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00:00:00,000 --> 00:00:10,400

Hi and welcome back to A Practical Approach to Teaching Creativity.

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00:00:10,400 --> 00:00:17,480

This is our second podcast, Training Creative Thinking Skills with Freewriting.

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00:00:17,480 --> 00:00:24,800

So this is a podcast in association with the University of Stavanger, the research project

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00:00:24,800 --> 00:00:32,400

for literary games in the classroom and research funding for literary games as innovative pedagogy.

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00:00:32,400 --> 00:00:35,840

And I'm your host, Alan C. Jones.

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00:00:35,840 --> 00:00:43,400

From last time, so the first podcast was an introduction and some of the things I talked

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00:00:43,400 --> 00:00:46,480

about were as follows.

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00:00:46,480 --> 00:00:50,120

One way to think of creativity is as diverging thinking.

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00:00:51,120 --> 00:00:54,400

This is a term I introduced last time.

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00:00:54,400 --> 00:00:58,840

And this means that rather than aiming to find a single solution, convergent thinking,

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00:00:58,840 --> 00:01:06,700

very useful, divergent thinking or creativity aims to find as many possible answers as possible.

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00:01:06,700 --> 00:01:09,240

So it's a lot like brainstorming.

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00:01:09,240 --> 00:01:15,920

And the ability to come up with many different possibilities is a way to measure creativity

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00:01:15,920 --> 00:01:18,120

and progress in creativity.

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00:01:18,120 --> 00:01:23,040

The aim of these podcasts is how to develop this skill, particularly in terms of writing,

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00:01:23,040 --> 00:01:24,920

reading and critical thinking.

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00:01:24,920 --> 00:01:30,040

However, the skill itself can be used in many fields.

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00:01:30,040 --> 00:01:36,600

The first podcast introduced creativity, its usefulness, keys to a creative environment,

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00:01:36,600 --> 00:01:43,280

the central one being intrinsic motivation and lack of judgment, myths about creativity,

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00:01:43,280 --> 00:01:48,000

like for example, we either are or aren't creative.

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00:01:48,000 --> 00:01:54,520

People will often self-identify and then rule out creativity as something they can develop.

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00:01:54,520 --> 00:01:58,480

And so part of that myth is that it can't be taught.

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00:01:58,480 --> 00:02:04,840

Another myth is that play is not serious, that play is something children do or games

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00:02:04,840 --> 00:02:06,160

or something children do.

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00:02:06,160 --> 00:02:11,040

And so I introduced the notion of serious play, which is a term that is gaining traction

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00:02:11,480 --> 00:02:21,320

in the field, but play as a pragmatic, useful mindset rather than a diversion for children.

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00:02:21,320 --> 00:02:26,840

This podcast will dig into practical methods for teaching the concept of creative mind,

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00:02:26,840 --> 00:02:29,960

teaching and practicing, training really.

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00:02:29,960 --> 00:02:33,880

And I use this term creative mind with students to talk about diversion thinking, since it's

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00:02:33,880 --> 00:02:39,760

more accessible and makes more sense in the context that we use it.

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00:02:39,760 --> 00:02:44,000

It focuses on the fact that we're using a certain part of our mind or the idea that

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00:02:44,000 --> 00:02:49,800

we are, and learning to access this is actually our goal, learning to use it and know that

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00:02:49,800 --> 00:02:51,320

we're using it.

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00:02:51,320 --> 00:02:56,040

The most successful method for doing this that I've found is a series of free writing

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00:02:56,040 --> 00:02:59,680

exercises paired with explanations.

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00:02:59,680 --> 00:03:03,480

So let's talk about this.

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00:03:03,480 --> 00:03:08,280

There are two ways to explain this, to describe this to students.

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00:03:08,280 --> 00:03:13,600

And when I was a creative writing professor for many years, I would use the first way.

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00:03:13,600 --> 00:03:20,920

This is basically you tell the students that in their mind, there's two people.

