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00:00:00,000 --> 00:00:11,240

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

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00:00:11,240 --> 00:00:19,720

This is our fourth podcast titled Understanding and Building Divergent Reading Games.

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00:00:19,720 --> 00:00:25,780

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

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00:00:25,780 --> 00:00:32,500

Literary Games in the Classroom, and research funding for Literary Games as Innovative Pedagogy.

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00:00:32,500 --> 00:00:34,940

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

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00:00:34,940 --> 00:00:40,540

So the last podcast I talked about creative writing games.

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00:00:40,540 --> 00:00:46,860

The emphasis was on writing for building divergent thinking and student engagement, both in writing

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00:00:46,860 --> 00:00:48,300

and collaboration.

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00:00:48,300 --> 00:00:53,500

In this podcast, I'm going to move to creative reading games, also for building divergent

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00:00:53,500 --> 00:01:00,220

thinking and for moving more significantly toward directed thinking, logical thinking,

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00:01:00,220 --> 00:01:02,060

and critical reading.

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00:01:02,060 --> 00:01:09,100

So this is key as it's both a way to master divergent thinking skills and to learn how

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00:01:09,100 --> 00:01:14,500

to make them effective in directed tasks and assignments that will allow us to more successfully

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00:01:14,500 --> 00:01:19,340

integrate them into the classroom, into learning.

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00:01:19,340 --> 00:01:27,780

I want to start by framing an approach to these games with the question, what are divergent

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00:01:27,780 --> 00:01:28,780

creative reading games?

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00:01:28,780 --> 00:01:33,260

So I want to talk a little bit about this before getting to the games to give people

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00:01:33,260 --> 00:01:38,620

an understanding of what these are aiming to do, how we frame them when we think about

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00:01:38,620 --> 00:01:39,620

them.

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00:01:39,620 --> 00:01:43,340

So these are based on divergent thinking, something that we've been talking about quite

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00:01:43,340 --> 00:01:44,340

a bit here.

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00:01:44,340 --> 00:01:50,260

I can go back and listen to the other podcasts to get the definition of this and what it

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00:01:50,260 --> 00:01:51,260

is.

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00:01:51,260 --> 00:01:54,260

It's how I'm defining creativity here.

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00:01:54,260 --> 00:01:59,180

But because these are based on divergent thinking, they don't always seem like games in a traditional

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00:01:59,180 --> 00:02:00,180

sense.

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00:02:00,180 --> 00:02:05,500

So this is why teaching creative mind in the opening with free writing is so important

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00:02:05,500 --> 00:02:10,620

so that students know that the goal is not always the end product of the game or winning

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00:02:10,620 --> 00:02:15,340

the game, but actually using and developing creative mind.

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00:02:15,340 --> 00:02:23,580

For example, quite often these reading approaches take a serious play approach as opposed to

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00:02:23,580 --> 00:02:26,380

a traditionally gamified one.

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00:02:26,380 --> 00:02:29,380

This means that I do not always introduce them as games.

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00:02:29,380 --> 00:02:35,500

Other terms are also useful to use like experiments, game testing, creative writing.

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00:02:35,500 --> 00:02:40,420

These also work depending on what moves your students, what engages your students.

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00:02:41,220 --> 00:02:44,860

However, traditional gamification can also help to engage students.

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00:02:44,860 --> 00:02:50,220

While it's not a primary goal, if it's useful, then it comes into play.

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00:02:50,220 --> 00:02:52,420

A short note, I keep using this term.

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00:02:52,420 --> 00:02:53,420

What is this term gamify?

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00:02:53,420 --> 00:03:01,660

It's sort of a catch term, I guess, or a catchy term that's been recently invented, I think.

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00:03:01,660 --> 00:03:08,580

But basically, rather than being an open, exploratory, and divergent process, gamification

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00:03:08,580 --> 00:03:16,980

often aims to provide a clear path for players, constant feedback like a score and progress

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00:03:16,980 --> 00:03:21,580

like lives, competition, and winning.

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00:03:21,580 --> 00:03:26,940

Now the incredible success of sandbox or open world games like Minecraft, where exploration

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00:03:26,940 --> 00:03:33,060

and building are the main goals, have changed mainstream conceptions of what makes a game

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00:03:33,060 --> 00:03:34,940

to some extent.

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00:03:35,940 --> 00:03:41,860

However, the incredible motivation and engagement created by competition, which I'm sort of

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00:03:41,860 --> 00:03:45,460

thinking of as traditional gaming competition, makes it quite appealing.

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00:03:45,460 --> 00:03:50,180

The problem is that a competitive factor creates judgment.

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00:03:50,180 --> 00:03:53,060

So you need to be careful with its uses.

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00:03:53,060 --> 00:03:57,980

Competition can drive students to engage at very high levels, but if it shuts down creativity,

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00:03:57,980 --> 00:04:02,300

then it has failed in terms of creative development, even if students are engaged.

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00:04:02,300 --> 00:04:09,180

So think of it as a tool and not the goal.

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00:04:09,180 --> 00:04:10,180

So what are these games?

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00:04:10,180 --> 00:04:11,180

How do they work?

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00:04:11,180 --> 00:04:14,860

I want to give you a basic sense of their approach and how to think about them so they

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00:04:14,860 --> 00:04:20,140

make sense as I describe the specific different games I'll present today.

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00:04:20,140 --> 00:04:24,460

There are two central terms to help us understand these games and how they work.

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00:04:24,460 --> 00:04:27,660

The first is deformation.

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00:04:27,780 --> 00:04:33,700

About 20 years ago, a scholar, Jeremy McGann, came up with this term, deformation, to describe

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00:04:33,700 --> 00:04:40,860

the process of playing with a text, erasing parts of it, rearranging it, as a way to analyze

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00:04:40,860 --> 00:04:44,300

that text closely, close reading.

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00:04:44,300 --> 00:04:45,300

He also did this with images.

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00:04:45,300 --> 00:04:50,980

While the term itself is not my favorite, deformation has some negative connotations

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00:04:50,980 --> 00:04:57,500

in its general use, it does aptly describe how these textual or literary games work that

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00:04:58,340 --> 00:04:59,340

I'm going to present.

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00:04:59,340 --> 00:05:04,660

I really want to emphasize that this kind of creative writing, if you use that term,

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00:05:04,660 --> 00:05:07,940

is nothing like the creative writing you may be familiar with.

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00:05:07,940 --> 00:05:10,340

There is a place for traditional creative writing.

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00:05:10,340 --> 00:05:15,260

It's one of the fastest growing fields out there, especially in the States.

