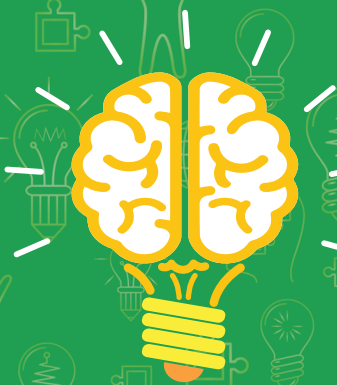


IMAGINATION ON DECK

PLAY BOOK



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**BEFORE
YOU
BEGIN**



Fundamental Skills

Breakthrough thinking, Creative thinking, Innovative thinking and Design Thinking - Each and every one of these types of thinking are designed to help generate NEW and USEFUL solutions, options, ideas or products. Over 60 years foremost creativity researchers agree that at the core of each of these types of thinking lie four fundamental skills of imagination:

- **Flexibility**
- **Fluency**
- **Elaboration**
- **Originality**

Flexibility:

Being able to generate a variety of ideas and responses, across different categories and to look at things from different points of view in order to be adaptable and responsive to unexpected stimuli. An individual who has developed the skill of flexibility is able to improvise and create solutions to respond to unfamiliar challenges.

Why is this skill important?

The ability to be flexible develops comfort with taking the risk to explore beyond the zone of familiarity. This allows for the imagination to stretch into the zone of discovery and innovation. The creative confidence in one's ability to improvise in the face of unexpected situations stems from the ability to flex.

Fluency:

Being able to generate a large number of ideas or responses and to make a deliberate effort to continue to generate alternatives even when you are satisfied with what you have. An individual who has developed the skill of fluency is able to push past the first "right" answer and generate several more "right" answers in order to benefit from having options to test and select from.

Why is this skill important?

By having numerous options to pick from the likelihood that one of the ideas will be a breakthrough idea becomes greater. Research shows that the first third of ideas generated are those ideas which have already been tried, the second third are ideas that have previously been considered and the breakthrough ideas lie in the final third where new ideas are generated.

Elaboration:

Being able to embellish an idea by adding details to it thereby adding value and creating more interesting ideas. An individual who has developed the skill of elaboration is able to enhance an idea or concept by adding details that help to bring the idea to life and create a better understanding and appreciation of it. These additional details can often transform an old idea into a new one with greater potential.

Why is this skill important?

By elaborating on ideas, we add new options and build interest in the ideas by bringing them to life for others.

Originality:

Being able to get away from the obvious and commonplace to generate novel ideas and responses. An individual who has developed the skill of originality will be able to offer unusual responses to challenges is able to make connections across domains and between ideas that may have seemed unconnected. These ideas will be unexpected and unfamiliar and may often lead to breakthrough solutions.

Why is this skill important?

By deliberately pushing for originality and novelty the likelihood of breakthrough ideas increases.



Why Play Games?

Play is a safe way to experiment with new skills. It would be unfair to expect that one would be able to develop these skills simply by reading about them. To develop skills, one needs to practice! Practice! PRACTICE! Practice can get boring and the brain becomes disengaged.

Playfulness keeps the brain engaged and thereby promotes the learning of new skills. In addition, games bring people together. You can play the following games with your family, friends, students and co-workers. They are a great way to pass the time while waiting for your meal at a restaurant/ to liven up a party/ to warm up a group before a meeting/ to serve as an ice breaker to a formal event/ to add laughter to family game night/ to weave creativity into curriculum and delivery.



Adding Word Play

You may notice that the back of the card has a blank space in a speech frame. This space is provided for you to make this deck into your own unique play deck. Use the blank spaces to write in random nouns and verbs, with one word per card. Do NOT add words that describe or connect closely to the image on the flip side of the card. In order to generate a list of random words you may choose to use an online random word generator. You may add words in any language that the players are familiar with.

We have provided a suggested list of random words in the resources section of this booklet.

Note for educators: The deck can be designed for use with different age groups by using the vocabulary you wish the students to acquire. Language teachers in particular can use these cards for building vocabulary as part of the activities.



WARNING!

Please be warned that playing with this deck of cards is likely to cause significant irreversible changes in how you think, generate ideas and solve problems. You may experience unexplained euphoria as you tap into your creative potential. Side effects include and are not limited to sudden bursts of creative brilliance, excessive enjoyment in the process of seeking alternatives, a proclivity to make random connections and leaps in thinking which can make others envious. Users are encouraged to experiment with and vary the prescribed activities. The creators of this deck and related activities take no responsibility for any creative outcomes that might result from long term use of this product.

**PLAYING
WITH
IMAGINATION
ON DECK**



Telling Tales

Level One

Deal 6 cards to each player. Starting to the right of the dealer the first player starts a story line based on one of their image cards which is placed face up in the center, each player then takes turns adding to the story with the images in their hand. If a player is stumped and cannot add to the story line with the image cards in their hand, they can pull an additional card from the deck and attempt to add this to the story line. If a player pulls up to 3 cards in a single turn they pass on their turn and the next player continues to add to the story. When any player has used all 6 of their cards every player gets dealt 6 more cards and the game continues until all the cards have been played and the story has been completed.