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00:03:20,920 --> 00:03:24,600

One is a writer, and this writer loves to write.

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00:03:24,600 --> 00:03:29,880

This writer is desperate to text back to their friends.

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00:03:29,880 --> 00:03:35,080

This writer loves to create whatever kind of text.

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00:03:35,080 --> 00:03:38,640

It could be stories, could be poems, or not at all, just writing to their friends, writing

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00:03:38,640 --> 00:03:39,640

their ideas.

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00:03:39,640 --> 00:03:41,720

It wants to express itself.

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00:03:41,720 --> 00:03:43,720

The other person is the editor.

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00:03:43,720 --> 00:03:47,520

The editor is the person who says, oh, that poem's not very good.

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00:03:47,520 --> 00:03:49,320

Oh, that text wasn't very funny.

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00:03:49,320 --> 00:03:52,080

Oh, that post wasn't very cool.

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00:03:52,080 --> 00:03:57,840

And this editor is something that's very useful, and schools tend to develop it.

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00:03:57,840 --> 00:03:59,480

We need to figure out what grade am I going to get?

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00:03:59,480 --> 00:04:00,480

Am I going to do well?

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00:04:00,480 --> 00:04:01,480

It's very useful.

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00:04:01,600 --> 00:04:06,040

But what happens is the writer is then atrophies.

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00:04:06,040 --> 00:04:11,880

That skill, that muscle is no longer developed, and this is why as students progress, they

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00:04:11,880 --> 00:04:16,880

often fear writing more and more.

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00:04:16,880 --> 00:04:20,640

The second way I describe this, and this is what I use if I don't have a population who

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00:04:20,640 --> 00:04:21,640

consider themselves writers.

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00:04:21,640 --> 00:04:24,360

In a creative writing classroom, people come there to write.

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00:04:24,360 --> 00:04:30,240

But typically, students in a classroom in high school or university are there to learn

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00:04:30,240 --> 00:04:32,120

the topic of the class.

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00:04:32,120 --> 00:04:36,960

And so when I'm teaching divergent thinking and creativity, and the field isn't already

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00:04:36,960 --> 00:04:42,040

creativity, I need to give them a way in that may not have to do with writing, even though

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00:04:42,040 --> 00:04:46,160

oftentimes that is useful since I do teach writing.

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00:04:46,160 --> 00:04:50,080

But I use the term creative mind, which I've mentioned before.

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00:04:50,080 --> 00:04:53,360

And after several attempts at different terms, this one seems to stick.

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00:04:53,360 --> 00:04:54,360

You can use what you want.

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00:04:54,360 --> 00:04:57,780

But when you talk about creative mind, it makes students think and it makes us think

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00:04:57,780 --> 00:05:01,500

about the goal here is not some perfect product.

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00:05:01,500 --> 00:05:06,780

It's not actually whether or not these games are fun or not, or these approaches are fun

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00:05:06,780 --> 00:05:12,140

actually is less important than if we figure out how to use this part of our mind that

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00:05:12,140 --> 00:05:16,140

thinks differently that we all have.

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00:05:16,140 --> 00:05:22,100

So explanation is key here, because as we go through these, the students will want to

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00:05:22,100 --> 00:05:23,100

know what am I doing?

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00:05:23,100 --> 00:05:24,100

Why am I doing this?

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00:05:24,100 --> 00:05:25,100

What is the outcome?

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00:05:25,500 --> 00:05:28,940

Sometimes the games themselves are interesting enough where that doesn't matter.

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00:05:28,940 --> 00:05:30,740

It will engage the students.

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00:05:30,740 --> 00:05:35,260

But if they know what they're doing, it will help them A, to learn it.

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00:05:35,260 --> 00:05:39,980

It will help them develop the skill and it will make some of these processes that are

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00:05:39,980 --> 00:05:47,340

less like games more interesting for them because they'll feel themselves becoming successful.