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00:05:15,260 --> 00:05:22,220

But this approach I'm talking about is much more a way for students to treat reading or

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00:05:22,220 --> 00:05:25,740

to treat a text that they're reading like a piece of material from which they are going

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00:05:25,740 --> 00:05:26,740

to build something.

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00:05:26,740 --> 00:05:33,020

So the second term I want you to be familiar with is construction or building.

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00:05:33,020 --> 00:05:38,420

In a construction or builders approach, the focus is on thinking of the words in the story,

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00:05:38,420 --> 00:05:42,980

the poem, the advertisement, whatever you're using, the text.

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00:05:42,980 --> 00:05:48,940

So to think of the words as material, like bricks or Lego pieces, and then the idea is

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00:05:48,940 --> 00:05:53,460

you're going to use those bricks or Lego pieces to build new things.

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00:05:53,460 --> 00:06:00,500

I also use words like an engineering approach or an experimental approach to describe this.

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00:06:00,500 --> 00:06:07,700

At its core is an emphasis on hands-on, concrete, clearly guided techniques for building very

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00:06:07,700 --> 00:06:11,860

divergent products, very divergent texts.

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00:06:11,860 --> 00:06:13,820

So the process is very clear.

82  
00:06:13,820 --> 00:06:15,580  
It's very rule-based.

83  
00:06:15,580 --> 00:06:17,100  
It's very engineering mind.

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00:06:17,100 --> 00:06:22,020  
The product, on the other hand, is often very, very creative.

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00:06:22,020 --> 00:06:27,860  
One benefit of this very clear process is that it's an approach for minds that might

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00:06:27,860 --> 00:06:35,020  
not self-identify as creative, minds that might self-identify as logical, scientific,

87  
00:06:35,020 --> 00:06:36,540  
or engineering minds.

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00:06:36,540 --> 00:06:41,420  
This expands the appeal beyond students who self-identify as creative who are often easily

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00:06:41,420 --> 00:06:46,420  
sold on creative or divergent tasks.

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00:06:46,420 --> 00:06:52,740  
Your goal as you design and use these divergent reading games, for writing and reading, the

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00:06:52,740 --> 00:06:59,780  
emphasis of these podcasts, you want the process or the game to emphasize, to focus on keeping

92  
00:06:59,780 --> 00:07:01,180  
the students in the text.

93  
00:07:01,180 --> 00:07:05,260  
In the back of your head as you're designing these, you can use the ones I've designed,

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00:07:05,260 --> 00:07:08,660  
but then if you get interested, you'll start designing your own that will work for things

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00:07:08,660 --> 00:07:10,960  
you're working with.

96  
00:07:10,960 --> 00:07:16,800  
You really want to remember to keep coming back to the text that you're using, that material

97  
00:07:16,800 --> 00:07:18,360  
you're using.

98  
00:07:18,360 --> 00:07:25,200  
This produces the most in-depth interaction with the ideas and provides the most focus

99  
00:07:25,200 --> 00:07:31,000  
for moving from divergent practice toward directed, logical thinking and argument.

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00:07:31,000 --> 00:07:33,280  
So how do you do this?

101  
00:07:33,280 --> 00:07:37,520  
If you use the original text as the material to build from, as the pieces of the game,

102  
00:07:37,600 --> 00:07:42,520  
as the playing board, as the Lego pieces from which to build different constructions, this

103  
00:07:42,520 --> 00:07:47,560  
allows us to use divergence to a greater extent, to move further into a creative play with

104  
00:07:47,560 --> 00:07:57,200  
the text without breaking, without severing the connection to the original words and ideas.

105  
00:07:57,200 --> 00:08:01,760  
Let's say, for example, we take the words from a story that we're looking at and construct

106  
00:08:01,760 --> 00:08:04,000  
a completely new story.

107  
00:08:04,000 --> 00:08:09,840  
While the story is new, because it uses the same words, it will inevitably be connected

108  
00:08:09,840 --> 00:08:13,760  
to the original story and set up a comparison.



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00:08:13,760 --> 00:08:17,880

And this kind of comparison sits at the heart of critical thinking.

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00:08:17,880 --> 00:08:22,400

I don't have time to talk about that today, but you can contact me for research on that

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00:08:22,400 --> 00:08:24,320

if you're interested.

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00:08:24,320 --> 00:08:29,600

If activities move away from the text for whatever reason, like in one game I present

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00:08:29,600 --> 00:08:33,360

today, students do some drawing, that's fine.

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00:08:33,360 --> 00:08:37,800

You might have reasons to do that, but then figure out a way to move back toward the text.

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00:08:37,800 --> 00:08:43,640

It will really pay off in terms of productivity, in terms of diversion thinking, and then moving

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00:08:43,640 --> 00:08:47,920

to logical, critical thinking.

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00:08:47,920 --> 00:08:52,560

So the goal in this construction approach, or this constructive approach, where students

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00:08:52,560 --> 00:08:57,480

take a text as material and build new text out of it, is to treat reading as less of

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00:08:57,480 --> 00:09:01,120

a one-way, hierarchical relationship.

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00:09:01,160 --> 00:09:09,160

By hierarchical, I mean the idea that the author is a genius, some Shakespeare, some

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00:09:09,160 --> 00:09:14,360

Nobel Prize winner, and then we are just little people who soak up the ideas, which is a very

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00:09:14,360 --> 00:09:15,360  
nice model.

123  
00:09:15,360 --> 00:09:19,880  
That model works very, very well, but it doesn't create divergent creative thinking.

124  
00:09:19,880 --> 00:09:24,840  
So we want to also teach students how to use an approach to reading that levels the playing

125  
00:09:24,840 --> 00:09:26,440  
field.

126  
00:09:26,640 --> 00:09:32,960  
This kind of approach, instead of being that hierarchy, the genius delivering us these

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00:09:32,960 --> 00:09:37,880  
gems of truth, it's more an approach that is playful.

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00:09:37,880 --> 00:09:39,280  
Serious play, but playful.

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00:09:39,280 --> 00:09:40,280  
It's innovative.

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00:09:40,280 --> 00:09:41,280  
It's interactive.

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00:09:41,280 --> 00:09:44,000  
It's a building, constructing relationship.

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00:09:44,000 --> 00:09:47,360  
It's teaching students how to write in books.

133  
00:09:47,360 --> 00:09:52,840  
I still remember when I didn't write in books and was afraid to write in books, and many

134  
00:09:52,840 --> 00:09:57,200  
people I talked to still have that relationship with the book as sacred object, which is wonderful.