Level Two

Players have the additional option of using the words on their cards instead of images to add to the story line. Also, other players can call for a “SWITCH” whereby the player who used an image card to add to the storyline must now flip the card over and add further detail to the story by using the word on the back of that card. If the player had played a word card, then it would be flipped so that the image could be added to the story.

Level Three

Add to the difficulty by picking a theme/style for your story before you start. Some options might include:

- Fairy tale
- Newspaper report
- Romance
- Action Adventure
- Mystery, Thriller, Suspense
- Instruction Manual
- Self-Help Guide
- Blog post



Force Fit

This game gives your brain a workout by using the power of analogies to gain new perspectives and understanding. Ask each player to select a single card from the deck. Each player has to complete one of the following statements using the image on their card as the reference for the analogy they will create. For example: "My friends are like a box of chocolates because some are plain nuts, others are deep and dark, and the rest are just plain sweet!"

Some prompts to get the party started:

Life is like...

Our family is like...

Our team is like...

Our vision is like...

Education is like...

My friends are like...

Weekends are like...

Work is like...

School is like...

Vacation is like...

Shopping is like...

Our problem is like...

Our solution is like...

Exercising is like...

Working together is like...



Cover Story

Level One

Have each player or participant to select a card from the deck. The image on this card represents the cover illustration for a book that they have written. Ask each player to describe what the book is about using the image as a reference. What kind of book is it? What is the story? Who are the main characters? What's the plot twist? Other players can ask for more details by saying "Tell me more about..." Each player gets one minute to speak about their cover story.

Level Two

In addition to the image representing the story, the player must incorporate one or more words from the back of the card in the title of the book.

Level Three

Player must use the image as the cover story and weave the words on the back of the card into either a compelling opening/closing sentence for their book.

Group Version

Players pair up as co-authors and create a cover story together with all of the above levels.



Story Line

Deal 6 cards to each player and then each player takes a turn suggesting a magazine title (this can be a real magazine or a fictional one). Each player has to then select an image card from their hand that they connect to the magazine content and offer a brief story line about the article that the image is connected to. For example, if the magazine title is "Fishing World" then an image of a typewriter might be the image for an article about a fisherman who writes very elaborate fishing tales. Each player submits an image and storyline for the suggested magazine title. When all players have submitted one article each, the next player suggests a new magazine title and the game continues until all the cards have been played.

Some ideas for magazine titles:

- Surviving Highschool
- Middle school Mafia
- Teen Drivers
- Parents are People too
- Fishing World
- Flying Around the World
- Writers Anonymous
- Comedy Central
- The Wild West

Players can brainstorm ideas for magazine titles before stating the game and then randomly select titles from the list generated.



Match Set Game (Team Game)

Divide all the players into 2-4 teams. If the teams have a large number of players in each then individual player can take turns representing their team in the "arena". Place all the cards word side up in a deck in the center of the "arena". The game starts when two cards are dealt image side up. The first team (or representative player) to successfully force fit an "obvious" connection between the two images collects the cards as winnings. After all the cards have been played the team with the most cards win. In case of a draw, deal three image cards and the first team to connect all three wins.

You can make the game more challenging by asking each team to list three ways in which the images are connected. They cannot repeat a connection that has previously been used in the game.



Everyday Activities

When you are stumped for ideas/alternatives/solutions push for novelty by making forced connections between your ideas and a random card from the deck. Ask yourself “What ideas do I get from looking at this picture?” or “What ideas do I get from making a connection to this word?”

Tips for success

ALWAYS separate your DIVERGENT thinking from your CONVERGENT thinking. Do not evaluate or select ideas until you have completely exhausted your ability to generate ideas and have several options to choose from.

Divergent thinking is the kind of thinking that is used when generating an exhaustive list of interesting options. Convergent thinking is the kind of thinking that is used when identifying promising ideas from the list of interesting options. Research shows that divergent thinking is most successful when we adopt the right mindset and follow the divergent thinking guidelines:

1. Accept all Offers
2. Build on Ideas
3. Push for Quantity (set a quota of 30 ideas and increase the quota if working in a group)
4. Look for Novelty
5. Incubate – live with the challenge for a while and ideas will percolate to your consciousness.

Similarly, in order to make choices that result in the most creative and promising ideas being selected it is essential to adopt the appropriate mindset and convergent thinking guidelines:

1. Consider Pluses First
2. Keep Goal in Mind
3. Keep Novelty Alive
4. Improve Ideas
5. Incubate – live with the ideas for a while and they will coalesce into solutions.

IMAGINATION ON DECK IN THE CLASSROOM



Educator Notes

These cards can be used in the classroom in all of the ways mentioned above. In addition, these image cards can also be used in a variety of other ways including:

1. To introduce play with a purpose in your classroom and curriculum.
2. To create safe practice where there are no right or wrong answers.
3. To spark creative writing exercises.
4. To facilitate problem solving for complex challenges that don't have preexisting solutions.
5. To warm up for other activities where they need to engage the skills of flexibility, fluency, originality and elaboration.
6. Post a different card in a frame on your desk every day and encourage the students to use their imagination to tell the story of what happened before the photograph was taken. Imagine who took the photograph. Why was the moment worth capturing?
7. Use the words on the cards to create random homework bonus assignments. For example, write a 10-line poem using the words on the back of a card the student pulls from the deck.

