

What to expect?

- Are you convinced you are truly creative?
- Who thinks children are creative?
- Who used to be a child?
- So, what has happened since?

When confronted with the first question most people answer hesitantly or remain silent. Yet, we all have gone through a phase where we were (looked at as) creative.

It's only through growing up and learning certain (more efficient) ways of thinking and behaving that we (think we) lose parts of our creativity.

Creativity doesn't come down to a single moment where you get to shout Eureka. In this course we aim to block our automatic process of thinking along patterns we already know. We look for ways to think out of the box by confronting ourselves with our known ways of thinking.

This way of approaching creativity is ideal when applied to the process of writing. Free from format (and judgement) we take steps into what we want to write about. Different techniques and a shared mindset will drive us forward.

Now, this all sounds nice and lovely, but what does that look like, you wonder?

Here are some of the tasks coming your way:

- Go to a museum and draw what you see;
- For five minutes long, write down everything comes up in your head – and we do mean everything;
- Take pictures of (ab)normal situations around you;
- Define what inspires you;
- Write a short story.

All of these tasks help us look for more and different ways of looking at the world and putting it down on paper. With a strong communications background, any student will be able to translate these techniques to his or her professional situation.

Creative Writing

A sneak peak in the online course

Assesement

Assessment

What skills do you *need* to master at the end of your training?

Mmm... What skills do you **want to** master at the end of your training?

Creative Writing is such an umbrella term that we will discuss quite a few different aspects of writing.

What I do judge is you jumping through the hoops that I lay out in this course. What I don't judge is how neatly you jump through them.

The final result of this course will be a portfolio, filled with the fruits of you doing the various exercises, as well as a swipe file which will showcase your moments of inspiration.

Simply come to class, do the work and show that you have done so afterwards. That should do...

List of assignments and deadlines

This is a survey of all tasks and assignment for Creative Writing. These tasks have been explained in class, but in case you missed this... More information can either be found in the assignment or in the relevant Module.

1. Freewriting;
2. Take pictures (to come);
3. Museum visit (to come);
4. Do something you've never done before;
5. ...

More to follow, so stay tuned!

Portfolio

What should be in your **portfolio**?

1. The Short Story: 2000-5000 words long
 2. The One Thing You've Never Done Before: quick write-up of the experience + proof
 3. Series of Daily Photos: string together a series of photos (one taken every day) and write a possible story of some 200 words that brings every single photo together
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Creative Writing

Brainstorm example

Creative text - Padlet

What makes a text inspiring/creative?

Exaggeration in descriptions, names that give a hint about the purpose of that character in the story, plot twists... ♡ 0	when the text can make the reader emphasize fully. When the description is so real that you start to lose the concept of fiction and start to search for that story in the reality that surrounds you ♡ 0	When a story manages to put the reader on the wrong track right until the end ♡ 0	Using a text as a kind of experiment ♡ 0	If it raises questions ♡ 0	Describe details ♡ 0
The smell of the paper, the look & feel of the book, the weight, the type of cover, the thickness of the paper, ... has also an impact on how the text appears ♡ 0	Little drawings or illustrations ♡ 0	Recognisable elements ♡ 0	Metaphores ♡ 0	Word plays ♡ 0	underlying meanings ♡ 0
Emotions ♡ 0	Language and vocabulary ♡ 0	Different fonts and text placements ♡ 0	- Adjectives. "Playing" with words and sentences. - Putting emotion and feelings into words that most "common" people cannot seem to express. - Making people get an insight into things they would normally never experience and describing it vividly (e.g. in a novel you can take the role of a mafia boss or a queen, you can live in times that are long over you or you can travel to the most magical places). ♡ 0	The narrative point of view ♡ 0	If the text has a sort of poetry vibe ♡ 0
In my opinion, fiction gives you hope ♡ 1	Flair. ♡ 0	New words or things that don't exist in the real world. ♡ 0	the opportunity to learn from it in different ways: new words, dealing with your emotions, ... anything ♡ 0	In novels: starting a chapter with an indication of time and place ♡ 0	Shared knowledge and reflections ♡ 0
True life based events ♡ 0	break, idea, change, do not stop dreaming, create a caress on a day that no one expects it, create a smile in an inhospitable moment, create a new experience, an electrifying		the language used ♡ 0	Its a good way of dealing with your emotions, so it might inspire the reader to do some writing as well ♡ 0	Fantasy and new worlds. Especially, when they are described very alive. ♡ 0
					talking/writing from a perspective that is beneficial for the reader ♡ 0

Tips and tools

Character Profile.docx

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Character Profile

Name:

Gender:

Age:

Appearance:

What do you know about the character?