135  
00:09:57,200 --> 00:10:02,360  
I love books, but that second where you realize that you can put your voice next to the voice

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00:10:02,360 --> 00:10:07,280

of the author is a huge breakthrough for a lot of thinkers.

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00:10:07,280 --> 00:10:09,880

So a note on comprehension.

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00:10:09,880 --> 00:10:14,680

Comprehension is useful and necessary as a preliminary goal in your reading with students.

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00:10:14,680 --> 00:10:17,480

You need to gauge the text, gauge the students.

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00:10:17,480 --> 00:10:22,240

It needs to be something that they can comprehend, and I suggest starting there.

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00:10:22,680 --> 00:10:29,960

But it's a goal that typically reduces divergence and thus creativity.

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00:10:29,960 --> 00:10:34,600

So it's a necessary first step, but it typically focuses on the correct single answer to the

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00:10:34,600 --> 00:10:38,680

question, what is this about?

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00:10:38,680 --> 00:10:42,640

Especially if it's done quickly, which is fine because you want to make sure students

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00:10:42,640 --> 00:10:46,400

get the basics before you move to divergent thinking.

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00:10:46,440 --> 00:10:55,080

As an unrecognized creative in my youth, when I was young, I basically used to hate reading comprehension questions.

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00:10:55,080 --> 00:11:00,000

They felt like a straitjacket to me because they had this drive towards the single one

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00:11:00,000 --> 00:11:03,800

answer, and I wanted to take the text and do something creative and interesting.

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00:11:03,800 --> 00:11:06,320

Think about it, interpret it.

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00:11:06,320 --> 00:11:09,040

They still do kind of drive me a little bit crazy.

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00:11:09,040 --> 00:11:10,200

As useful as they are.

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00:11:10,200 --> 00:11:15,480

Okay, rather than thinking of this as comprehension, which you do have as a basic level, interpretation

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00:11:15,560 --> 00:11:16,760

is what we're aiming at.

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00:11:16,760 --> 00:11:22,400

So interpretation is an activity or practice that aims at increasing divergence.

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00:11:22,400 --> 00:11:25,520

It moves towards multiple answers.

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00:11:25,520 --> 00:11:27,200

What could this text mean?

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00:11:27,200 --> 00:11:28,200

What could these ideas mean?

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00:11:28,200 --> 00:11:31,080

How could we look at this from different angles?

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00:11:31,080 --> 00:11:35,080

And while interpretation may seem difficult with students below the university level or

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00:11:35,080 --> 00:11:40,360

the last year of high school, these games are precisely a way to move toward interpretation

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00:11:40,360 --> 00:11:43,080

in small creative steps.

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00:11:43,080 --> 00:11:48,840

So let's take a look at the actual games.

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00:11:48,840 --> 00:11:55,400

The first game is called Erasure or Blackout, and it's very simple.

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00:11:55,400 --> 00:12:00,000

Basically you take a text, whatever you're working on, and erase parts of it to see what

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00:12:00,000 --> 00:12:02,080

else you can make it say.

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00:12:02,080 --> 00:12:06,920

So for example, you might take a news article, erase parts of it, and try to make it speak

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00:12:06,920 --> 00:12:09,640

back to the original text.

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00:12:09,640 --> 00:12:16,040

Just a serious nature of a news article can lessen the divergent aspect of this, because

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00:12:16,040 --> 00:12:20,040

if it's a very serious article about the war in Ukraine, you don't want to take that to

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00:12:20,040 --> 00:12:21,040

a silly place.

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00:12:21,040 --> 00:12:25,560

That might not be appropriate in terms of the tone in the classroom and the reality

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00:12:25,560 --> 00:12:26,560

of that war.

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00:12:26,560 --> 00:12:29,160

But it can work depending on what you choose.

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00:12:29,160 --> 00:12:35,240

A lot of this, it's really key what you're going to use when you do these things, and

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00:12:35,240 --> 00:12:39,440

I'll talk about what works the best for me when I've done this.

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00:12:40,240 --> 00:12:41,240

Another way to do this is advertisements.

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00:12:41,240 --> 00:12:46,080

I think advertisements is a more free space than a news article, because we feel more

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00:12:46,080 --> 00:12:51,800

free to do silly or critical moves as we erase it.

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00:12:51,800 --> 00:12:57,640

This can make it fun or funny, and that opens up more divergent space there.

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00:12:57,640 --> 00:12:59,800

You can also use this to challenge...

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00:12:59,800 --> 00:13:02,480

An advertisement has a very clear goal, buy something.

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00:13:02,480 --> 00:13:06,440

And that sort of consumerist focus is something that's often interesting with students to

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00:13:06,440 --> 00:13:10,040

challenge and is often part of a curriculum.

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00:13:10,040 --> 00:13:11,560

The third thing I...

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00:13:11,560 --> 00:13:17,280

And this is what I suggest as the best, are things like stories and poems.

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00:13:17,280 --> 00:13:21,960

So the thing about literature is that typically the reason we call it literature is because

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00:13:21,960 --> 00:13:27,240

it's complex enough that it wants to open up many different interpretations.

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00:13:27,240 --> 00:13:32,000

It's not simple and singular in terms of its answer, so it's designed for this kind of

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00:13:32,000 --> 00:13:35,080

thinking.

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00:13:35,440 --> 00:13:47,480

It helps incorporate a higher level of divergent thinking, and that's useful in this practice.

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00:13:47,480 --> 00:13:54,120

The goal here in Erasure or Blackout is really to find new ideas by rearranging, deforming...

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00:13:54,120 --> 00:14:00,120

I don't use that term with students, but Jeremy McGann, a great book, Radiant Textuality,

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00:14:00,120 --> 00:14:05,120

page turner about this, but rearranging the text.

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00:14:05,120 --> 00:14:11,320

And this happens as this rearrangement juxtaposes, puts new words next to each other, juxtaposes

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00:14:11,320 --> 00:14:18,560

words and ideas, creates new grammatical structures, and makes the new text talk back to the original.

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00:14:18,560 --> 00:14:22,800

So all of these games are based on discussion afterwards, where you compare what you've

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00:14:22,800 --> 00:14:26,120

produced to the original.

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00:14:26,120 --> 00:14:29,760

I'll keep saying this, but one of the keys to developing critical reading and thinking

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00:14:29,800 --> 00:14:34,920

out of these divergent practices is to compare that product of the divergent task, the product

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00:14:34,920 --> 00:14:38,640

that you've made, to the original text.

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00:14:38,640 --> 00:14:44,160

And this directed comparison in discussion typically, right, is after the game, moves

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00:14:44,160 --> 00:14:48,360

these fun and sometimes silly activities, silly products, towards usefulness and critical

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00:14:48,360 --> 00:14:50,880  
thinking.

