vision and aims they'd like to achieve within a given period of time, or you can continue with a brainstorming session to create a new business or project idea(s).

Questions for reflection

- Where there some surprising thoughts you came up with during the writing process?
- What did you understand about yourself?
- Do you feel ready to step out of your comfort zone and start something new? If not, what stops you?
- What help and support would you need to make the next step? Where can you get it?

While working with young people, it's really important that they can switch on their imagination. Creative writing exercises can boost their creativity and it can result in better experimenting, observing the world around them. I think it's very important for young people, so they can find what they really want to do in their life. If you asked me what was one of the main mistakes I made in my life that prevented me from discovering what I'd really like to do, it was a lack of taking action, doing, trying things. So if someone boosted my imagination somehow, I know I'd try more, I'd dream more, imagine more things and therefore maybe come to where am I now a bit earlier.

Mārtiņš, Latvia

My Project: My Story

Aim

To offer a creative framework for developing ideas for new projects.

Preparation and materials

Prepare to speak about the main elements of storytelling and assist participants in gaining a full understanding of those elements. Some of the books you can read to learn more are Fog's 'Storytelling. Branding in Practice'. Use a story everyone knows as an example. Before this writing exercise, participants should have brainstormed ideas for projects and chosen one they'd like to develop more. The idea doesn't need to be very clear, but there needs to be one. Depending on the character of the workshop participants, they can work alone or as a team.

Time

90 minutes.

Instruction

Writing and implementing a project has a lot in common with an adventurous story. If you are preparing a project proposal you need to respond to questions similar to those asked when writing a story. Get the participants familiar with the main elements of the storytelling—setting, characters, conflict, plot and message—and ask them to develop their ideas using the same framework:

Setting | Context of the project

It is important as a writer to be able to clearly describe where the story is happening. Look at the big picture and take the time to develop multiple settings within the world that you created. Convey logistics by the description of your setting. Include location, historical timeline, season and so on. In project development, setting stands for describing place and social context, where the project would be implemented: basic information about the place, statistics, trends, information about unmet needs, current challenges and so on.

Characters | Team and target group

Great stories focus on well-developed characters. Spend time figuring out what you want them to be. Creating well-rounded major and minor characters will drive your story forward and develop the plot. Ask authors of the project idea to describe themselves as the main heroes of this story – their competences and motivation to realise their idea. What are special abilities and powers of each character in the team and what role will they have in the upcoming adventure? Encourage participants to spend some time describing the relationships between the characters in the core team – it can be a good way to reflect on the teamwork in their team now and set some guidelines for the future. Ask learners to describe their target group(s). And, make sure they don't forget some other important characters in their story.

Conflict | Challenge to solve and goals to achieve

A story is boring without some kind of conflict. Your plot would never advance if your characters didn't face any obstacles. If you're having trouble with coming up with a conflict, ask yourself "What is stopping my characters from getting what they want?" In the context of storytelling, conflict is an obstacle, event or person that destroys the balance and peace in the life of our main hero(es). Ask participants to describe the problem and the need their project will address. What aims will they set to solve the challenge? Are there some villains or monsters to combat?

Plot | Plan of the activities

Simply put, the plot is the main story. It's what's happening. You can think of the plot as cause and effect: one action leads to another. Build every scene upon the next. Don't include anything that doesn't propel the plot forward toward your ending. Ask participants to prepare a plan for the activities within their project and describe what results each of the planned activities will bring. If you want them to work on more details, introduce a basic plot structure: exposition or beginning, rising action, climax, falling action and conclusion. Let them decide for themselves what will stand behind those terms in their project.

Message | Promotion

Good stories have strong message that audience recalls for long time. The message of the story is an ideological or moral statement that works as a central theme throughout the story. It is imperative to develop a clear defined message. Without a message there really isn't any reason to tell your story. With storytelling it is important to tell a story to communicate a message that is reflective – that touches an audience and is relevant for them. Stick to one message per story. Stories with more than one message becomes confusing for audiences. As with stories, good projects, businesses or social initiatives need a strong message. It can be a struggle to find and formulate it. But give it a try! Ask your participants once again what's their motivation to do this project, what they hope to achieve and what they want to tell to the rest of the world with their activity? If the project makes it to the implementation stage, a clear message will help maintain the promotional activities and communication with media and stakeholders. At this stage you can also ask participants to work on a plan for how they will get their message across – how the project will be promoted?.

Ask participants to describe their project idea in the form of a story. It can be imaginative, it can be funny, it can include a touch of fantasy, because this task relates to the stage of idea development and our crazy, sometimes silly fantasies can lead us to novel ideas. Once the stories are done, remind participants to give them a title and invite them to read

their stories, improve them, and discuss where these could be published – how can participants gain the resources and support needed to implement their project idea? Then you can also introduce them to concrete application forms and invite them to rewrite their stories—this time as project applications—to be submitted.

Questions for reflection

- What are the criteria of a good project?
- What are the other elements of the project that should be discussed and described in addition to what we've done?
- What are the next steps you're going to take to make your idea come true?

Can creative writing save the world? Sure, creative writing can save our inner world because we're forced to listen to our own thoughts. When we do creative writing in a group, it gives us a possibility to speak out our thoughts that we normally ignore, and it helps people in the group to become more expressive and also more empathic towards others. Creative writing makes you a more creative person and therefore we would have more innovation as result, and we need innovation to change the world.

Liis, Estonia

We're All Made of Stories

Aim

To improve participants' self-awareness and empower them through writing stories about themselves.

Preparation and materials

There has to be a lot of personal support and openness within a group to offer participants this powerful exercise. Be sure that there is a safe environment, enough support and also the right mood for deep self-reflection and analysis in the group. This exercise is also rather complex and requires good self-reflection and observation skills, thus it is more suitable for experienced learners.

Time

90 minutes.