This bonus assignment could be used to buy an extra day for completing another assignment.

8. To work out a math problem or concept using images. For example, what image(s) best represent fractions? Or the students could work in teams with multiple cards to tell the story of an equation.
9. Ask the students to brainstorm all the games they could play with these cards.
10. Place an image card in the center of a large sheet of blank paper and ask the students to build the bigger picture by drawing in details to extend the boundaries of the image.
11. Ask students to compare two images and find at least five things they have in common and five that they don't.
12. Talk to your students about the four fundamental skills of flexibility, fluency, elaboration and originality and why they are important.
13. Talk to your students about the importance of keeping your Divergent and Convergent thinking separate.
14. Post the divergent and convergent thinking guidelines visibly in the classroom.
15. Take on a real-world challenge from your local community and involve the students in brainstorming ideas for addressing the challenge while using the images as a stimulus

for sparking new ideas by asking:

“What ideas do you get from looking at this picture?”

16. The cards can also be used to have students show appreciation for each other. Each student could choose an image that represents something they have learned from another student or something that reminds them of something positive about the other student. Then they could exchange cards and explain why they selected that image.

You have our permission to copy the images on these cards for educational purposes.

REFERENCES AND RESOURCES



Learn More

If you want to learn more about Creativity and Creative Thinking you will find it in the publications and website listed below.

References:

Guilford, J. P. (1967). *The nature of human intelligence*. New York, NY: McGraw-Hill Book Company.

Puccio, G. J., Mance, M., Switalski, L. B., & Reali, P. (2012). *Creativity rising creative thinking and creative problem solving in the 21st*. (2nd ed.). Buffalo, NY: ICSC Press

Torrance, E. P. (1979). *The search for satori and creativity*. Buffalo, NY: The Creative Education foundation. Guildford - FFEO

Please write to us at ismet@mybeyond.com to share with us your experience with using these cards. It would also be great if you would share your ideas for how else you might use these cards.



Random Words List

add
wicked
seashore
ubiquitous
tense
matter
bomb
damage
notebook
pets
dysfunctional
enjoy
gate
boiling
tray
smash
venomous
powder
sour
stew
obtain
gruesome
swing
north
lumber
same
list
amuck
rule

cream
rice
nonstop
cattle
hanging
condemned
look
unsuitable
group
cooperative
happy
flag
death
noise
argue
trip
able
dazzling
lewd
mind
pack
skip
barbarous
steady
happen
many
stormy
moldy
deserve

suck
harbor
pump
call
lunchroom
sail
exuberant
cough
respect
launch
wine
eight
spiteful
kittens
disgusted
untidy
lacking
dance
damaged
dramatic
crib
green
plastic
handsomely
spiffy
shelf
proud
invite
ski

tranquil
last
theory
house
mom
beginner
vase
cure
appear
fertile
chess
neck
brief
comb
busy
unlock
parched
run
disgusting
contain
tank
flower
overconfident
bomb
abnormal
weather
suspend
back
tame
iron
writer
feeble
park
skirt
receptive
previous

tongue
shelf
finger
careless
island
capricious
sulky
insect
wall
post
quicksand
cowardly
gentle
screw
boring
tent
royal
inform
minute
present
moldy
pest
quiet
moon
jail
unkempt
star
bawdy
jumbled
bustling
secretive
connection
whispering
business
zippy
irritating

scribble
well-made
eager
abrasive
moaning
tested
caring
knot
lame
behave
hook
splendid
flat
whispering
degree
rural
shave
memorize
jazzy
size
elastic
report
line
art
sneeze
ratty
finicky
gather
instinctive
zippy
answer
title
airplane
person
apathetic
abounding

petite
clean
near
furry
supreme
control
nimble
worthless
art
kittens
smooth
aboard
kindly
noise
crime
judge
ring
agonizing
condemned
legs
stupendous
white
joke
balance
somber
innate
tame
windy
perfect
draconian
tempt
defiant
known
hard
spotted

amuse
hapless
cemetery
like
premium
sweltering
cushion
fuel
kick
quilt
baby
books
rough
abiding
nauseating
decisive
ruddy
nebulous
wide-eyed
park
star
complex
moaning
wish
glow
cushion
increase
pass
rotten
greasy
dinosaurs
evanescent
flavor
foolish
promise

cars
recess
greet
mix
rigid
geese
first
trashy
back
cream
dinosaurs
spade
judicious
skin
memory
rose
damaging
rake
question
realize
develop
cable
substantial
neighborly
lie
soggy
ocean
enjoy
common
owe
thirsty
previous
imagine
furtive
wasteful

Please visit www.mybeyond.com for additional resources.



Notes