204  
00:14:50,880 --> 00:14:55,880  
One way to measure success in this task is to use the concept of fluency.

205  
00:14:55,880 --> 00:14:59,440  
This word fluency, I think I've mentioned it once before, but basically here it just

206  
00:14:59,440 --> 00:15:04,000  
means how many different ways can students get the text to say new things.

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00:15:04,000 --> 00:15:08,040  
In other words, how many new combinations can they find?

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00:15:08,040 --> 00:15:12,560  
And so if you're someone who thinks about puzzles, this is akin to a word puzzle, right,

209  
00:15:12,560 --> 00:15:17,240  
finding how many words can you find, but the frame of the original text gives the search

210  
00:15:17,240 --> 00:15:19,080  
more contextual meaning.

211  
00:15:19,080 --> 00:15:25,200  
Finally, the outcome of this game or exercise is that it deals with reading and writing

212  
00:15:25,200 --> 00:15:26,440  
at every step.

213  
00:15:26,440 --> 00:15:30,840  
So at every step it's also developing these fundamental skills, even if in your game design

214  
00:15:30,840 --> 00:15:36,080  
it doesn't perfectly pursue divergent thinking, it's not wasted time because it deals with

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00:15:36,080 --> 00:15:43,480  
these fundamental skills.

216  
00:15:43,480 --> 00:15:47,120  
The second game is called New Ending.



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00:15:47,120 --> 00:15:54,760  
In this game, we take a story and using only the words from that story, create a new ending.

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00:15:54,760 --> 00:16:00,480  
I recommend to keep this short, somewhere between 20 and 50 words.

219  
00:16:00,480 --> 00:16:05,960  
The goal here is less a perfect ending than the process you go through to build it.

220  
00:16:05,960 --> 00:16:09,440  
You want to keep it fun and light and not too elongated.

221  
00:16:09,440 --> 00:16:14,400  
I tried 100 words once and it became a sort of a chore to do that.

222  
00:16:14,400 --> 00:16:19,360  
And so the newness and the sort of fun aspect of this became more like work.

223  
00:16:19,360 --> 00:16:23,640  
You want to have the students have a couple of breakthroughs with interesting combinations

224  
00:16:23,680 --> 00:16:26,440  
to discover that, feel that, and then talk about it.

225  
00:16:26,440 --> 00:16:32,320  
So this allows a comparison of the new ending to the original ending.

226  
00:16:32,320 --> 00:16:37,880  
It allows comparisons between alternative endings by different writers playing.

227  
00:16:37,880 --> 00:16:43,400  
It produces close readings of the text as students search both for words and for meanings.

228  
00:16:43,400 --> 00:16:48,000  
Words to construct the new ending and meanings in terms of what kind of ending they're after.

229  
00:16:48,000 --> 00:16:49,560  
Do they want to contradict the ending?

230

00:16:49,560 --> 00:16:50,560  
Do they want to support it?

231  
00:16:50,560 --> 00:16:51,560  
Do they want to reverse it?

232  
00:16:51,560 --> 00:16:52,960  
Do they want to talk to it?

233  
00:16:53,000 --> 00:16:57,880  
I did this with Hemingway's Hills Like White Elephants.

234  
00:16:57,880 --> 00:17:00,240  
I think I got the title wrong.

235  
00:17:00,240 --> 00:17:05,000  
And if you know that story, there's this sort of secret that's revealed.

236  
00:17:05,000 --> 00:17:08,320  
And some students wanted to support that secret, some wanted to reverse it, and some wanted

237  
00:17:08,320 --> 00:17:10,680  
to play with what happened there in the ending.

238  
00:17:10,680 --> 00:17:13,320  
So that was a sort of a nice story because it has a specific sort of...

239  
00:17:13,320 --> 00:17:17,600  
Actually, it has an open ending, but it has this secret that you can play with.

240  
00:17:17,600 --> 00:17:23,040  
So notice that the strict constraint, the rule of using the text, is an example of a

241  
00:17:23,040 --> 00:17:29,920  
very clear, specific, rule-based process that results in a very divergent and creative outcome.

242  
00:17:29,920 --> 00:17:32,680  
This is the kind of thing you want to think about as you're designing these and playing

243  
00:17:32,680 --> 00:17:33,840  
these.

244  
00:17:33,840 --> 00:17:38,760  
It turns out that the myth of creativity has a completely free activity.

245  
00:17:38,760 --> 00:17:42,600  
There's this myth, and I don't know if I introduced it when I talked about myths, but that creativity

246  
00:17:42,600 --> 00:17:44,440  
is just do whatever you want.

247  
00:17:44,440 --> 00:17:47,580  
This is why teachers avoid it sometimes.

248  
00:17:47,580 --> 00:17:50,500  
It's actually exactly the opposite of how creativity works.

249  
00:17:50,500 --> 00:17:55,540  
The space or environment must be free of judgment and open to divergence.

250  
00:17:55,540 --> 00:17:57,340  
That's where the open area is.

251  
00:17:57,340 --> 00:18:03,340  
But the process is most successful and productive when it's very organized, formal, and clear

252  
00:18:03,340 --> 00:18:05,940  
in the steps that it asks us to take.

253  
00:18:05,940 --> 00:18:11,780  
So facing a formal constraint, rules, a clear process, is one of the keys to efficiently

254  
00:18:11,780 --> 00:18:14,620  
developing creative skills.

255  
00:18:14,660 --> 00:18:20,020  
Finally, making the new ending a process that only uses words from the text keeps writers

256  
00:18:20,020 --> 00:18:25,420  
inside the text, which, as I mentioned, is a way to encourage close reading and critical

257

00:18:25,420 --> 00:18:30,180  
comparison.

258  
00:18:30,180 --> 00:18:35,500  
The third game is called replacement poem.

259  
00:18:35,500 --> 00:18:40,740  
Students are given a poem and asked to replace certain words in it.

260  
00:18:40,860 --> 00:18:46,700  
This can be done with parts of speech or as you wish, but the goal here is to find terms

261  
00:18:46,700 --> 00:18:49,220  
that will make interesting replacements.

262  
00:18:49,220 --> 00:18:51,300  
The way you figure this out is by playing it yourself.

263  
00:18:51,300 --> 00:18:52,900  
I typically play the replacement poem.

264  
00:18:52,900 --> 00:18:57,500  
I go through and keep taking out different words until I can get that poem to do something

265  
00:18:57,500 --> 00:18:59,860  
interesting myself.