Instruction

We're all made of stories, some of which serve our development while others hinder us. The destiny and future of our world depends on the stories we believe in. Ask your participants to recall the main story they tell about themselves (to themselves or to other people) and put it on paper. Tell them that there will be no obligation to share before they start to write. Allow around 30 minutes for the self-reflection and writing. Then give another 30 minutes to write answers to the following questions:

- Are you a hero, a villain or a victim in this story?
- Describe how this story you tell about yourself influences you – does it inspire and strengthen you, or restrict, make feel bad and loose belief in yourself?
- Are there some stories you believe in that are holding you back?
- How could you rewrite those stories that are holding you back as more encouraging ones? Think. What have you learnt from your failures and mistakes? Have criticism and negative attitudes from others helped you to improve? Have bad events made you stronger? How can your painful experiences help empower and inspire others to get better?

Questions for reflection

Ask participants to share their main impressions and emotions. Was it difficult to become more aware of the influence of stories on ourselves? How can we distinguish stories from facts and get to the core of ourselves or some issues? Give participants time into split in pairs or trios and exchange their stories and more impressions if they would like to.

Cultural Awareness and Expression

Cultural awareness and expression means the ability to appreciate creative expression of ideas, experiences and emotions in a range of media, such as music, performing arts, literature, and the visual arts. Cultural awareness is also linked with intercultural competence. As creative expression underlies all the exercises in this toolkit, this chapter provides ideas for activities to build awareness of cultural issues; to facilitate reflection on identity; to explore values, norms and taboos of different cultures; to raise awareness about the roots of stereotypes, prejudices and discrimination; and, to contribute to fighting discrimination and social exclusion.

The proposed activities can easily be adapted to the needs and interests of various target groups. They might be used as starter activities to open sessions focused on intercultural learning, especially if there is a need to support sharing personal experiences within the group. The activities can be implemented in mixed intercultural groups, but also in groups involving participants coming from the same environment. Tasks can be helpful when working with international volunteers as a means to encourage reflection on their experiences while living in a different country. In the process of implementation, it is important to consider that some of the participants' stories can reveal important life

experiences, thus a safe learning environment is crucial. Taking into consideration the group dynamics, the participants can share their texts with the whole group, or in pairs or trios, to support sharing in a more personal and comfortable atmosphere.

Recipe of Myself

Aim

To encourage the participants to reflect on elements of personal identity and the process of its forming.

Preparation and materials

Prepare to introduce the participants to the term “identity”. Depending on the learning objectives, you might refer to different theories of identity, for instance, the theory of Eric Erikson². Also one recipe as an example for inspiration.

Time

At least 45 minutes.

Instruction

To open the activity, remind the participants that each of us is different. We all have different experiences, we all come

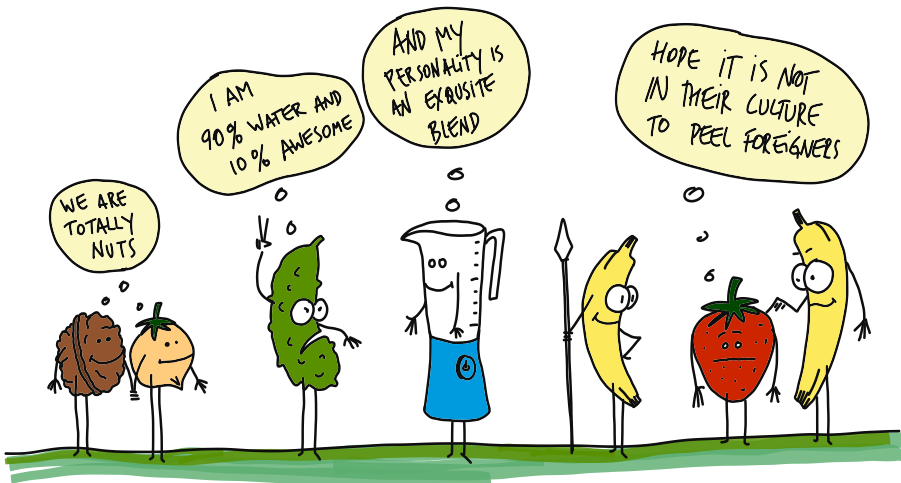
² For more information you can check out following book: Erikson, H., E. (1994), *Identity and the Life Cycle*. USA: W. W. Norton & Company.

from different backgrounds, different cultures, etc. Exploring one's own identity is an important step in the process of self-awareness. Invite participants to make recipes of themselves by asking them what the main ingredients which they are built from are? Before participants start to write, introduce some examples.

Give participants 20 minutes to write their texts and then invite them to share.

Questions for reflection

- How you think our identities are created?
- What makes us who we are?
- What would you consider to be the most important element of your identity?
- Under what circumstances our identities are changing?



Cultural Proverbs

“If you want to know a people, know their proverbs.”

Aim

To reflect on various elements of cultures and to better understand differences and similarities between the cultural heritage of different countries. This exercise is more suitable for intercultural groups.

Preparation and materials

Prepare several cultural proverbs as an example and write them down on a flip-chart. Examples:

Take only what you need and leave the land as you found it

Native American proverb reflecting the importance of the land

Hope dies last of all

Mornings are wiser than evenings

You might use this exercise to introduce an [iceberg model of culture](#)³. In this case, preparation includes preparing of presentation of the model. You will need also pen and paper for each participant.