What are the character's non-physical traits? (needs, habits, wants, likes, dislikes, etc)?

Draw your character here

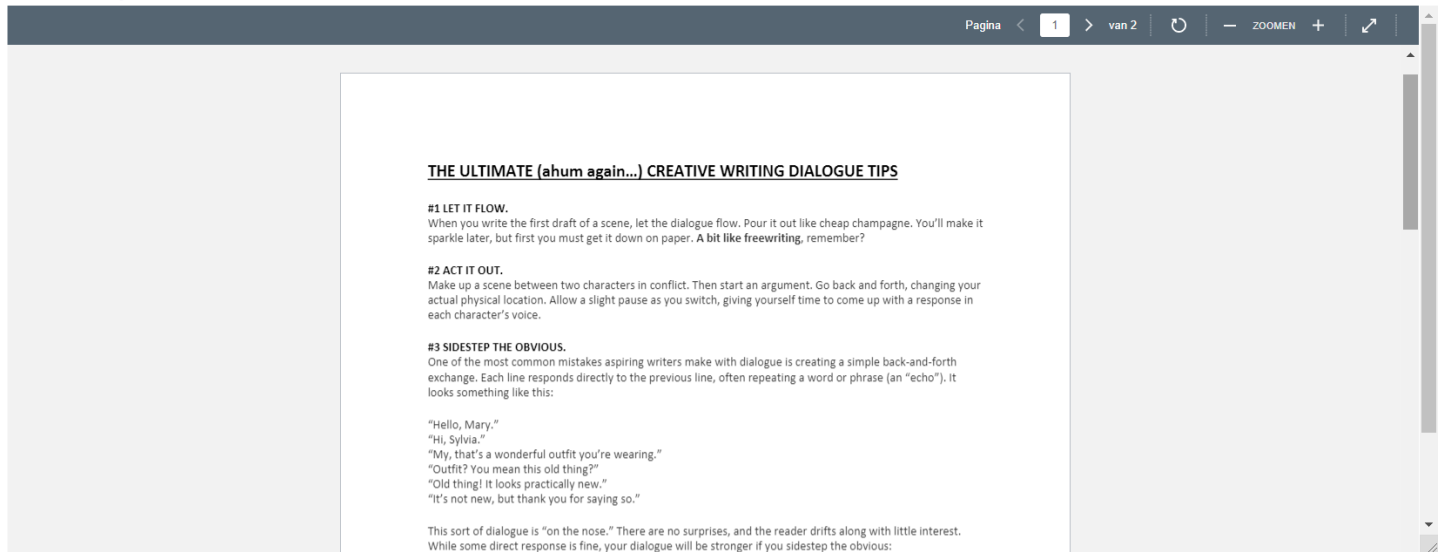
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Creative Writing