266  
00:18:59,860 --> 00:19:03,900  
This is why being a practitioner and practicing these things is really important to being

267  
00:19:03,900 --> 00:19:05,780  
able to teach them.

268  
00:19:05,820 --> 00:19:12,100  
Once I develop one that I can make a couple of different interesting, fun, funny, provocative

269  
00:19:12,100 --> 00:19:17,580  
poems out of by replacing words, then I know it's ready to try out on students.

270  
00:19:17,580 --> 00:19:22,020  
So basically what I mean is I take the poem, I erase some of the words, and I see what

271

00:19:22,020 --> 00:19:27,580

I can do with it as prep for giving this to students.

272

00:19:27,580 --> 00:19:32,540

The goal here is to explore text by pairing it with the writer's own ideas, the writer's

273

00:19:32,540 --> 00:19:36,060

own context, the writer's own expertise, because the students are going to put any

274

00:19:36,060 --> 00:19:39,460

words they want in there.

275

00:19:39,460 --> 00:19:44,060

So because students can use any word as a replacement, this game does move away from

276

00:19:44,060 --> 00:19:46,420

the original text.

277

00:19:46,420 --> 00:19:49,220

Now I've been talking about how that's something you want to think about doing.

278

00:19:49,220 --> 00:19:53,300

You want to stay close to that text to help make these games productive.

279

00:19:53,300 --> 00:19:55,900

However, this makes it easier at a first level.

280

00:19:55,900 --> 00:19:58,700

When you're first playing this, these were called Mad Libs when I was a kid.

281

00:19:58,700 --> 00:20:00,260

I don't know if you had those.

282

00:20:00,980 --> 00:20:05,620

But at a first level, it's fast for students to learn this.

283

00:20:05,620 --> 00:20:08,180

It's easy.

284

00:20:08,180 --> 00:20:14,260

And while you may find that the answers are not that divergent, because students may not

285

00:20:14,260 --> 00:20:17,700

have been trained in this, letting them put whatever they want in there, they might just

286

00:20:17,700 --> 00:20:21,520

put kind of the same sort of cliched things that they've learned from the internet that

287

00:20:21,520 --> 00:20:22,520

make things funny.

288

00:20:22,520 --> 00:20:23,580

But that's OK.

289

00:20:23,580 --> 00:20:26,460

The ease of this level teaches them quickly how to play it.

290

00:20:26,460 --> 00:20:28,020

You do it once, they get it.

291

00:20:28,020 --> 00:20:31,180

It explains it, they experience it.

292

00:20:31,180 --> 00:20:33,680

And then you can develop the game into a higher level.

293

00:20:33,680 --> 00:20:37,620

So the next game is really a version of Replacement Poem.

294

00:20:37,620 --> 00:20:40,480

It's called a Double Replacement Poem.

295

00:20:40,480 --> 00:20:43,220

So this is when you have two poems.

296

00:20:43,220 --> 00:20:48,780

You take those two poems and once you erased some of the words in the first poem, so you've

297

00:20:48,780 --> 00:20:52,380

turned the first poem into a replacement poem by erasing some of the words, rather than

298  
00:20:52,380 --> 00:20:56,220  
using whatever word they want to fill in the blanks, the students must use a word from

299  
00:20:56,220 --> 00:20:58,060  
the second poem.

300  
00:20:58,060 --> 00:21:02,900  
So now you're really keeping them inside the text, inside these complex pieces that are

301  
00:21:02,900 --> 00:21:03,900  
written.

302  
00:21:03,900 --> 00:21:07,300  
I mean, in some ways, we do recognize that people writing these poems are at a high level

303  
00:21:07,300 --> 00:21:11,460  
and can produce a lot of divergent complexity, and we want to access that.

304  
00:21:11,460 --> 00:21:14,980  
So this keeps your writers, your students more focused on the text.

305  
00:21:14,980 --> 00:21:20,300  
It also sets up a comparison or juxtaposition of the ideas and words in two texts from your

306  
00:21:20,300 --> 00:21:22,460  
curriculum, two things that you want to study.

307  
00:21:22,460 --> 00:21:23,460  
Maybe there are two poems.

308  
00:21:23,460 --> 00:21:25,980  
I did this with students on postcolonialism.

309  
00:21:26,740 --> 00:21:30,460  
We did two different takes on postcolonialism, and as we started mixing those two poems,

310  
00:21:30,460 --> 00:21:36,020  
we started inventing some pretty interesting and serious ideas about what that term means,

311

00:21:36,020 --> 00:21:38,020  
what it means historically, etc.

312  
00:21:38,020 --> 00:21:39,020  
So it takes some training.

313  
00:21:39,020 --> 00:21:41,460  
Like this one, they don't learn it quickly.

314  
00:21:41,460 --> 00:21:46,240  
It takes some training, but this activity can be used to dig very deeply into the poems

315  
00:21:46,240 --> 00:21:49,060  
and topics and themes that they cover.

316  
00:21:49,060 --> 00:21:55,260  
So the goal, the goals of this game are to explore the two texts and their relationship.

317  
00:21:55,260 --> 00:21:57,380  
This is done in discussion after the game.

318  
00:21:57,380 --> 00:22:01,240  
All these games, really, they're something fun and interesting and new that doesn't always

319  
00:22:01,240 --> 00:22:03,700  
completely make sense to the students that you then discuss.

320  
00:22:03,700 --> 00:22:06,140  
You then talk about how is this divergent thinking?

321  
00:22:06,140 --> 00:22:07,140  
How is this critical thinking?

322  
00:22:07,140 --> 00:22:08,420  
What are we doing here?

323  
00:22:08,420 --> 00:22:12,100  
What can we say about postcolonialism after looking at these two poems?

324  
00:22:12,100 --> 00:22:15,620  
So it's an inventive, creative way of getting into these texts and going deeper than just



325

00:22:15,620 --> 00:22:18,700

saying what does this poem say?

326

00:22:18,700 --> 00:22:23,500

So writers practice divergent thinking in playing this and then practice convergent

327

00:22:23,740 --> 00:22:27,420

thinking, logical thinking in the analysis afterwards.

328

00:22:27,420 --> 00:22:32,140

This is a typical process that you're going to use each time you do this, doing this activity,

329

00:22:32,140 --> 00:22:37,940

doing the game, and then moving towards convergent, logical, directed thinking and analysis.

330

00:22:37,940 --> 00:22:42,620

So it's a lot like designing a game, then game testing it, and then writing up a report

331

00:22:42,620 --> 00:22:43,980

on that game test.

332

00:22:43,980 --> 00:22:47,100

That's the way I think of it, and that's the way I often present it to students if they're

333

00:22:47,100 --> 00:22:51,180

open to this, because that's sort of a dynamic thing that's going on right now.