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00:05:47,340 --> 00:05:55,660

Part of the goal here is to use process, to use a focus on process, to get to a place

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00:05:55,660 --> 00:06:01,980

where students, where we, whoever's doing this, can really get to a place where we can

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00:06:01,980 --> 00:06:04,460

feel creative mind at work.

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00:06:04,460 --> 00:06:06,140

We notice it.

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00:06:06,140 --> 00:06:07,540

We know that it's working.

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00:06:07,540 --> 00:06:08,540

We can use it.

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00:06:08,540 --> 00:06:12,780

We can turn it off and on as it's needed in situations where it's needed.

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00:06:12,780 --> 00:06:13,780

Sometimes it's useful.

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00:06:13,780 --> 00:06:14,780

Sometimes it's not.

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00:06:14,780 --> 00:06:19,460

But we want to be able to go into a mode where we're using creative mind consciously and

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00:06:19,460 --> 00:06:24,420

move away from the idea of creativity being some gift from on high that strikes us as

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00:06:24,420 --> 00:06:27,140

inspiration, which does happen.

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00:06:27,140 --> 00:06:31,500

But these techniques are a way of making that happen.

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00:06:31,500 --> 00:06:36,100

I'm going to introduce four kinds of free writing.

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00:06:36,100 --> 00:06:39,500

You can get away with using three of these.

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00:06:39,500 --> 00:06:46,420

The first goal here is to train students in using and recognizing the use of creative

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00:06:46,420 --> 00:06:48,180

mind as they use it.

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00:06:48,180 --> 00:06:53,340

The second, and the reason we do at least three of these, is to show students the spectrum

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00:06:53,340 --> 00:06:58,980

moving from creative mind towards convergent thinking.

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00:06:58,980 --> 00:07:04,140

From divergent thinking, where we have this open playing field of many answers, of creativity,

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00:07:04,140 --> 00:07:09,260

towards convergent thinking, towards the editor who says, this is the right answer.

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00:07:10,020 --> 00:07:11,020

This is the best answer.

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00:07:11,020 --> 00:07:12,020

This one will work best.

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00:07:12,020 --> 00:07:15,300

Because navigating that spectrum is what makes this useful.

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00:07:15,300 --> 00:07:21,420

It's what allows us to take creativity and move it into a more and more useful field.

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00:07:21,420 --> 00:07:25,420

The first free writing I just call free writing, or traditional free writing if you need a

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00:07:25,420 --> 00:07:28,580

word there for it.

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00:07:28,580 --> 00:07:32,340

Many of the teachers I've talked to have experimented with this a little bit.

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00:07:32,340 --> 00:07:36,820

But typically they do what I'm going to talk about later, which is directed free writing,

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00:07:36,860 --> 00:07:40,700

which has a goal, has a topic, which in fact is not free writing.

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00:07:40,700 --> 00:07:46,100

Free writing in its essence, at its basic level and most useful level for really teaching

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00:07:46,100 --> 00:07:50,500

students creativity, is completely free.

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00:07:50,500 --> 00:07:57,260

So the only rule, there's only one rule, and that rule is you may not stop writing.

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00:07:57,260 --> 00:07:58,420

So usually I time this.

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00:07:58,420 --> 00:07:59,900

I'll usually start with a minute.

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00:07:59,900 --> 00:08:03,300

If you're training yourself, at a certain point when I was training myself I got up

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00:08:03,300 --> 00:08:07,620

to 15 minutes of doing this, which is quite long.

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00:08:07,620 --> 00:08:09,660

But for that time with students a minute is great.

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00:08:09,660 --> 00:08:10,740

And I wouldn't go much beyond that.

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00:08:10,740 --> 00:08:12,700

I would just do it many times.

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00:08:12,700 --> 00:08:17,420

Because each time you do it and stop, that is like a repetition in weightlifting that

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00:08:17,420 --> 00:08:21,220

makes you stronger and you get better at the skill.

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00:08:21,220 --> 00:08:25,780

Other than that, you say you don't have to write quickly, you can write slowly, but you

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00:08:25,780 --> 00:08:26,780

may not stop.

