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00:00:00,000 --> 00:00:12,880
Hi and welcome back to A Practical Approach to Teaching Creativity. This is the third

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podcast, Training Divergent Thinking with Creative Writing Games. So this podcast is

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00:00:20,600 --> 00:00:27,160
in association with the University of Savannah, the research project, Literary Games in the

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00:00:27,160 --> 00:00:34,320
Classroom, and research funding for Literary Games as Innovative Pedagogy. I'm Alan C. Jones,

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00:00:34,320 --> 00:00:42,920
your host. So the last podcast, podcast two, I introduced free writing, a variety of free

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00:00:42,920 --> 00:00:50,480
writing techniques and approaches. These are very concrete techniques for training divergent

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00:00:50,480 --> 00:00:58,560
thinking, but they are also a way to teach the concept of creative mind to students and to teach

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00:00:58,560 --> 00:01:05,640
the movement from creative mind toward directed thinking or from divergent thinking to convergent

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00:01:05,640 --> 00:01:12,800
thinking. Remember that I'll use divergent thinking and creative mind interchangeably.

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00:01:12,960 --> 00:01:24,040
In this podcast, once you've developed the basic skills of free writing and done some training in

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00:01:24,040 --> 00:01:29,560
navigating and understanding the spectrum that moves from divergent thinking or creative mind

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00:01:29,560 --> 00:01:40,600
toward convergent thinking, there are fun creative writing activities that will
help develop these

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00:01:40,640 --> 00:01:46,680
skills further while building collaboration, developing students' identity as
writers,

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00:01:46,680 --> 00:01:55,120
and undoing the hierarchy of genius that gets in the way of creativity,
especially in writing. And

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00:01:55,120 --> 00:02:01,560
by this I'm referring to that myth of creativity I talked about in the very
first introductory

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00:02:01,560 --> 00:02:07,320
podcast, that certain people are creative, certain people aren't, and that
creativity comes from

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00:02:07,360 --> 00:02:13,320
genius. And so therefore if I'm not creative or if I'm not a genius, then I
can't be trained in

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00:02:13,320 --> 00:02:21,520
creativity. And people self-define as non-creatives and then lose the interest
and lose the ability to

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00:02:21,520 --> 00:02:29,640
believe that they can be trained in creativity when we know that they can. So
these games that

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00:02:29,640 --> 00:02:38,960
I'm going to introduce today can also be used as divergent practices that seem
like nothing more

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00:02:38,960 --> 00:02:47,040
than quote fun creativity, as they are more gamified, more gamified, excuse me,
than some of

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00:02:47,040 --> 00:02:51,760
the other more advanced tasks we'll do later in the next podcast. And these can

be learned very

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00:02:51,760 --> 00:02:59,760
quickly and easily and typically engage a high percentage of students who are
open in a class

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00:02:59,760 --> 00:03:05,080
that's open to some creativity. Both free writing and these short games can be
a way to develop

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00:03:05,080 --> 00:03:10,280
divergent thinking skills over time, little by little, before taking on the
more significant

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00:03:10,280 --> 00:03:15,040
project of divergent reading games, which is presented in the next podcast and
is the heart

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00:03:15,040 --> 00:03:22,440
of this project of really developing divergent thinking into a practical use
for developing

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00:03:22,440 --> 00:03:31,480
critical thinking, critical reading. Okay, so I'm going to mention, I'll
mention some goals for each

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00:03:31,480 --> 00:03:37,840
of these games or exercises, but all of them develop a willingness to
participate, collaboration,

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00:03:37,840 --> 00:03:47,680
and presentation or sharing skills. One key to all of these is to discuss the
process and share

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00:03:47,680 --> 00:03:53,600
the product so students can see how they are developing creative mind and you
can talk about

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00:03:53,600 --> 00:04:00,200
this because the goal is less to produce perfect products, but to use those
products and use the

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00:04:00,200 --> 00:04:08,680

process to help students navigate their use of divergent thinking or creative mind. So the first,

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00:04:08,680 --> 00:04:15,080
the first game is less of a game and more of an extension of free writing. So this is, we're going

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00:04:15,080 --> 00:04:18,920
to use the technique of free writing. This is one way you're going to take free writing and use that

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00:04:18,920 --> 00:04:25,440
skill in other arenas, in other tasks. It becomes a building block. This is the first step in doing

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00:04:25,440 --> 00:04:30,320
that. And this is, it's a free writing, but it's called a nonsense paragraph. So students will do a

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00:04:30,320 --> 00:04:37,280
free writing, which is the same rules as a regular free write, one minute. Don't stop. That's the only

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00:04:37,280 --> 00:04:41,760
rule. But in this one, there is going to be one rule. It's gonna be directed, kind of like the

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00:04:41,760 --> 00:04:46,760
catchphrase free writing, where they wrote, I remember, that was directed, right? In some ways,

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00:04:46,760 --> 00:04:50,400
they directed them towards memory. In this one, it's going to go the opposite direction, though.