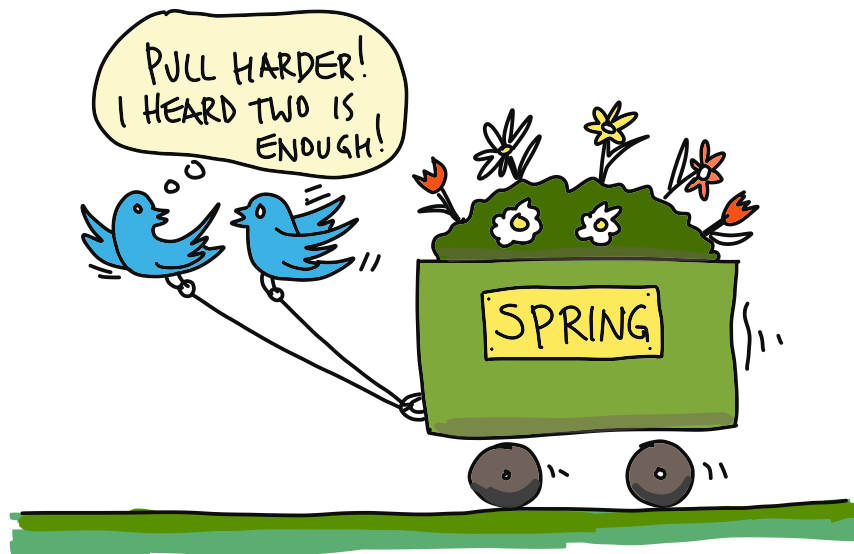
Time

At least 45 minutes.

³ You can read about Iceberg Model of Culture in SALTO publication Training Kit on Intercultural Learning. See page 18.

Instruction

In the opening of the exercise, introduce several cultural proverbs and ask participants to share examples from their own countries. While sharing, the participants can also say if the same (or an equivalent of) the example proverbs can be found also in their own languages. Then ask each person to choose one of these proverbs and allow 20 minutes to write a story about the selected proverb. Participants might write about the situations in which these proverb are used, their personal experiences when this proverb turned out to be true or not, or they can also write a story that would explain the role of the proverb in their country, or imagine origin of this proverb. When stories are completed invite the participants to share their texts.



Questions for reflection

- What do you think are the main elements of cultures?
- Can all the elements be seen easily?
- How can we get to know these elements which we can see and how do we learn about invisible ones?
- What are the invisible elements of your own culture?
- Why do you think that some proverbs are common for more cultures while some of them not?

A fun exercise to do when you have an international group. It would also be interesting to choose one proverb everybody knows and write about it – to see how differently people think about one thing, or what thoughts they get.

Liis, Estonia

Meeting With a Stranger

Aim

To develop the abilities of the participants to deal with culture shock, as well as to reflect on the process of entering a new culture and the challenges connected with it.

Preparation and materials

This activity can be used as a starting step for a discussion about culture shock and entering other cultures. A presentation of the reasons and phases of cultural shock can be prepared and shared after or before the writing activity.

Time

60 minutes.

Instruction

Ask the participants to share their experiences from situations where they encountered a new environment for the first time. If they don't have experience of visiting or living in a different country, they can also share experiences connected with entering a new class or working collective. After a brief sharing session, give participants 30 minutes to write a short story about one of their encounters with strangers. When done, invite them to share some of the stories.

Questions for reflection

- How does moving to a new country differ from entering new collective (class, training group, working place, etc.) in your own country?
- Do you think that we can prepare ourselves for culture shock? If yes, what do you think this preparation could look like?
- What are some of the problems that might occur in multi-cultural communication? What are the benefits of communication and collaboration with people from cultures different to yours?
- What is the responsibility of each person for sending accurate messages when they communicate with someone from another culture?

- What is the responsibility of the listener or receiver when they communicate with someone from another culture?

The Danger of the Single Story**Aim**

To increase participant's understanding how stereotypes and prejudices are being created, the origins of discrimination and to increase participants' intercultural awareness and tolerance through discussion and the sharing of personal experiences.

Preparation and materials

You will need to show the [TED speech](#) of novelist Chimamanda Adichie, "The Danger of a Single Story", available online at www.ted.com. The session can be opened with an explanation of the terms "stereotype", "prejudice" and "discrimination", and the process how they are created. With the help of this speech you can also tackle topic of assumptions, as well as challenging and breaking them.

Time

60 minutes.

Instruction

Open the exercise with the TED speech of novelist Chimamanda Adichie, "The Danger of a Single Story". After the talk make sure that the participants understand the concept of a

single story. Then give the participants 20 minutes to write their own “single story” – with themselves or someone else as the main character. It can be a single story about someone, some group of people or themselves. Ask participants to write about the moment they first understood that it is a single story. Allow time for 2–4 participants to read their stories for the whole group and encourage further sharing in pairs or trios.

Questions for reflection

- Is it possible for humans to be free of stereotypes and prejudices?
- Have you experienced situations where you believe someone had an inaccurate perception of you due to cultural or other reasons? How did you react?
- How are stereotypes and prejudices connected with discrimination and social exclusion?
- What can we do to combat discrimination and exclusion?



Survival Guide for a Visitor

Aim

To encourage participants to reflect on their identity and the process of forming it, the place from which they come, in addition to the process of integration and assimilation.

Preparation and materials

In addition to pen and papers, you can also provide materials for artistic visual expression.

Time

60 minutes (time can be adjusted). Participants can be asked to write the most important five pieces of advice for survival, if there is a time limitation.

Instruction

Decide if participants will work individually or in teams. Their task is to write a guide for visitor visiting their city, region or a country. At the beginning ask them to focus more on things that would help any visitor to feel like a local. The guide does not need to include just text, it can include collages, drawings, poems and quotes. It can also provide a vocabulary of words and phrases that are essential to know.

Questions for reflection

The prepared material might be later used to create a blog post or video that can be shared with the wider public, with the hope of it being helpful for those who're coming to your country. After reading some of the guides you might ask participants also questions like:

- How easy or difficult was it to write about your city, region or country?
- How did you decide what information foreigners should know?
- Should newcomers adjust to the new environment or stick to their own customs and traditions?
- Should people judge others according to their own cultural norms? Why or why not?

Writing down things gives us the possibility to analyse what we do and it's always good.

Heili, Estonia

First Kitchen

Aim

To explore other cultures through personal stories and experiences. In order to support the intercultural learning of the participants, this exercise should be offered to intercultural groups. In diverse national groups, it might help to explore and better understand the lives of different social and age groups to those of the participants.