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00:08:26,780 --> 00:08:28,340

If you stop, then you have actually failed.

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00:08:28,340 --> 00:08:29,940

You have not done free writing.

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00:08:29,940 --> 00:08:35,220

If you don't stop, then A+, grade six, whatever grade you know, if you want to use it.

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00:08:35,220 --> 00:08:39,380

I sort of make a joke out of it because I'm not really grading it.

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00:08:39,380 --> 00:08:41,460

But that's the only, only rule.

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00:08:41,460 --> 00:08:43,260

So students will ask, people will ask, well can I write this?

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00:08:43,260 --> 00:08:44,260

Can I do this?

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00:08:44,260 --> 00:08:45,260

Can I do this?

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00:08:45,260 --> 00:08:49,940

You can do anything you want as long as you are writing words, you're in.

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00:08:49,940 --> 00:08:58,100

Also remember that judgment destroys intrinsic motivation, which destroys or lowers creativity

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00:08:58,100 --> 00:08:59,520

significantly.

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00:09:00,100 --> 00:09:04,400

So it's really important to establish a free space and free writing is the essence of this.

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00:09:04,400 --> 00:09:07,560

So you want to clarify that students do not have to share this.

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00:09:07,560 --> 00:09:09,400

They never have to show anyone this.

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00:09:09,400 --> 00:09:11,760

They can destroy it if they want.

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00:09:11,760 --> 00:09:12,760

It's up to them.

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00:09:12,760 --> 00:09:17,600

At the same time, I usually, sometimes not at the very, very first time, if they're not

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00:09:17,600 --> 00:09:22,780

used to creativity, but maybe the second time, I do offer students the chance to share part

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00:09:22,780 --> 00:09:24,600

of what they've written if they want to.

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00:09:24,600 --> 00:09:29,240

Because quite often this engages them and they're quite excited to share part of what

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00:09:29,240 --> 00:09:34,200

they've written.

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00:09:34,200 --> 00:09:38,360

As a first exercise, this can also serve if it's not your, you know, if you're not the

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00:09:38,360 --> 00:09:43,900

teacher, you've never met this group of people, it's a way to assess willingness to participate.

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00:09:43,900 --> 00:09:45,560

So how willing are people to participate?

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00:09:45,560 --> 00:09:46,560

How interested are they?

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00:09:46,560 --> 00:09:47,560

How excited are they?

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00:09:47,560 --> 00:09:52,760

You can gauge this through this first task as well as start teaching them about creativity.

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00:09:53,760 --> 00:09:59,640

And I want to emphasize, I really want people to get out of the mode of thinking of teaching

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00:09:59,640 --> 00:10:04,160

as information, as giving students information.

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00:10:04,160 --> 00:10:05,160

That's useful.

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00:10:05,160 --> 00:10:08,520

Information is useful, but teaching in fact is training.

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00:10:08,520 --> 00:10:10,740

Or at least I want you to think of it like that.

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00:10:10,740 --> 00:10:12,560

And that's the most effective for this kind of thing.

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00:10:12,560 --> 00:10:16,200

I want you to think of it, think of it like weightlifting, regardless if you've ever lifted

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00:10:16,200 --> 00:10:17,200

weights.

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00:10:17,200 --> 00:10:22,120

The basic idea is that you can tell someone all about weightlifting and nothing will happen.

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00:10:22,120 --> 00:10:27,400

They need to actually themselves go into the gym, lift heavy objects a bunch of times,

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00:10:27,400 --> 00:10:28,760

and then they will develop.

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00:10:28,760 --> 00:10:32,840

It's exactly the same thing with creativity and with teaching, I would argue, is that

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00:10:32,840 --> 00:10:37,520

what you're doing is you're training them through repetitions to master these skills,

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00:10:37,520 --> 00:10:40,600

these mindsets.