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00:04:50,400 --> 00:04:58,080
It'll be direction, but the direction is to not make sense. So trying to write words, but not to

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00:04:58,080 --> 00:05:08,320
make any sense. In some ways, this is an extension of closed-eye free writing, because it's taking us

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00:05:08,320 --> 00:05:14,880
away from convergent thinking, from directed thinking, to a place of nonsense.
At the same

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00:05:14,880 --> 00:05:20,720
time, to not make sense is very challenging linguistically, because words put
together simply

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00:05:20,720 --> 00:05:28,560
start to make sense. And so it makes this divergent movement more conscious,
and it makes us as writers

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00:05:28,560 --> 00:05:36,280
more aware of ways in which we might create combinations of words that don't
make traditional

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00:05:36,280 --> 00:05:42,600
sense. Now, the key here is after doing this, they'll do it, it will be
strange, they won't quite

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00:05:42,600 --> 00:05:47,760
understand it yet. And this is one challenge with creative work, is that, like
learning a sport or

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00:05:47,760 --> 00:05:52,160
learning an instrument, when you first begin, you don't understand what you're
doing. And through

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00:05:52,160 --> 00:05:55,720
doing it, through training, you begin to learn what you're doing and understand
what you're doing.

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00:05:55,720 --> 00:06:01,040
For example, if you try to explain a scale to somebody who doesn't know
anything about music,

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00:06:01,040 --> 00:06:05,960
it makes little sense. Once they've played a scale and listened to a scale and
tried it out,

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00:06:05,960 --> 00:06:11,600
it starts to make more sense. So the key here is really to talk about, after
you've done this,

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00:06:11,600 --> 00:06:18,000
what things students did, writers did, other than making sense. What did they
do? What systems they

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00:06:18,000 --> 00:06:25,080
use? What practices did they use? And typically, they will actually discover
techniques for doing

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00:06:25,080 --> 00:06:33,360
this, for moving against sense. The next phase, once you've done this, is to do
a non-freewriting

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00:06:33,360 --> 00:06:37,440
nonsense paragraph. So the first one was a free-writing nonsense paragraph. The
second one

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00:06:37,440 --> 00:06:42,560
is a non-freewriting nonsense paragraph. This is a nonsense paragraph where
students take their

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00:06:42,560 --> 00:06:48,280
time and they think about what kinds of things they're doing, other than making
sense. So I

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00:06:48,280 --> 00:06:53,600
recommend starting with the free-writing version, so students can play their
way into the experiment.

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This is more effective at creating immersion and intrinsic engagement. The goal
of this is similar

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00:07:01,040 --> 00:07:07,960
to the free-writing version, but as it is a thoughtful and slow activity, it is
really aimed

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00:07:07,960 --> 00:07:13,440
at having students think about what they're doing. And so it's key to discuss
this, and not only to

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00:07:13,440 --> 00:07:18,360
discuss it, but to list with the students or with the writers what approaches
and techniques they

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00:07:18,360 --> 00:07:26,200
used to move away from sense. This can then be included as part of the task as
you move forward

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00:07:26,320 --> 00:07:34,960
to the next step, by developing this and giving students specific different
nonsense techniques

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00:07:34,960 --> 00:07:39,680
to practice. And this is interesting because it's very directive. So for
example, you might say,

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00:07:39,680 --> 00:07:46,400
use rhyming, but don't make sense. So then they have this guide, which is
rhyming, which is

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00:07:46,400 --> 00:07:51,880
physical, which is the shape of the word in their mouth, the sound that it's
making. And yet they're

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00:07:51,880 --> 00:07:58,360
putting together these linguistic pieces, these words, so they're navigating
both divergent and

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00:07:58,360 --> 00:08:04,320
convergent thinking. Or for example, the first word that comes to mind, or
things you see, or a

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00:08:04,320 --> 00:08:11,360
subject area like skateboarding, where they're writing about skateboarding, so
they're saying,