Preparation and materials

Pen and paper for each participant.

Time

At least 45 minutes.

Instruction

Whoever you are and wherever you're from, we all have one thing in common – kitchens. Ask participants to close their eyes and ask them to remember their first kitchen. You can ask questions to help them remember different details. After you have spent seven to ten minutes rebuilding participants' childhood kitchens, ask them to open their eyes and write down everything they saw. Allow them to write for around 20 minutes, and then ask them to read their pieces. Reading in pairs or trios might be more suitable to give participants a chance to ask questions to one another and chat about what it was like to be a child in their families and their countries.

Questions for reflection

You might suggest that participants have conversations in small groups or pairs, or even individual reflection focused on questions such as:

- How have your experiences in childhood influenced your present thinking and activities?
- How does your cultural environment influence your thinking and activities?
- How does your environment foster or block creative thinking, innovations and change?

If these questions seem to be too complicated for your target group, just ask, what are the teachings of their families and cultural heritage that have been most important and helpful to them?

Mathematical Competence and Basic Competences in Science

Mathematical competence is the ability to apply mathematical thinking in solving problems in everyday situations. Competence in science is the ability and willingness to use the body of knowledge and methodology used to explain the natural world, to identify questions and draw evidence-based conclusions. The following writing exercises aim to facilitate the learning of various science subjects, as well as to enhance learners' abilities to work with academic texts and data, and to explore how technology shapes their life.

Making It Easier

Aim

Understanding that writing an academic text is a skill that must be learned. An academic text is easier to understand the more closely it resembles narrative text, with a focus on goals and human agents. The aim of this exercise is to learn to transform an academic text into a text that is better readable and understandable. This exercise can also be used as an aid to build participants' understanding about a specific topic, for instance, climate change.

Preparation and materials

Prepare an academic text (articles from academic journals, theses, research papers, monographs, etc.) for each participant.

Time

60 minutes.

Instruction

Distribute the academic texts. Each participant can receive the same text, or several texts can be shared amongst the group. Academic writing is expected to be precise, semi-formal, impersonal, and objective. As such, they are often texts we don't read on a regular basis and can find difficult to engage with and memorize. The task of each learner is to rewrite their academic text in a more popular voice, without changing its essence, losing the core information or the main message. Give participants a genre and target group to work with, such as children's stories, comics, etc. It can even be a single tweet. The principal task for the participants is that the rewritten text is attractive and understandable for the defined target group, yet still true and accurate.

Questions for reflection

- What are the main features of academic text?
- What features can be useful to adapt in other types of text?
- When you consume non-fiction content on the internet or in mass media, what do you do to be sure that the information provided is accurate and true?
- What are the most reliable sources of information?

What If?

Aim

To learn about different subjects and develop the critical thinking of the participants.

Preparation and materials

Prepare questions connected with the field that participants are studying. Within the task, participants are asked to write a movie script outline. To facilitate this process you can introduce participants to the major plot points, as described by H. R. D'Costa in his Kindle book “Sizzling Story Outlines”.

Time

90 minutes.

Instruction

Participants can work individually or in the teams. Give each participant or team a “what if” question which is related to the subject you’re exploring. The questions can be connected with astronomy, chemistry, physics, geography, biology, or any other domain of science. What would happen if the Sun disappeared?

What if the Earth rotated twice as fast? What if the amount of oxygen doubled? What if you fell into a black hole? What if a giant asteroid hadn’t wiped out the dinosaurs? What if humans were twice as intelligent? What if all the cats in the world suddenly died? What if you only ate one type of food? Give them time to research the question and ask them to present its outcome to the rest of the group in the form of an action movie script outline.

Questions for reflection

- What questions about the world and humans are you wondering about at the moment?
- What could be the five main reasons to study natural sciences?
- What is the role of technology and science in your life?

Constructing Knowledge

Aim

To develop knowledge about a specific topic together. Learning to work with academic text sources and write academic texts.

Preparation and materials

Prepare and present participants with guidelines about how to create an encyclopaedia entry. You will also need computers and internet access.

Time

At least 90 minutes.

Instruction

Ask participants to create new entries for an encyclopaedia about a specific issue. The main issue and topics of the encyclopaedia can be adjusted to the subjects that the participants are currently exploring, but choose something for which there is no existing encyclopaedia. It can be fun or serious, from an encyclopaedia of acid rain to an encyclopaedia of sarcasm or teenage love, but participants should follow at least three main guidelines for creating their encyclopaedia entries: 1) avoid subjective comments or information that cannot be verified, 2) provide references to at least three academic text sources and 3) do not plagiarise. Participants can also receive the terms which they need to describe, or they can brainstorm and decide by themselves, using for instance the clustering technique. A strict amount of characters for each entry can be given. This activity is a great opportunity to involve the whole group in collaborating on the same topic. Thus, the exercise also promotes teamwork, communication and leaderships skills. When the entries have been prepared, ask participants to put them together, illustrate and finish their encyclopaedia, which can be shared among the group and even with the wider public as an e-book.

Questions for reflection

- How would you estimate your knowledge about world around you?

- Do you tend to base your activities and behaviours on your beliefs or scientific facts?
- Do you try to verify your beliefs and assumptions and, if so, how?
- Are there any common assumptions you do not believe in and would like to challenge?

Through creative writing I learnt to formulate things better, to come up with structure for myself and work that I'm doing.

Mārtiņš, Latvia

Letter to the Explorer

Aim

To increase participants' interest in science and invention, as well as developing knowledge about important scientific works and inventions.

Preparation and materials

This exercise includes both research work and working with literature and writing. Give participants at least one week to choose a scientist and explore their work.

Time

40 minutes for writing and sharing.

Instruction

Most of us have favourite actors, singers, writers, but do you know many people who have their own favourite scientist?