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00:10:40,600 --> 00:10:44,080

Once you've done free writing, traditional free writing, you don't need to talk too much

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00:10:44,080 --> 00:10:48,200

about it because what you're going to do is at the end, after doing a couple of these,

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00:10:48,200 --> 00:10:51,840

you're going to compare them and then reveal to the students what they've done and give

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00:10:51,840 --> 00:10:55,480

them a sense of how it's different, how each one is different.

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00:10:55,480 --> 00:10:58,160

The second one I do with them, and you can do these in different orders.

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00:10:58,160 --> 00:10:59,640

I have my own preferred order.

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00:10:59,640 --> 00:11:08,240

But the second one I do is eyes closed free writing.

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00:11:08,240 --> 00:11:13,280

So this is something that I've actually found students quite enjoy, statistically.

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00:11:13,280 --> 00:11:16,800

I was surprised by how many of them enjoyed this process without any explanation, without

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00:11:16,800 --> 00:11:20,280

even knowing why they were doing it, just because it's so different.

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00:11:20,280 --> 00:11:23,640

It's so original.

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00:11:23,640 --> 00:11:28,160

Eyes closed free writing, the same rules apply.

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00:11:28,160 --> 00:11:32,120

This works. Perhaps-there's a whole issue of whether or not students can type.

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00:11:32,120 --> 00:11:36,120

I often encourage students to do it with a pen and paper because that makes it more visceral,

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00:11:36,120 --> 00:11:38,800

more embodied, so they're actually feeling the writing.

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00:11:38,800 --> 00:11:40,960

They also lose their place in the line.

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00:11:40,960 --> 00:11:45,080

The writing gets so messy that they can't read it.

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00:11:45,080 --> 00:11:53,720

This seems kind of silly, but in fact, this is serious play.

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00:11:53,720 --> 00:11:58,680

So after we do this, I talk to the students about how this represents the very far end

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00:11:58,680 --> 00:12:04,840

of the spectrum of letting go, of going to an open and free space, of moving towards

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00:12:04,840 --> 00:12:10,920

creative mind, where you might get to a place where you're so much without rules, without

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00:12:10,920 --> 00:12:16,720

judgment, without worrying about what you write, that you're writing things that later

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00:12:16,720 --> 00:12:17,720

you can't even read.

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00:12:17,720 --> 00:12:19,720

So you're moving way, way down the spectrum.

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00:12:19,720 --> 00:12:24,240

This is not particularly useful in terms of producing a product, but it's useful for them

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00:12:24,240 --> 00:12:27,320

as they feel that sensation of really letting go.

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00:12:27,320 --> 00:12:29,000

This is a physical sensation in some way.

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00:12:29,000 --> 00:12:33,480

When you close your eyes and try to write, you physically feel discombobulated, lost

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00:12:33,480 --> 00:12:34,480

on the page.

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00:12:34,480 --> 00:12:39,480

So this is really to feel that extreme level of letting go, which we're not going to use

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00:12:39,480 --> 00:12:43,640

that often, but we want to see where that boundary is, see how far we can go in

that

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00:12:43,640 --> 00:12:47,680
direction.

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00:12:47,680 --> 00:12:53,440
At the same time, while this is as far down the spectrum towards creativity,
towards a

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00:12:53,440 --> 00:12:56,840
free and open space, it's still directed.

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00:12:56,840 --> 00:12:57,840
They are still writing it.

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00:12:57,840 --> 00:12:59,360
They are still choosing the words.

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00:12:59,360 --> 00:13:04,080
And so it's not just completely free and open and random.

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00:13:04,080 --> 00:13:07,040
It's actually still directed.

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00:13:07,040 --> 00:13:11,560
The third free writing I do is called catchphrase.

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00:13:11,560 --> 00:13:18,200
So in this one, I give them a catchphrase, and I usually use the term, I
remember.

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00:13:18,200 --> 00:13:24,160
And I tell them that as they're free writing, when they get stuck, when they want
to stop,

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00:13:24,160 --> 00:13:30,280
when they feel themselves about to stop, they should write slowly, "I remember."