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00:08:11,360 --> 00:08:18,040
you know, deck, wheels, skate park, but they're trying not to make sense. And
what I just did was

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00:08:18,040 --> 00:08:24,160
to do nouns, right? So I'm picking a category of word to try to not put
together sentences,

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00:08:24,160 --> 00:08:29,120
which is another technique. And you really want them to discover these, and

then if you would like

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00:08:29,120 --> 00:08:36,000
to develop this further, give them these techniques and have them practice not
making sense while

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00:08:36,000 --> 00:08:45,280
having directed writing in this non-free writing nonsense paragraph. So to
summarize, you would

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00:08:45,280 --> 00:08:51,000
start with a free writing nonsense paragraph, move to a slow writing nonsense
paragraph, and then move

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00:08:51,000 --> 00:08:56,640
to a directed nonsense paragraph, where students try out the techniques that
classes come up with

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00:08:56,640 --> 00:09:07,280
through experiment. The next game is a game, more of a game, and this is
Surrealist Question and

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00:09:07,280 --> 00:09:12,560
Answer. This is a game that comes from this directly from the Surrealists. Many
of the Surrealist games

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00:09:12,560 --> 00:09:18,360
were based on French parlor games, where people would sit and play writing
games in the parlor.

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00:09:18,360 --> 00:09:22,920
Apparently in France they did this, and maybe you're familiar with some of
these. They've been

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00:09:22,920 --> 00:09:27,800
modified to some degree to help develop them into divergent thinking tasks, but
some of them are

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00:09:27,800 --> 00:09:34,040
untouched, like this one. So Surrealist Question and Answer is a game where one
student writes a

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00:09:34,040 --> 00:09:42,240

question. About what? They always ask. And you just tell them anything. There's no rules. It simply has

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00:09:42,280 --> 00:09:47,120
to be a question. So once again you have the parameters, you have it's directed, it must be a

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00:09:47,120 --> 00:09:55,480
question, but it's a very divergent about anything. Note that once they have done it, once they

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00:09:55,480 --> 00:10:02,480
play this game and seen the effect, they will learn by playing how to play better, and they

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00:10:02,480 --> 00:10:08,160
will try to be more original in their questions and answers. If you lack time, you can simply tell

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00:10:08,160 --> 00:10:13,120
them to be original, but quite often they don't have training in what that means. They don't have

93
00:10:13,120 --> 00:10:18,760
training in divergent thinking. So being original, you know, there's a sort of common explanation,

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00:10:18,760 --> 00:10:22,640
you know, idea of what it is, but sometimes this will intimidate students, and they'll think to

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00:10:22,640 --> 00:10:28,040
themselves, I'm not creative. I'm not original. And so be careful with that, just jumping straight

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00:10:28,040 --> 00:10:33,280
into that without explaining what it means. Once the first student has written a question, for

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00:10:33,280 --> 00:10:39,360
example, what time is it? They fold the paper so the next person in the circle can't see it. The next

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00:10:39,360 --> 00:10:45,560
person then writes an answer. Answer to what? They always ask. To whatever.
They have no idea, right? Same

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00:10:45,560 --> 00:10:50,280
process here, but it's an answer. So you have a framework, but it's divergent.
Then the second

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00:10:50,280 --> 00:10:55,040
writer unfolds the paper and sees what they have created with their partner.
For example, what time

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00:10:55,040 --> 00:11:00,960
is it? Answer, I think the cops are here. You'll get all kinds of answers, but
as you go around and

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00:11:00,960 --> 00:11:07,520
share them, the class will react to some and not to others, typically with
laughter. Do not encourage

103
00:11:07,520 --> 00:11:13,920
judgment, but do allow reaction. This is the most effective way to develop
audience awareness. As you

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00:11:13,920 --> 00:11:19,600
play more, students will figure out ways to improve their divergent or creative
skills by writing more

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00:11:19,600 --> 00:11:26,200
divergent questions and answers and seeing the responses that they get. And so
they'll begin to

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00:11:26,200 --> 00:11:33,080
basically game test their games using the audience for feedback, which is a
much more immersive, much

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00:11:33,080 --> 00:11:42,160
more interactive way of developing these techniques for divergent thinking in
these questions and

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00:11:42,160 --> 00:11:47,840
answers. This works surprisingly well. You'd be surprised how well this works
to produce moving

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00:11:47,840 --> 00:11:55,760
texts. They're typically funny and more poetic. And this high level product is
rare for non-professional

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00:11:55,800 --> 00:12:01,720
writers. So simply experiencing, producing moving texts like this is useful for
student development.