It's about time to pick one! Let each participant choose a scientist, explorer or inventor who has done something important or inspiring. Ask participants to conduct research on the work of their chosen scientist. After the research has been done, ask each participant to write a letter to their scientist, expressing how the work of this person has changed the world (or the life of the participant), in addition to what qualities the participant appreciates most in this person. The letter should be detailed and based on information collected during the research, with the aim of increasing participants' abilities work with data. Invite participants to share their letters. Note that you can ask participants to choose scientists from the past and explore how the outcomes of their work continue to influence us in the present, or to choose anyone – it might reveal some stories of scientists in their families and circle of acquaintances.

The activity can also be adjusted in the way that each participant receives a concrete name to cover a specific topic. This task can be used as an aid if you want to build learners' understanding about strategies, techniques and habits that contribute to a person's creative problem solving and invention abilities. If you wish to focus on this objective, provide each participant with the name of an inventor to research. In this case, the research should be focused on the thinking and habits of the given person. Based on the collected data, participants can create a fictional character and then pair up to develop a fictional Twitter conversation between

two such characters, for example, what would Leonardo da Vinci discuss with Thomas Edison?

Questions for reflection

- Why do we tend to appreciate the work of pop-culture and sport figures more than the work of scientists?
- What could be done to make science and scientists more attractive and interesting to the general public?
- What is your relationship with science – are you interested in research and inventions, or even becoming a researcher or inventor yourself?

The Story of the Formula

Aim

To raise participants' willingness and abilities to work with mathematical modes of presentation: formulas, graphs and charts.

Preparation and materials

Choose a formula, graph or chart for participants to work with.

Time

60 minutes.

Instruction

Depending on your subject, provide participants with a formula, model, graph or chart and ask them to translate and

present the given data as a text. You can decide on the genre depending on how much you wish to challenge the participants (i.e. poem, love letter, blog post, etc.). Participants can also draw connections between the given formula and their life whilst exploring these connections in their text.

Questions for reflection

You can facilitate a discussion about the importance of mathematical competence in daily life and ask participants where it is needed outside of education. Or revert the exercise! What would be the formula for your creativity? What is the formula of a good team? What would be formula for a good day?

Field Trips

Aim

Field trips are a great source of experiential learning. When we are given an opportunity to explore and inquire in a natural setting we are better able to understand the different elements of our stories and sparkle our imagination. Field trips also give writers a chance to learn professional terms, jargon and other specifics. The aim of the exercise is to raise participants' interest about a particular subject through combining field trips and creative writing.

Preparation and materials

This exercise requires you to organise a field trip to a place that would help participants explore the subject they are learning. If they're learning about the Middle Ages, you might

visit an archaeological excavation site. If they're learning about food, visit a farm. If their subject is literature, join a writers' residence or creative writing workshop.

Time

One day.

Instruction

Here preparation is the most complex part. Once you're on the trip, tell participants that their task is to collect information about the subject and use it to write the first three pages of a fantasy novel. Encourage them to combine facts and real characters with imaginary beings and places. It's a game where there's no place for too many rules and guidelines. It's up to them what should be in those first few pages.

Questions for reflection

Suggest that participants brainstorm about experiences and people from their own life that would provide a good starting point for a novel.



Digital Competence

Digital competence involves the use of modern technologies for work, leisure and communication in both a confident and critical manner. Exercises in this chapter bridge creative writing and new technologies aiming to help participants learn to use online resources and mobile devices for creative production, virtual collaboration and as a resource to reach their personal or professional aims.

Let's Go Viral

Aim

To improve participants' abilities to write copy for different social media and deliver their messages to large audiences with the help of social media.

Preparation and materials

Access to the internet, cameras, computers, materials for drawing. Be prepared to share some tips on how to attract interest and engage an audience on social media. Marketing models such as [AIDA](#) can be introduced to support participants in content creation. A more complex (yet helpful) framework is also Jonah Berger's [STEPPS](#) to viral content.

Time

60 minutes for an introduction and preparing the posts.

Instruction

Perhaps you have seen all those cute inspirational quotes on social media. Invite participants to take part in a 24-hour team competition. Divide them in teams of 3, ask them to think about their areas of common interest, then prepare their own inspirational quote, write it, design it and format it as an image – one quote per team. All the teams should publish their quote on Facebook at the same time. The winner of the competition is the team whose post gathers largest number of likes and shares within 24 hours. It means, teams will need to develop a strategy for promoting their post.

Questions for reflection

- What kind of posts from other people and organisations do you share on your social media?
- What elements make your content much more likely to be shared?
- How should we address our target audience to reach the desired communication outcome?
- What strategies and techniques help us to promote our content on social media and reach more people?

World Without Likes and Fans

Aim

To raise participants' awareness of the impact of social media on their lives.

Preparation and materials

Papers, pens for participants, flip-chart.

Time

45 minutes.

Instruction

Open the activity with a discussion on the most used social networks in the group. List them on the flip-chart. After the discussion, ask participants to choose the social network they use the most and write a personal journal entry starting with following sentence: On Friday I woke up and [THEIR CHOSEN SOCIAL NETWORK] had disappeared. Everyone was saying that it will never be available again. I was... Allow 10 minutes for writing and suggest that they include in the text how they would they react, adapt and what would change in their life. A few texts can be read.

Questions for reflection

- What are positive and negative aspects of using social networks?
- Should using social networks in education be supported or not?

- Do you think that we are using modern technologies effectively in the learning process?

Genius and Social Networks

Aim

The best context for this exercise might be a literature class at school, offering a fun way to explore the works of famous writers from the past that are included in the curriculum. However, it can also deepen participants' understanding of writing for different online media and adjusting their content to the selected communication channel. It might also be used to learn about important historical personalities, or to explore the styles of famous visual artists from the past.

Preparation and materials

Prepare a list of the 4–6 writers from the past that are known to the participants and whose works they have read in previous classes.