334

00:22:51,220 --> 00:22:55,620

These are the most popular narrative out there, and so it's something that many of them are

335

00:22:55,620 --> 00:22:57,580

familiar with, and it's exciting to them.

336

00:22:57,580 --> 00:22:58,580

You can use that.

337

00:22:58,580 --> 00:23:00,300

And I'll talk about this more.

338

00:23:00,300 --> 00:23:03,980

The final game is actually a game that turns the students into game designers.

339

00:23:03,980 --> 00:23:09,620

All right, the next game, fourth game here really, is called Story Dice.

340

00:23:09,620 --> 00:23:10,620

And this one is multimodal.

341

00:23:10,620 --> 00:23:15,020

And multimodal is a fancy term that just means we're going to use drawing and pictures as

342

00:23:15,020 --> 00:23:18,980

well as texts, two modes, multimodal.

343

00:23:18,980 --> 00:23:21,980

Using drawing does change many things.

344

00:23:21,980 --> 00:23:26,300

So traditionally, story dice are dice, right?

345

00:23:26,300 --> 00:23:29,260

Like typically dice have numbers one through six on them.

346

00:23:29,260 --> 00:23:31,540

You know, you play games with them.

347

00:23:31,540 --> 00:23:32,540

These dice have pictures.

348

00:23:32,540 --> 00:23:36,820

Instead of numbers, there's pictures, very simple pictures on each side.

349

00:23:36,820 --> 00:23:40,620

A player or a writer will roll the dice, like let's say you have six dice.

350

00:23:40,620 --> 00:23:45,300

You roll them, then you put them in order, and then you use them to inspire a story.

351

00:23:45,340 --> 00:23:49,300

And you can get many different stories from one set of pictures.

352  
00:23:49,300 --> 00:23:50,300  
People can do this.

353  
00:23:50,300 --> 00:23:51,620  
It's fun.

354  
00:23:51,620 --> 00:23:56,980  
So more effective for interacting with a text at a deep level is to do the following.

355  
00:23:56,980 --> 00:24:00,260  
This is called Story Dice for Diversion Thinking.

356  
00:24:00,260 --> 00:24:05,640  
You're going to split the writers, your students, into two teams.

357  
00:24:05,640 --> 00:24:08,700  
Each team reads a story that the other team has not read.

358  
00:24:08,700 --> 00:24:10,780  
So you need two stories.

359  
00:24:10,780 --> 00:24:14,300  
They then break it down into three to five main events, depending on how much time you

360  
00:24:14,300 --> 00:24:15,900  
have, et cetera.

361  
00:24:15,900 --> 00:24:21,460  
They draw those events, and then they switch those pictures with the other team, the team

362  
00:24:21,460 --> 00:24:24,020  
that has not read the story.

363  
00:24:24,020 --> 00:24:28,740  
The other team then looks at those pictures and tries to tell a story, tell the best story

364  
00:24:28,740 --> 00:24:29,740  
they can.

365

00:24:29,740 --> 00:24:35,280

Then the teams, the final step is the teams compare the original story that they read

366

00:24:35,280 --> 00:24:38,420

to the new one that the other team has invented.

367

00:24:38,420 --> 00:24:42,220

After they've heard the invented story, they tell them the original story.

368

00:24:42,220 --> 00:24:48,220

So this sets up the telling of the second story to be a reveal, where those who invented

369

00:24:48,220 --> 00:24:52,820

the story, they make up a story from the pictures, then they hear what is the real story, and

370

00:24:52,820 --> 00:24:56,860

they can track how close or far their story is from the original.

371

00:24:56,860 --> 00:25:01,740

This sets up suspense and gives the game some dynamic movement.

372

00:25:01,740 --> 00:25:06,460

If competition helps, and it often does, depending on the group, if they're overly competitive,

373

00:25:06,460 --> 00:25:10,180

it can actually get in the way, or it can be useful.

374

00:25:10,180 --> 00:25:14,660

But if it helps, you can have one winner for this game be the team that is the closest

375

00:25:14,660 --> 00:25:15,660

to the original story.

376

00:25:15,660 --> 00:25:17,780

That can be an emphasis, like, good job.

377

00:25:17,780 --> 00:25:21,020

Even if you're not doing winners and losers, I typically don't do official winners and

378

00:25:21,020 --> 00:25:22,540

losers, but I do emphasize things.

379  
00:25:22,540 --> 00:25:23,820  
Oh, good job, that was near.

380  
00:25:23,820 --> 00:25:28,740  
So that's the most convergent, and that means both the drawers of the pictures and the tellers

381  
00:25:28,740 --> 00:25:31,100  
have done a good job, they've won.

382  
00:25:31,100 --> 00:25:33,260  
But another winner would be the furthest away.

383  
00:25:33,260 --> 00:25:37,380  
Because we're practicing divergent creative thinking, to take those same pictures from

384  
00:25:37,540 --> 00:25:41,740  
some story and tell a completely new story, that's actually really impressive also.

385  
00:25:41,740 --> 00:25:44,340  
So those would be the most divergent, they've also won.

386  
00:25:44,340 --> 00:25:49,180  
So this is a way of setting up different emphases and saying, all these groups, that's basically

387  
00:25:49,180 --> 00:25:58,020  
three groups, have done an impressive job of succeeding here in some way.

388  
00:25:58,020 --> 00:26:03,700  
The goals here are to develop an understanding of narrative and stories, to develop divergent

389  
00:26:03,700 --> 00:26:08,100  
skills, creativity, to work collaboratively, this is a very collaborative game with the

390  
00:26:08,100 --> 00:26:14,460  
drawing, splitting up the stories into events, trading the stories, telling the stories,

391  
00:26:14,460 --> 00:26:17,020  
and to work across mediums.

392

00:26:17,020 --> 00:26:23,300

So in another podcast, I'll explore the process of taking texts into the digital with animations,

393

00:26:23,300 --> 00:26:27,740

linked websites, videos, and how this can be used to develop divergent thinking skills.

394

00:26:27,740 --> 00:26:30,340

That will be a different series.

395

00:26:30,340 --> 00:26:34,140

But here we get a sort of sense of that, taking it across mediums, to drawing and then back

396

00:26:34,140 --> 00:26:35,140

to text.

397

00:26:35,140 --> 00:26:40,260

And this creates a lot of engagement and is useful for engagement for sure, and also for

398

00:26:40,260 --> 00:26:45,500

in some ways complexity of what happens to the narrative and the story.