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00:12:01,720 --> 00:12:09,080
It also seems highly collaborative and develops a communal and collaborative
feel of collaboration,

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00:12:09,080 --> 00:12:15,880
but the writing itself is actually sequential. So by sequential, I mean first
one person writes,

113
00:12:15,880 --> 00:12:21,040
then the next person writes with absolutely no connection. So there is no
actual interaction in

114
00:12:21,040 --> 00:12:29,400
the writing. But this is useful as having a common product, right? You've
produced this game, question

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00:12:29,400 --> 00:12:34,840
and answer together. However, it's not attached to either individual alone,
makes sharing it much

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00:12:34,840 --> 00:12:43,720
easier. So this helps develop a communal creative space and confidence in
sharing. So it acts as a

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00:12:43,720 --> 00:12:52,280
stepping stone to true collaborative writing. Also note that the process of
writing an answer

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00:12:52,280 --> 00:12:58,920
without a question is a divergent task, the task that develops divergent
skills. It asks the writer

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00:12:58,920 --> 00:13:03,400
to invent any question they like. The more they play and hear others play, the
more it will push

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00:13:03,400 --> 00:13:09,520
their training in thinking beyond singular questions and answers. It sort of forces them

121
00:13:09,520 --> 00:13:19,680
to do that. And the moment of unfolding is key. In that moment, the students are asked by the

122
00:13:19,680 --> 00:13:26,040
construct of question answer. It pressures us to put these two random phrases together into a

123
00:13:26,040 --> 00:13:33,840
logical question and answer. And this connection is really precisely the skill that moves divergent

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00:13:33,880 --> 00:13:40,600
thinking toward directed thinking. What time is it? I think the cops are here. We have to try to

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00:13:40,600 --> 00:13:46,080
figure out, okay, how does this answer that question? It requires comparison and it requires

126
00:13:46,080 --> 00:13:52,240
interpretation. Oh, it must be time to go. It must be time to go, excuse me, as the cops are here.

127
00:13:52,240 --> 00:13:59,960
Right? Cops are here. Uh-oh, we better run away. That's one way to interpret this. If you're a kid

128
00:13:59,960 --> 00:14:05,040
from America, you might interpret it that way when cops show up at parties. Maybe they do in

129
00:14:05,040 --> 00:14:13,080
Norway also. If you're an older person, maybe what time is it? I think the cops are here. It's harder

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00:14:13,080 --> 00:14:19,320
to say what time is it. It's time to tell the cops what happened in the fender

bender you had in your

131
00:14:19,320 --> 00:14:26,480
parking lot. So this ability to connect these ideas is at the heart of critical thinking. And

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00:14:26,480 --> 00:14:30,600
so what I just did was I came up with two answers. One is house party, cops show up to break it up.

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00:14:30,600 --> 00:14:36,080
The other one is fender bender, cops come to help. Divergent thinking, I get a two. My score is two.

134
00:14:36,080 --> 00:14:42,200
The more connections you can think of, if you can think of 10 of these, then you're a very advanced

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00:14:42,200 --> 00:14:47,560
divergent thinker. At the same time, being able to argue that these two things are connected,

136
00:14:47,560 --> 00:14:52,880
that the cops do come in a fender bender, that's at the heart of critical thinking because you're

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00:14:52,880 --> 00:14:57,560
developing connection between ideas, putting them together and interpreting what they mean.

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00:14:57,560 --> 00:15:02,640
And this will be developed much more in the advanced reading games in the next podcast.

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00:15:02,640 --> 00:15:08,760
The next game is really a variation on question and answer. It's called conditionals. So it's the

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00:15:08,760 --> 00:15:15,560
same thing, but you use the conditional. So it's if blank, then blank. So the first student might

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00:15:15,720 --> 00:15:23,240

write, if the sky is blue, and the second student might write, my dog has fleas. Because this has a

142
00:15:23,240 --> 00:15:29,560
more causal connection, the grammar here says, if this, then this, it means it tells us that one

143
00:15:29,560 --> 00:15:36,560
thing causes another. It pushes the answers more toward the feeling of directed thinking. So this

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00:15:36,560 --> 00:15:44,920
directed thinking program into the game pushes us towards a particular interpretation. However,

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00:15:44,920 --> 00:15:50,600
because the phrases are random, that interpretation is not clearly there. So this is often easier for

146
00:15:50,600 --> 00:15:56,040
students to interpret, or the pressure to interpret is more clear because the task for

147
00:15:56,040 --> 00:16:02,360
interpretation is more clearly set. Take, for example, the question and answer from before.