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00:13:30,280 --> 00:13:31,840
So they don't stop.

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00:13:31,840 --> 00:13:33,960

So they succeed in the task.

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00:13:33,960 --> 00:13:38,480

As they're doing that, slowly writing, I remember, they try to remember something,

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00:13:38,480 --> 00:13:42,520

some story about them and their sister, some story about growing up, whatever it is.

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00:13:42,520 --> 00:13:47,440

And once they've gotten that, then they start writing again.

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00:13:47,440 --> 00:13:48,440

Same rules, right?

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00:13:48,440 --> 00:13:50,120

We can be one minute.

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00:13:50,120 --> 00:13:51,840

They're still free writing, write whatever you want.

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00:13:51,840 --> 00:13:56,520

But when you get stuck, you write, I remember, and you keep going.

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00:13:56,520 --> 00:14:01,000

I then talk to them about how this represents the other end of the spectrum.

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00:14:01,040 --> 00:14:07,040

So writing with your eyes closed is really letting go.

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00:14:07,040 --> 00:14:10,520

It's really moving towards creative mind, going any place you want.

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00:14:10,520 --> 00:14:13,840

"I remember" is moving towards more control, more direction.

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00:14:13,840 --> 00:14:16,480

So it's specifically about something you remember.

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00:14:16,480 --> 00:14:18,560
However, it's still free writing.

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00:14:18,560 --> 00:14:19,560
You still write whatever you want.

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00:14:19,560 --> 00:14:21,280
If you get off task, that's fine.

226
00:14:21,280 --> 00:14:22,440
You can go wherever you want.

227
00:14:22,440 --> 00:14:26,160
But once you get stuck, you write, I remember, and it brings you back.

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00:14:26,160 --> 00:14:31,640
And this is training your mind to use that creativity, to use that open space in a direction.

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00:14:31,640 --> 00:14:34,320
And the more you train this, the more you can move it towards more and more and more

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00:14:34,320 --> 00:14:36,360
specific topics.

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00:14:36,360 --> 00:14:41,840
For example, at some point when you get good at this, drafting ideas.

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00:14:41,840 --> 00:14:46,520
Now remember that even though you've done this with them and done it one time, this

233
00:14:46,520 --> 00:14:48,040
is a training.

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00:14:48,040 --> 00:14:50,440
So they haven't simply learned it because you've done it once.

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00:14:50,440 --> 00:14:52,560
It's something you practice and train.

236

00:14:52,560 --> 00:14:57,760

You might do several times, day after day, practicing free writing, practicing this skill

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00:14:57,760 --> 00:15:01,320

until it is developed and is actually useful.

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00:15:01,320 --> 00:15:05,600

There's an optional, once they understand this spectrum, in some ways you want them

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00:15:05,600 --> 00:15:11,320

to start experiencing themselves using it and moving more towards creative mind and

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00:15:11,320 --> 00:15:15,000

more towards convergent thinking, more towards this editor.

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00:15:15,000 --> 00:15:17,480

I don't have a great term for that yet.

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00:15:17,480 --> 00:15:20,440

I need to figure one out.

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00:15:20,440 --> 00:15:24,920

So there's a fourth method of free writing, which is called word bomb.

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00:15:24,920 --> 00:15:27,640

Word bomb is free writing.

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00:15:27,640 --> 00:15:31,200

So they start, you have a timer, same thing, no stopping, that's the only rule.

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00:15:31,200 --> 00:15:38,280

But as they're free writing, you drop a random word, dinosaur, sunglasses, table.

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00:15:38,280 --> 00:15:43,640

And when you say it, they have to write that word down immediately, no matter what they're

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00:15:43,640 --> 00:15:44,640
writing.

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00:15:44,640 --> 00:15:52,480
So they must, still free writing, not stopping, incorporate that or use it in their free writing.

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00:15:52,480 --> 00:15:53,480
Or ignore it.