399

00:26:45,500 --> 00:26:53,060

The final game I'll present is called the metaphor game.

400

00:26:53,060 --> 00:26:56,380

In this game, writers read a story.

401

00:26:56,420 --> 00:27:00,940

I argue that literature works best here, as it has the complexity necessary to make this

402

00:27:00,940 --> 00:27:04,940

type of advanced exploration productive.

403

00:27:04,940 --> 00:27:06,940

First you want to establish basic comprehension.

404

00:27:06,940 --> 00:27:07,940

This is always the first step.

405

00:27:07,940 --> 00:27:11,340

You want to make sure that you've leveled the text, you know, at the right level where

406  
00:27:11,340 --> 00:27:17,100  
students with some help, you know, can understand the basics of the story.

407  
00:27:17,100 --> 00:27:22,900  
Then students take two words from the story and make the metaphor game, which is as follows.

408  
00:27:22,900 --> 00:27:26,460  
So one word is a secret word.

409  
00:27:26,460 --> 00:27:30,580  
Each student is designing this game to test another student's.

410  
00:27:30,580 --> 00:27:33,860  
So the player the student is designing the game for doesn't know this term.

411  
00:27:33,860 --> 00:27:35,100  
It's a secret word.

412  
00:27:35,100 --> 00:27:36,180  
We don't know what it is.

413  
00:27:36,180 --> 00:27:38,560  
The other word is given to the player.

414  
00:27:38,560 --> 00:27:39,560  
So we have it.

415  
00:27:39,560 --> 00:27:41,500  
And then just remember, the students are doing it.

416  
00:27:41,500 --> 00:27:44,540  
So the students are designing a game where they have one word that's secret, one word

417  
00:27:44,540 --> 00:27:45,540  
that's given.

418  
00:27:45,540 --> 00:27:47,580  
The known word and the secret word.

419

00:27:47,580 --> 00:27:50,980

The student, who I'm going to call the game designer, to try to make sure we remember

420

00:27:50,980 --> 00:27:51,980

who that is.

421

00:27:52,060 --> 00:27:56,700

The student, who is designing the game, then makes a series of five sentences.

422

00:27:56,700 --> 00:27:58,980

And each one is a clue.

423

00:27:58,980 --> 00:27:59,980

There are a series of clues.

424

00:27:59,980 --> 00:28:05,980

And each one describes the secret term, the word we don't know, with the characteristics

425

00:28:05,980 --> 00:28:07,740

of the known word.

426

00:28:07,740 --> 00:28:13,500

So for example, or maybe I have that, okay, let me explain it to you.

427

00:28:13,500 --> 00:28:14,500

The example makes sense.

428

00:28:14,500 --> 00:28:17,460

For example, let's say the secret word is moon.

429

00:28:17,460 --> 00:28:19,420

So the player doesn't know what's the word.

430

00:28:19,420 --> 00:28:21,100

The given word is dog.

431

00:28:21,220 --> 00:28:26,580

So the idea is to write descriptions of a dog, but use characteristics of the moon.

432

00:28:26,580 --> 00:28:27,580

Yeah.



433  
00:28:27,580 --> 00:28:28,580  
So hopefully that makes sense.

434  
00:28:28,580 --> 00:28:31,380  
So for example, the player is trying to guess what is this word.

435  
00:28:31,380 --> 00:28:32,380  
And the answer is moon.

436  
00:28:32,380 --> 00:28:34,140  
So there's a very specific answer.

437  
00:28:34,140 --> 00:28:35,500  
So here's a clue.

438  
00:28:35,500 --> 00:28:37,620  
I might say, I'm a dog.

439  
00:28:37,620 --> 00:28:38,620  
That's the given word.

440  
00:28:38,620 --> 00:28:39,620  
They know that one.

441  
00:28:39,620 --> 00:28:43,420  
I'm a dog that runs around the entire world.

442  
00:28:43,420 --> 00:28:46,180  
So it has to be something, a dog runs.

443  
00:28:46,180 --> 00:28:47,180  
So it works for the dog.

444  
00:28:47,180 --> 00:28:48,180  
But it also works for the moon.

445  
00:28:48,180 --> 00:28:50,140  
The moon goes around the entire world.

446

00:28:50,180 --> 00:28:53,500

So now I'm saying this is the kind of dog that's so strong and fast, it can run around

447

00:28:53,500 --> 00:28:54,500

the entire world.

448

00:28:54,500 --> 00:28:59,420

And the person guesses, with this clue, right, running around the world, the player will

449

00:28:59,420 --> 00:29:01,460

probably not guess moon.

450

00:29:01,460 --> 00:29:02,460

Run around the world.

451

00:29:02,460 --> 00:29:05,940

There's a lot of things that run around the world, or it might be hard to guess.

452

00:29:05,940 --> 00:29:10,460

As you add other details, the guesser will start getting closer and closer as they build

453

00:29:10,460 --> 00:29:12,220

a picture of the secret word.

454

00:29:12,220 --> 00:29:13,780

For example, I could say, I'm a round dog.

455

00:29:13,780 --> 00:29:17,060

Well, they're not going to guess moon yet, but now they're picturing something that runs

456

00:29:17,060 --> 00:29:18,740

around the world and is round.

457

00:29:18,740 --> 00:29:20,620

They might actually, you might get it.

458

00:29:20,620 --> 00:29:21,620

I'm a blue dog.

459

00:29:21,620 --> 00:29:24,500

Okay, blue dog, blue, you know, they start interpreting that.

460  
00:29:24,500 --> 00:29:26,660  
I have a dark side.

461  
00:29:26,660 --> 00:29:30,740  
If they know that phrase, dark side of the moon, they might get it.

462  
00:29:30,740 --> 00:29:37,300  
And a final clue might be, sometimes I'm the kind of dog that howls at myself, which I

463  
00:29:37,300 --> 00:29:38,300  
kind of like.

464  
00:29:38,300 --> 00:29:42,820  
I've written here, nice clue, in my notes to myself, because it's sort of witty.

465  
00:29:42,900 --> 00:29:49,500  
Okay, but the goal of the game is to get the player not to guess the answer until the final

466  
00:29:49,500 --> 00:29:50,500  
clue.

467  
00:29:50,500 --> 00:29:56,500  
On the final clue, the goal is for them to guess it.

468  
00:29:56,500 --> 00:30:03,660  
So each clue has to be, it has to work for both dog and moon, but the game designer is

469  
00:30:03,660 --> 00:30:07,860  
designing it so that the first clues are harder and the last ones are easier, because for

470  
00:30:07,860 --> 00:30:12,300  
them to win, for them to succeed in designing this game, the person guessing needs to get

471  
00:30:12,300 --> 00:30:14,300  
it on the final one.