148
00:16:02,360 --> 00:16:09,080
What time is it? I think the cops are here. This is far more divergent as the answers are so vast.

149
00:16:09,080 --> 00:16:13,360
There's so many different connections you could make. But if we took this same game and turned it

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00:16:13,360 --> 00:16:19,840
into an if-then statement, if it's five o'clock, then the cops are here, this is less divergent.

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00:16:19,840 --> 00:16:26,400
The problem is to figure out where are cops at five. Very specific. Doesn't make the answer any easier,

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00:16:26,400 --> 00:16:31,880
but it does specify the task more specifically. And the answer in America
traditionally was the

153
00:16:31,880 --> 00:16:43,040
donut shop. But perhaps we can't say that anymore. The next game is called
problem and solution with

154
00:16:43,200 --> 00:16:47,480
word bomb. So as you gain facility with these different techniques, you can use
them and build

155
00:16:47,480 --> 00:16:53,760
on them. So we used free writing in the nonsense paragraph. Now we're using
word bomb in problem

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00:16:53,760 --> 00:17:00,560
and solution. So basically this works like this. You give writers a problem.
For example,

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00:17:00,560 --> 00:17:06,720
how do we get Lily to do her homework? A simple problem, getting Lily to do her
homework. Then

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00:17:06,720 --> 00:17:12,640
you use the idea of the word bomb to train them to use creative mind or
divergent thinking in

159
00:17:12,640 --> 00:17:18,120
their solution. So how to get Lily to do her homework? You can let them try
once without the

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00:17:18,120 --> 00:17:24,040
word bomb, or you can just start right off the bat. How to get her to do it?
Okay, encourage her to do

161
00:17:24,040 --> 00:17:30,120
it. Great. Now the word bomb, we drop the word, for example, elephant in there.
Now the solutions

162
00:17:30,120 --> 00:17:37,280
have to include an elephant. For example, tell Lily if she does her homework,
she gets to ride

163
00:17:37,280 --> 00:17:43,720
the elephant. But in divergent thinking drills like this, we want to see
fluency. How many answers

164
00:17:43,720 --> 00:17:49,560
can people think? And here's where a competitive aspect can come in here,
because this competition

165
00:17:49,560 --> 00:17:56,240
is driving divergent, open-ended, non-judgmental thinking. And I typically
don't focus on who got

166
00:17:56,240 --> 00:18:02,520
the most. I use that to drive the task, but then you focus on people sharing
the one they think

167
00:18:02,640 --> 00:18:09,560
they like best. And so it's more the judgment and assessment more becomes have
they created

168
00:18:09,560 --> 00:18:13,280
something original and interesting, and they get to decide on that since they
pick their favorite

169
00:18:13,280 --> 00:18:20,160
one. So for example, the elephant will step on Lily if she doesn't do her
homework, etc., etc.

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00:18:20,160 --> 00:18:30,200
So the last game, and probably the most well-known in terms of these kinds of
writing games that come

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00:18:30,200 --> 00:18:37,080
from surrealism, is called Exquisite Corpse. In this game, each writer writes
part of a sentence,

172
00:18:37,080 --> 00:18:44,680
then folds the paper, so the next writer can't see what the previous writer has
written. The

173
00:18:44,680 --> 00:18:50,320
original sentence produced by the surrealists was, the exquisite corpse drinks
the new wine.

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00:18:50,320 --> 00:18:59,080
So the formula can vary. If you're working on a certain area of grammar, you know, you can make a

175
00:18:59,080 --> 00:19:04,520
different grammatical sentence. But basically, to start out with, you can base it on that original

176
00:19:04,520 --> 00:19:11,680
sentence. So writer 1 writes an article and an adjective, the exquisite. Writer 2, a noun, corpse.