Time

30 minutes for writing. More time may be required if participants' knowledge about the selected author(s) needs to be supplemented. In this instance, participants can work in small teams, thus helping each other.

Instruction

Ask the participants to imagine what these authors would do if social media was available to them? What kind of thoughts

and creative work would each of the writers publish? What would be their favourite social media channel? Participants should write one paragraph about each author, describing what this person would do on social media.

Questions for reflection

- How has social media changed literature and writing?
- Which activity would you choose to focus on, if there were no computers and internet?

Internet Meets Creative Writing

Aim

To explore creative writing resources available on the internet and learn to use them in one's process of writing. Getting to know these online tools will also help understand some of the main techniques used in creative writing.

Preparation and materials

Computer and internet access for each participant.

Time

60 minutes for exploring the resource and writing the text, and 30 minutes for sharing.

Instruction

There are a lot of online creative writing resources offering exercises, tips and opportunities for collaboration and sharing. Depending on the size of the group, ask participants to

work alone or in the team. Give each individual or team one creative writing resource to explore. Ask them to prepare a brief overview of the resource for the rest of the group, focused on what was the most useful and interesting. Also, ask participants to produce one text using the given online tool. Here are some of the resources participants can explore:

[Easy Street Prompts](#)

[Can You Say It In 6 Words?](#)

[First 50 Words – Creative Starts](#)

[Story Bird](#)

[Folding Story](#)

[Writing Exercises](#)

[REUPP](#)

[Protagonize](#)

Questions for reflection

You can ask participants' if they'd prefer to work with computers, or with printed books, images, pens and paper? How do the tools they choose influence the content they produce?

We are sometimes too used to technology and we don't meet each other face to face, and therefore it starts to be difficult just to communicate, because people get used to being on their own and conveying information from other channels, not through touch, voice, eye contact. Creative writing is a chance to really explore what they feel and maybe share it with others.

Anete, Latvia

Urban Haiku

Aim

To learn to shoot and edit photos and create video presentations, as well as to explore new technologies as a means of creative expression. This exercise is best done in trios and thus also provides also practice of teamwork and creative collaboration.

Preparation and materials

Participants/groups will need at least one camera and computer equipped with the software you want participants to explore. Coaching from a professional photographer during the learning process would add value, but it is not necessary. It will be easier to carry out this exercise in an urban environment. Prepare to introduce your participants to different forms and examples of haiku.

Time

2 hours for photographing and at least 90 minutes for creating the final products.

Instruction

Divide participants into trios. The first stage of the exercise is to ask them to go explore an urban environment and make photos of at least 50 different words – from signboards, ads, posters, graffiti and so on. Each photo should show one word. Participants should also make a written list of words they have. When participants return, explain that the task

is to use the words in the photos to write at least one haiku. Groups should have a chance to shoot additional photos in case they miss some important word. Teams can also be encouraged to exchange photos. When the haiku is written, participants should edit the photos they need and combine them in a video. Music can be added. Different software can be used for this, depending on tools you know and want your participants to learn. For example, they might learn to work with Adobe Lightroom and Adobe Photoshop for editing photos and Windows Movie Maker, or even Prezi or PowerPoint, to create their animated haiku.

Please, note that using the traditional form of Japanese haiku might be unnecessarily complex, so participants can write lynes – short poems also known as the American haiku. There is a variant lüne created by the poet Jack Collom. His lüne is word-based and has the structure of 3 words in the first line, 5 words in the second line and 3 words in the final line.

Questions for reflection

- After sharing the work you might ask participants how did the environment influence content of their work: did it inspire some topic or idea – and what else could be rich sources of ideas for creative work?

Web Citizens

Aim

To develop participants' abilities to contribute to online discussions and commentaries in a constructive and responsible manner.

Preparation and materials

For a while, a simple reminder about thinking before you speak has been travelling around the internet. Though we don't know anything about its origin, we still find it useful – let's call it a THINK model. It suggests to ask ourselves five questions before we speak. Is it True? Helpful? Inspiring? Necessary? Kind? You can find a lot of visual examples of this on Internet and prepare a poster for presentation of the model. You can also prepare additional materials or exercises that would help to explain the terms "citizenship" and "digital citizenship", and provide some best practice guidelines for digital citizenship.

Time

Up to 30 minutes for writing and feedback and 30 minutes for discussion.

Instruction

Suggest that each participant finds one online article on a topic that has attracted their attention and is important for them – it can be news article, commentary or even a social media post of their friend. Present them the THINK model

and ask them to read existing comments on their chosen text. Then, ask them to write their own comment in lines with THINK model guidelines. Give 10 minutes for writing. The next step is to divide participants into trios. Each person in the trio should provide feedback to the other two about whether or not the text meets the criteria set by the model. Participants might improve the text of the comment together and then post it. Wait and see if there is any immediate reaction. Continue with sharing impressions and reflection.

Questions for reflection

- What are the differences between citizenship and digital citizenship?
- Why is citizenship important online and offline?
- What have you noticed about comments on internet pages?
- What subjects tend to generate a lot of comments?
- What tone do comments take on the internet pages that you have seen?
- What happens when someone forgets that real people get their comments?
- Do you think that posting comments on an internet articles is a good way to engage in conversation and exchange ideas?
- What can we do to become more influential digital citizens?

Writing for Better Connection

The relationship among members of the group you work with can impact how much people are willing to share their writings, ideas and reflections, thus influencing the learning outcomes of the entire group. Here are some more creative writing prompts that aim to help us establish a better connection amongst people in the group – from exercises to learn names and get to know each other, to developing more emphatic and harmonious relationships. We welcome you to try these exercises by yourself to build your own writing practice, and then adapt them for the needs of your workshops or classes.

Creative writing tools are really great for establishing a good atmosphere in the group. It might provide more quiet people with a chance to unfold their skills and bring themselves a bit more into the life of the group, as well as help to solve some challenges of intercultural communication.