472  
00:30:14,300 --> 00:30:20,100  
So this focuses the game on reading the original text and thinking creatively about connecting

473

00:30:20,100 --> 00:30:22,060  
two terms together.

474  
00:30:22,060 --> 00:30:27,260  
This comparison process is a key part of close reading, and as I mentioned before, it sits

475  
00:30:27,260 --> 00:30:32,940  
at the center of thinking critically about texts.

476  
00:30:32,940 --> 00:30:37,080  
Then through testing the game, the writer learns to write for an audience in a very

477  
00:30:37,080 --> 00:30:39,340  
immediate feedback loop.

478  
00:30:39,340 --> 00:30:41,860  
So they're getting feedback right away.

479  
00:30:42,420 --> 00:30:45,780  
They test this on another student and they see if the student gets it.

480  
00:30:45,780 --> 00:30:47,140  
The student tries to guess, right?

481  
00:30:47,140 --> 00:30:51,260  
It's a very, it's an interactive live game testing of this game.

482  
00:30:51,260 --> 00:30:55,220  
So this develops audience awareness, which is probably one of the most important skills

483  
00:30:55,220 --> 00:30:59,140  
in composition, in teaching writing.

484  
00:30:59,140 --> 00:31:03,520  
Also because they're designing clues that go from hard to easy, this helps them practice

485  
00:31:03,520 --> 00:31:08,100  
very close attention to audience knowledge and reaction.

486  
00:31:09,100 --> 00:31:15,380  
Finally, this game trains diversion thinking as finding the connection between the terms

487  
00:31:15,380 --> 00:31:18,380  
characteristics like the dog and the moon.

488  
00:31:18,380 --> 00:31:20,660  
They're both, well, you're making a round dog.

489  
00:31:20,660 --> 00:31:21,900  
Dogs can be kind of round, blue.

490  
00:31:21,900 --> 00:31:25,260  
I don't know how blue dogs can be, but you're looking for something that's shared by the

491  
00:31:25,260 --> 00:31:26,260  
both of them.

492  
00:31:26,260 --> 00:31:31,920  
This is difficult and it takes them very far into creative territory, right?

493  
00:31:31,920 --> 00:31:33,740  
Just now it made me think, could a dog be blue?

494  
00:31:33,740 --> 00:31:38,060  
I'm not sure if a dog could be, yeah, I guess maybe off blue, but a dog could be round.

495  
00:31:38,420 --> 00:31:46,740  
So note that this game works well for engagement because they're having this interactive game

496  
00:31:46,740 --> 00:31:50,140  
testing situation and it has a very gamified feel.

497  
00:31:50,140 --> 00:31:55,980  
And yet at the same time, it's quite advanced in terms of both divergent and critical or

498  
00:31:55,980 --> 00:31:56,980  
directed thinking.

499  
00:31:56,980 --> 00:32:01,460  
And typically I have them game test this three times and each time they modify their clues

500

00:32:01,460 --> 00:32:02,460  
to make them better.

501  
00:32:02,460 --> 00:32:03,740  
So they're actually doing real game testing.

502  
00:32:03,740 --> 00:32:06,100  
They're game testing, they're modifying their clues.

503  
00:32:06,140 --> 00:32:10,100  
They're game testing, coming up with a final product.

504  
00:32:10,100 --> 00:32:13,720  
Part of the engagement here does come from figuring out how to set up the students as

505  
00:32:13,720 --> 00:32:14,720  
game designers.

506  
00:32:14,720 --> 00:32:17,140  
It puts them in the driver's seat of the game.

507  
00:32:17,140 --> 00:32:22,180  
And if you can do this with different games you design or use, it becomes much more interesting.

508  
00:32:22,180 --> 00:32:26,660  
Even if the game itself is not a perfect game, because they're designing it and changing

509  
00:32:26,660 --> 00:32:30,620  
it and getting feedback, that makes the process fascinating for students.

510  
00:32:30,620 --> 00:32:33,980  
It's not always possible, but whenever possible, it works really well.

511  
00:32:34,380 --> 00:32:36,620  
Okay, so summary of podcast four.

512  
00:32:36,620 --> 00:32:43,340  
In this podcast, I have talked about how to understand textual games, these reading games,

513  
00:32:43,340 --> 00:32:45,340  
as an approach to creativity.

514

00:32:45,340 --> 00:32:51,460

I introduced the term deformation, that basically means to reorganize a text in order to interact

515

00:32:51,460 --> 00:32:54,140

with and explore its ideas.

516

00:32:54,140 --> 00:33:00,180

I introduced the word building or construction approach to talk about how we think of these

517

00:33:00,180 --> 00:33:01,180

games.

518

00:33:01,180 --> 00:33:02,180

How do they work?

519

00:33:02,180 --> 00:33:03,180

We're building something out of the word.

520

00:33:03,380 --> 00:33:04,380

They're like bricks.

521

00:33:04,380 --> 00:33:08,100

It's a way of conceiving of this to make it make sense to us.

522

00:33:08,100 --> 00:33:11,380

I introduced some core creative reading games.

523

00:33:11,380 --> 00:33:15,740

And then I finished with the metaphor game, the one that I found quite useful after some

524

00:33:15,740 --> 00:33:21,100

training in free writing and understanding what they're doing because it's interactive,

525

00:33:21,100 --> 00:33:24,780

because it has game testing, it puts the students in the driver's seat.

526

00:33:24,780 --> 00:33:29,620

And because it's more of a game, a riddle kind of game.

527

00:33:29,620 --> 00:33:32,940

And this game, this final game, builds audience awareness.

528

00:33:32,940 --> 00:33:36,940

It really effectively does because it makes students really think about what their audience

529

00:33:36,940 --> 00:33:37,940

is doing.

530

00:33:37,940 --> 00:33:41,220

It builds divergent skills and it puts the students, it positions the students, it makes

531

00:33:41,220 --> 00:33:42,820

the students game designers.

532

00:33:42,820 --> 00:33:48,220

And this is a very useful way to create engagement, investment, and through game testing, true

533

00:33:48,220 --> 00:33:49,220

collaboration.

534

00:33:49,220 --> 00:33:54,540

Okay, well, that's the end of podcast four.

535

00:33:54,540 --> 00:34:00,260

In my next final podcast, the fifth one, I'll be talking about how to go about making these

536

00:34:00,260 --> 00:34:07,540

skills useful in more traditional assignments, more traditional curriculum, things you're

537

00:34:07,540 --> 00:34:08,140

doing in the curriculum.