177
00:19:11,680 --> 00:19:19,760
Writer 3, a verb, drinks. Writer 4, article and adjective, the new. Writer 5, a noun, wine. So the

178
00:19:19,760 --> 00:19:27,160
exquisite corpse drinks the new wine. The final student then reveals the sentence, much like

179
00:19:27,200 --> 00:19:33,240
question-answer. The answers for this one are usually silly, but like the other games, it builds

180
00:19:33,240 --> 00:19:38,920
collaboration. The grammar structure makes it more collaborative than question-answer, even though

181
00:19:38,920 --> 00:19:43,640
it's mostly sequential. You know, people writing in a row without connection. But unlike question-answer,

182
00:19:43,640 --> 00:19:50,000
there is more form here. There's a more complex form that does put the pieces into more interaction

183
00:19:50,000 --> 00:19:56,280
at the end. It also builds interpretation, like question-answer, and thus moves us from divergent

184
00:19:56,280 --> 00:20:02,040
thinking to directed thinking, as the final sentence must be interpreted by the

group. We have

185
00:20:02,040 --> 00:20:07,920
to make sense of it. Finally, it builds engagement as each person in the group
is invested in that

186
00:20:07,920 --> 00:20:18,000
final sentence. And remember, it's key here, since these things are fun, and
they can be used as fun

187
00:20:18,000 --> 00:20:23,280
activities, but if you are teaching creativity, you want to make it very clear
that students are

188
00:20:23,280 --> 00:20:30,000
focusing on developing their ability to navigate from divergent to directed
thinking, from creative

189
00:20:30,000 --> 00:20:38,320
mind to finding the answer, finding the best answer, and having them start to
be able to use

190
00:20:38,320 --> 00:20:42,960
those muscles and know which muscles they're using, know which part of their
brain they're using, so

191
00:20:42,960 --> 00:20:48,280
they can turn it on and off, so they can navigate those things. Okay, so that's
podcast three.

192
00:20:49,000 --> 00:20:55,240
Here's my summary of podcast three. In this podcast, I have talked about fun
and creative

193
00:20:55,240 --> 00:21:01,520
writing activities that help develop divergent skills while building
collaboration, developing

194
00:21:01,520 --> 00:21:07,400
students' identity as writers, because we have this myth about writing that
only Shakespeare

195
00:21:07,400 --> 00:21:14,120

can do it, or only, quote, creative kids can do it. So this develops a sense of collaboration,

196
00:21:14,120 --> 00:21:20,280
so that we're all writers, and it's not technically hard. You simply have to think of a noun,

197
00:21:20,280 --> 00:21:26,680
dog, and you become part of a relatively funny, interesting sentence, because these games simply

198
00:21:26,680 --> 00:21:32,440
produce interesting and funny combinations. So it's an easy way in, especially for people who

199
00:21:32,440 --> 00:21:39,000
don't self-identify as creative. These games undo the hierarchy of genius, you know, which I've sort

200
00:21:39,000 --> 00:21:43,800
of been talking about, but the idea of letting everyone become a writer and writing. The next

201
00:21:43,800 --> 00:21:50,040
podcast is the big one, I might say. A lot of this has been, I'm trying to develop, in the first

202
00:21:50,040 --> 00:21:55,480
podcast, I introduced these ideas, defined divergent thinking. You know, second one, I introduced

203
00:21:55,480 --> 00:22:01,320
free writing, this drill, this technique for building skills. The third one, I've talked about

204
00:22:01,320 --> 00:22:06,040
some games for developing divergent thinking further with things that seem more like games,

205
00:22:06,040 --> 00:22:12,840
and perhaps more, quote, fun. All the free writing students typically enjoy. In the next one,

206

00:22:13,960 --> 00:22:19,480
I'm going to explain creative reading games. These are at the heart of this
project for teaching

207
00:22:19,480 --> 00:22:26,360
creativity. While the creative writing games have writers producing original
text, and focus on

208
00:22:26,360 --> 00:22:32,360
teaching divergent writing habits, creative reading games focus on using these
skills to read

209
00:22:33,320 --> 00:22:41,400
and analyze texts that we have chosen for study. So, they are really moving
towards a way to teach

210
00:22:41,400 --> 00:22:47,000
in-depth reading and thinking through divergent thinking. So, it's the step
towards how do we

211
00:22:47,000 --> 00:22:52,280
make this useful, how can we make this work, how can we use it in our
curriculum, how can we help

212
00:22:52,280 --> 00:22:58,440
develop students' advanced thinking beyond, quote, just fun, because that myth
will never go away.

213
00:22:58,440 --> 00:23:03,880
And so, we can use it. We can say, yeah, this is fun, and now we're going to
develop it further

214
00:23:03,880 --> 00:23:10,600
beyond that.