Eszter, Austria

Sell Yourself

Write a short advertisement text with the aim of advertising yourself, pointing out your competencies, experiences and other great qualities. The text should be shared with the audience in the form of TV or radio advertisement.

Stories of Our Names

Write a short story about your name – how you got your name, what's the meaning of the name or about your relationship with your name. Repeat your name in the story no more and no less than 10 times.

Words that Rhyme with You

Write a four line poem about yourself using words that rhyme (or almost rhyme) with your name. There are a lot of online tools that you can use to help find rhyming words, synonyms and other forms of creative word play such as Rhyme Zone and Rhyme Brain.

Breaking Walls

Think and write down what prevents you from establishing a good connection and interacting with other human beings. All these elements can be seen as bricks that form a wall making us feel alienated or uncomfortable with others. How high is your wall? What can you do to break it down? Who and how could help you? If you do this exercise with a group, ask them to focus on being in that particular group and visualise this wall by writing each obstacle on a post-it note and putting them all together. Then guide a discus-

sion of what should be done in order to break down existing walls and prevent the construction of the new walls amongst the people in the group.

Silent Poem

For this exercise you will need at least one more person. Write together a 12 lines poem without speaking with each other, or using other forms of communication. Just write! Read aloud the finished poem together. In work with groups, the poem can represent impressions about some activity, or serve as a short team-building exercise.

Clean Head

Perhaps you have experienced moments when you can't focus on work at hand because there's something else taking your thoughts. When it happens in group work, things can go much worse because we tend to distract each other or get frustrated about the lack of focus from our team mates. Thus, this exercise is suitable for mornings or moments when you feel that group can't focus on their work. Give each participant a sheet of paper and ask them to write down everything that they find disturbing or distracting at the moment. These might be some issues back home, relationships, tiredness, and so on. The form of the writing is not important because these texts are not for sharing. When finished, participants are asked to create a circle, take their papers and destroy

them as metaphor for cleaning their heads from things that disturb them, to start the session with a clean mind.

In Your Shoes

The exercise can be done at the end of the workshop, or in moments designated for reflection on learning activities or group cooperation. Divide participants into pairs. Ask each person to reflect on some particular experience by writing about it from perspective of their partner. Pairs shouldn't be allowed to communicate during the writing. Invite pairs to read to each other and share their feedback and questions. Then offer a chance for those pairs who wish share their texts and outcomes of conversation with the entire group.

Try this at home! Do a similar task together with your friend, lover or family member. Choose one activity you did together, and imagine how it felt for the other person.

Personalisation of the Conflict

Sometimes working together brings about conflicts. This task is suitable for people who're open to look at their conflict together with an honest (and also a bit humorous) mind. Imagine that your conflict is a human being. Your task is to create a character that represents your conflict and write down a story about them, describing how this character was born, how they become stronger and what makes them weak. Personalise one conflict you experienced.

Writing for Reflection and Creative Evaluation of Learning Activities

Opportunities to use creative writing for reflection and evaluation are endless, so why not to try make evaluation forms of different learning events more creative. The following exercises can be used as individual activities or integrated in the written evaluation forms.

Creative writing is a great tool for reflection, for putting thoughts in order, for putting emotions or feelings into words, which are not always easy. It's also liberating to share it with others.

Vera, Austria

What Would Animals Think?

Ask participants to reflect on a training course, class or workshop, writing a short text about the work of the group from the perspective of some animal. If there are animals around the place where you work, suggest writing for the perspective of one of these animals, or just ask participants to write from a perspective of a bird which might be watching them through the window. Try at home! Choose the animal or insect which might have seen you today and write about what it saw and what it thought about your activities.

Postcard to a Friend

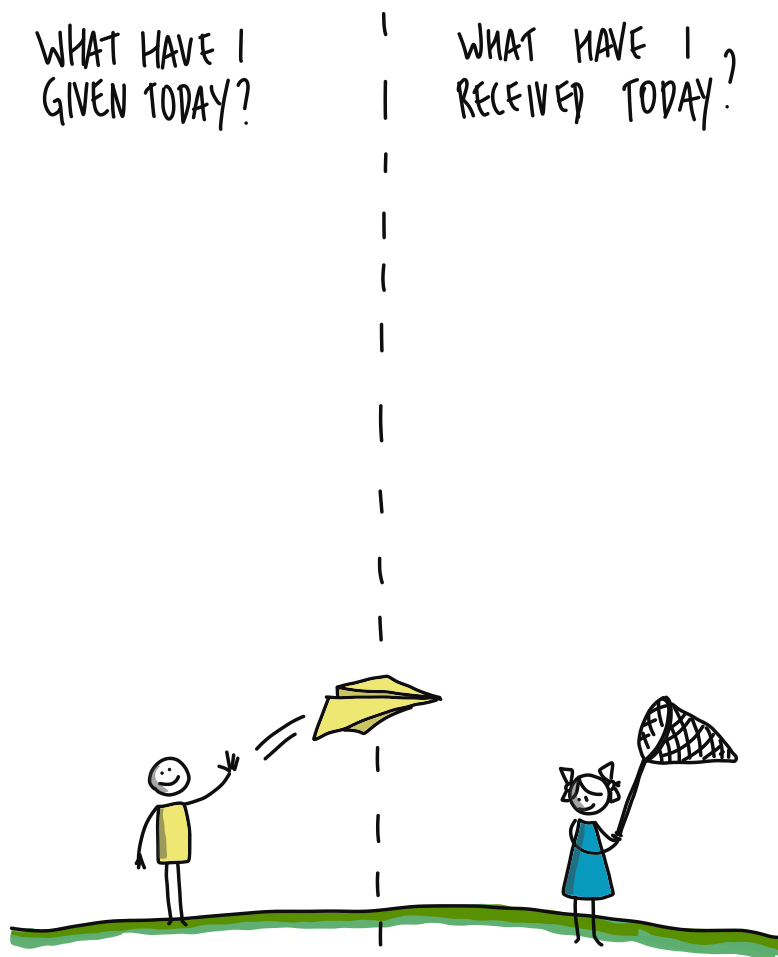
At end of the longer learning event, give each participant a postcard and ask them to write a card to a friend. Provide them with a sentence starter and ask to include the actual address of the friend. Exhibit the cards so participants can see impressions of others and then post them on your participants' behalf to their friends.