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00:15:53,480 --> 00:15:55,600
Remember, the rule is they can do whatever they want.

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00:15:55,600 --> 00:16:00,820
But the idea is they let that word affect them in some way and somehow incorporate it.

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00:16:00,820 --> 00:16:03,120
So then they can feel themselves, right?

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00:16:03,120 --> 00:16:05,840
If you get good at free writing, pretty soon it's not free writing.

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00:16:05,840 --> 00:16:08,800
Pretty soon you're writing something specific that you're chasing, some story about when

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00:16:08,800 --> 00:16:10,280
you were a kid.

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00:16:10,280 --> 00:16:13,880
My brother and I went down to the creek and then suddenly dinosaur gets dropped in and

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00:16:13,880 --> 00:16:15,360
that pulls me away.

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00:16:15,360 --> 00:16:16,360
It makes me diverge.

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00:16:16,360 --> 00:16:17,720
I go, oh, dinosaur, okay.

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00:16:17,720 --> 00:16:19,720

Okay, well, what if we had met a dinosaur down there?

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00:16:19,720 --> 00:16:20,720

What would we have done?

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00:16:20,720 --> 00:16:22,480

My brother was bigger than me.

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00:16:22,480 --> 00:16:26,040

And so it trains the mind to move back and forth.

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00:16:26,040 --> 00:16:31,600

And in fact, recent research has shown that this kind of random dropping actually works

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00:16:31,600 --> 00:16:35,800

in terms of real world technical solutions and thinking processes.

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00:16:35,800 --> 00:16:38,000

But we don't need to worry about that.

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00:16:38,000 --> 00:16:43,000

For us, it's to teach students how to navigate and notice and see their mind doing this so

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00:16:43,120 --> 00:16:47,440

that they can move back and forth between more divergent, more creative thinking, and

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00:16:47,440 --> 00:16:53,040

then more focused, directed thinking, which I think is a good term, directed thinking.

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00:16:53,040 --> 00:16:59,840

Now, technically you can stop there in terms of training and use these, practice them,

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00:16:59,840 --> 00:17:01,560

and then start developing these.

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00:17:01,560 --> 00:17:06,800

Peter Elbow famously in the 80s did this at universities where you start focusing this

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00:17:06,800 --> 00:17:11,360

and practicing enough where students are able to then use it as a brainstorming technique

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00:17:11,600 --> 00:17:17,400

in drafting ideas for essays, drafting projects, drafting solutions.

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00:17:17,400 --> 00:17:21,840

And so this itself could be a module that you could use in practice and then develop

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00:17:21,840 --> 00:17:23,840

it as you move forward.

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00:17:23,840 --> 00:17:27,960

However, what I'm going to do is now take this and show you how you can develop this

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00:17:27,960 --> 00:17:33,400

to the next level using a series of processes and games.

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00:17:33,400 --> 00:17:40,920

So for this podcast, we've taken a look at concrete techniques, different kinds of free

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00:17:40,960 --> 00:17:46,520

writing for training divergent thinking, also creative mind, also called creative mind.

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00:17:46,520 --> 00:17:49,800

That's what I prefer to use with students.

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00:17:49,800 --> 00:17:58,600

And to use it to teach students the spectrum from divergent thinking towards directed thinking,

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00:17:58,600 --> 00:18:03,560

because that's important for them to use divergent thinking, creative mind

effectively, they

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00:18:03,560 --> 00:18:09,040

want to be able to move back and forth, move more towards finding a particular answer and

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00:18:09,040 --> 00:18:15,400

move more towards creating creative ideas.

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00:18:15,400 --> 00:18:17,160

So this is the end of the second podcast.

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00:18:17,160 --> 00:18:19,440

I hope that this is useful.

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00:18:19,440 --> 00:18:23,680

Please feel free to email me with any questions.

290

00:18:23,680 --> 00:18:26,920

alansijones at gmail.com.

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00:18:26,920 --> 00:18:29,720

And I look forward to the next one.