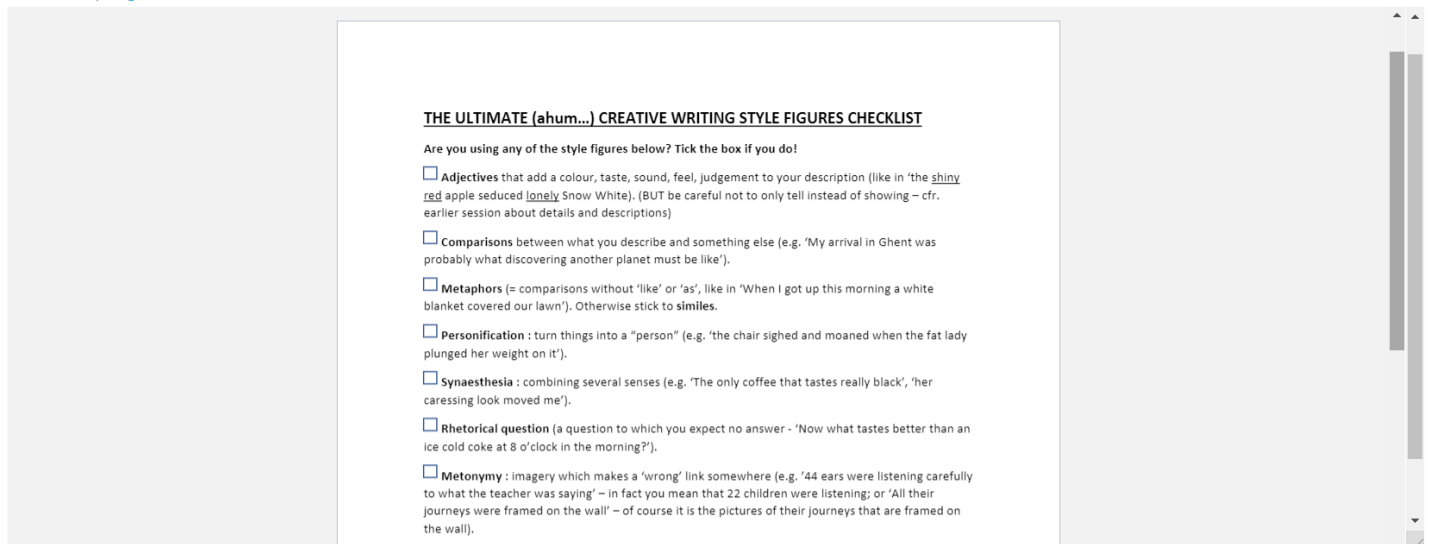
Dialogue checklist.docx

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Style figures checklist.docx

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Creative Writing

Story - Lamb to the Slaughter.pdf

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Lamb to the Slaughter - by Roald Dahl (1916-1990)

The room was warm and clean, the curtains drawn, the two table lamps alight - hers and the one by the empty chair opposite. On the sideboard behind her, two tall glasses, soda water, whiskey. Fresh ice cubes in the Thermos bucket.

Mary Maloney was waiting for her husband to come home from work.

Now and again she would glance up at the clock, but without anxiety, merely to please herself with the thought that each minute gone by made it nearer the time when he would come. There was a slow smiling air about her, and about everything she did. The drop of a head as she bent over her sewing was curiously tranquil. Her skin - for this was her sixth month with child - had acquired a wonderful translucent quality, the mouth was soft, and the eyes, with their new placid look, seemed larger darker than before. When the clock said ten minutes to five, she began to listen, and a few moments later, punctually as always, she heard the tires on the gravel outside, and the car door slamming, the footsteps passing the window, the key turning in the lock. She laid aside her sewing, stood up, and went forward to kiss him as he came in.

"Hullo darling," she said.

"Hullo darling," he answered.

She took his coat and hung it in the closer. Then she walked over and made the drinks, a strongish one for him, a weak one for herself; and soon she was back again in her chair with the sewing, and he in the other, opposite, holding the tall glass with both hands, rocking it so the ice cubes tinkled against the sides.

Nr. 3 - Scorsese on Marvel.pdf

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Martin Scorsese: I Said Marvel Movies Aren't Cinema. Let Me Explain.

Cinema is an art form that brings you the unexpected. In superhero movies, nothing is at risk, a director says.

By Martin Scorsese. Mr. Scorsese is an Academy Award-winning director, writer and producer.



Story - Hills Like White Elephants.pdf

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ERNEST HEMINGWAY

(1899-1961)

HILLS LIKE WHITE ELEPHANTS

The hills across the valley of the Ebro were long and white. On this side there was no shade and no trees and the station was between two lines of rails in the sun. Close against the side of the station there was the warm shadow of the building and a curtain, made of strings of bamboo beads, hung across the open door into the bar, to keep out flies. The American and the girl with him sat at a table in the shade, outside the building. It was very hot and the express from Barcelona would come in forty minutes. It stopped at this junction for two minutes and went on to Madrid.

"What should we drink?" the girl asked. She had taken off her hat and put it on the table.

"It's pretty hot," the man said.

"Let's drink beer."

"Dos cervezas," the man said into the curtain.

"Big ones?" a woman asked from the doorway.

"Yes. Two big ones."

The woman brought two glasses of beer and two felt pads. She put the felt pads and the beer glasses on the table and looked at the man and the girl. The girl was looking off at the line of hills. They were white in the sun and the country was brown and dry.

"They look like white elephants," she said.

"I've never seen one," the man drank his beer.

"No, you wouldn't have."

"I might have," the man said. "Just because you say I wouldn't have doesn't prove anything."

The girl looked at the bead curtain. "They've painted something on it," she said. "What does it say?"

"Anis del Toro. It's a drink."

"Could we try it?"

The man called "Listen" through the curtain. The woman came out from the bar.