Collective Poems

This is a longer evaluation exercise. Divide participants in groups of 3–5 people and give them a topic you wish to collect their feedback on, for example, their learning outcomes or emotions during some activity. Poem writing happens in silence and around a flip-chart. Each person contributes one line at a time, without discussing it with the others. After reading the line, the next person continues. Ask them to write in the circle, ensuring that the reflections of all the people in the team are evenly represented.

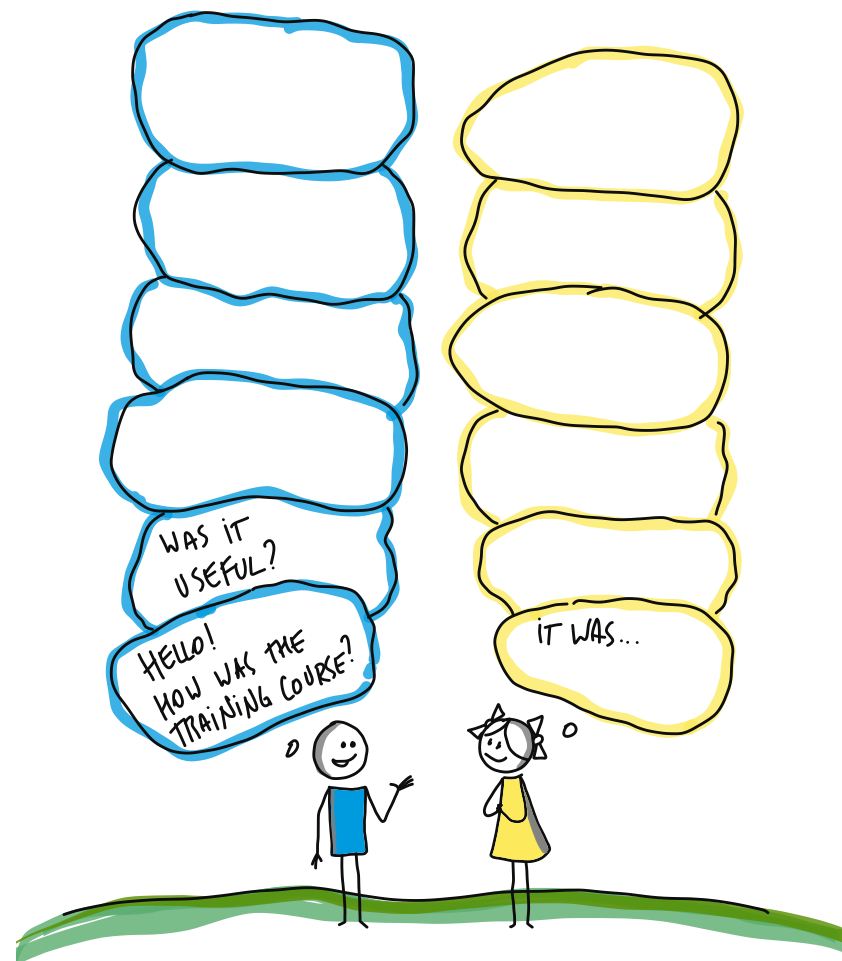
Give and Get

This exercise provides framework for one's reflection about their contribution to the work of the group. Ask each person to write how they have helped others today and how others have helped them. Encourage them to be as specific as possible. Now we invite you to write 5 minutes about your what you have gained and what you have contributed:



Going Home

This individual evaluation exercise can be a part of the final evaluation after longer learning activities. Invite participants to imagine that they returned home and met some friend. What would they tell them? What would the friend ask? Ask participants to complete the dialogue boxes.



Metaphoric Evaluations

Ask participants to compare some specific learning experience with movies, songs, food or other categories. Provide a sentence starter, for example: “If this training course was a meal, it would be...” Participants can share their texts with the whole group or in smaller teams. Here are some examples written by the participants of Creative Writing+ training course:

... it would be a sushi dinner because everything was neatly wrapped and nicely executed with a tremendous amount of ease and experience, but upon trying a piece you would still be surprised about the taste and discover something new with every bite.

Anete, Latvia

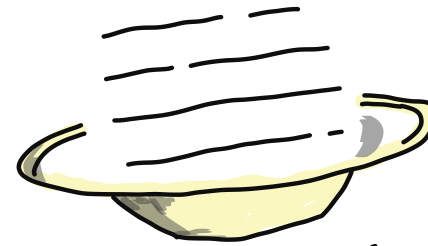
... it would be a wedding cake with many layers, as each day really strongly connected to the work of the previous days and gradually introduced the group to more challenging activities as the end got closer.

Eszter, Austria

... it would definitely be a fish dish, because you have to eat it slowly to get out all the bones and really enjoy the taste of it. And with some strawberries you can eat whenever you have the wish, because you just can! No-one forced anything on you at any point.

Heili, Estonia

Try it out and write about this toolkit:



IF THIS TOOLKIT WAS
A FOOD IT WOULD BE...



IF THIS TOOLKIT WAS
A PIECE OF CLOTHE
IT WOULD BE...



IF THIS TOOLKIT WAS
A CAR IT WOULD BE...

Share some of your writings with us, by posting to the Facebook page “Creative Learning Cookbook” or using hashtag #CLC2016 on your social media accounts. We’ll be glad to explore your creative work and impressions about using creative writing in educational work with your target group(s). Treat exercises in this toolkit as seeds and see what can you grow from them, and don’t hesitate to share and use the support of like-minded colleagues.

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