Codifying Game-based Creative Writing: A Preliminary Framework

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Abstract: This paper explores the practical codification of creativity in creative writing games, an essential research area for developing digital creative writing games capable of adaptive difficulty and/or score-based feedback. One challenge is that while linguistics typically measures creativity by quantifying the use of rare words and complex grammatical structures, literature and creative writing reject quantification and see creativity as a constantly changing, generative category, productively difficult to define (Bergs, 2019; Leverage, 2025). Fortunately, creativity studies has used simple written tests for decades to measure creativity in the form of divergent thinking (Runco, 2016); this approach, however, tends to focus on "person" over "product" (Rhodes, 1961) and reduces creativity to a static measurement (Acar & Runco, 2015), causing it to lack the dynamic adaptability and creative-writing focus needed for writing games that respond to individual gameplay. This paper uses game data to develop an initial, practical framework for codifying game-based creative writing and lays a foundation for expanding this preliminary framework. Specifically, this paper examines the creative linguistic methods used by upper-secondary students in Norway in a second-language (English), random-input freewriting (RIF) game. This paper builds a set of categories grounded in the game data, identifying four initial creative categories: *turns* (divergent narrative turns); *originality* (atypical use of random-word input); *play* (playful use of language/voice); *sense* (non-sight sense details): TOPS. This paper proposes this exploration as the first step in building a larger set of practical categories for design. The long-term goal is to facilitate adaptive leveling and scoring systems for recombinatory creative-writing games (Jones, 2024).

Keywords: Creative writing, Game-based learning, Literature, Linguistics, Creativity, Recombinatory writing games

1. Introduction

This paper develops practical categories of written creativity based on gameplay results in order to develop an initial framework for scoring educational recombinatory creative writing games (RWGs) (Jones, 2024). These systematic and quantifiable categories are necessary to practically design adaptive leveling and scoring systems. This paper closely examines the game product from a random-input freewrite (RIF) to establish categories of creativity within the parameters of actual game results. Purposefully focusing on a small subject set facilitates the kind of close game product analysis necessary to delineate clear categories from the complexity of possible categories of written creativity. Because this is a first attempt to develop these categories, the central question is the possibility of developing a clear, scorable framework from the complexity of actual game product. The creative writing score (CWS) developed is compared to an Alternate Uses Test (AUT), the most commonly used measure of creative potential in creativity studies (Davis, 1989; Runco & Acar, 2012; Runco et al., 2016). The results are also compared in terms of gender, creative identity, motivation, mistakes, production (word count), and the relationship between word type and creativity type. The paper proposes developing this framework further by setting up potential future categories of creativity as defined by research and practice in the fields of creativity, linguistics, literary studies, and creative writing practice. As part of this discussion, the paper examines the potential for coding creativity in a game-based setting in the age of AI.

The two central approaches to creativity—art and psychology—are fundamentally at odds with each other. Creativity studies is situated mainly in the fields of psychology and management and aims to efficiently quantify creativity in order to systematically compare it to other variables like personality or productivity. In these fields, creativity is clearly defined and measured (Torrance, 1966; Guilford, 1968; Amabile, 1996; Csikszentmihalyi, 1996; Simonton, 1998). The second approach comes from the arts and aims to expand the notion of creativity itself, using analyses of the act and product of creativity (art) as a generative method for expanding the definition. Resolving this tension between practical reduction and productive expansion is the pole star for creative-writing game design processes. These processes must be practical (i.e. produce games that work with clear rules), and yet must also aim to integrate the divergent, dynamic space of creative practice into gameplay.

This paper addresses this tension by developing realistic parameters for creativity through an analysis of actual game product. This reduces the impossibly wide parameter of *all creativity* to the set of techniques used by the subject group. In other words, the goal is not to produce an exhaustive inventory of possible creative writing categories; rather, the analysis aims to produce as many categories as possible from game-product data. The paper finds that even with this small group, enough fundamental questions, relationships, and categories are produced to raise key questions, develop an initial framework, and ground future investigations.

2. Background and Relevant Studies

Creativity studies, game-based studies, and literary studies are each radically interdisciplinary. For a thorough examination of the different fields, see Jones (2024, 2025). In short, creativity is both more and less complex than we assume. Literary studies has a vast and purposefully flexible (uncodified) system for examining creativity, as its overarching goal is to explore and expand rather than codify. The field of linguistics has a minutely codified system for examining categories of language, but creativity is seldom the focus (save for some discussions of grammatic complexity, proficiency, and pragmatics). The field of creativity, however, seems to offer a solution: an efficient, practical method for measuring (and thus defining) divergent thinking (DT) as creativity. It is, however, necessarily reductive. This paper follows Acar & Runco (2015), who have worked to address the limitations of creativity tests by adding complexity and leveling to divergent categories; however, while their concept of significant divergent turns is used productively here, this paper focuses specifically on game design, using literary, linguistic, and creative writing approaches to expand upon the practical but reductive framework offered by creativity studies in order to operationalize it for practical use in writing games.

The majority of relevant data-based work has been done in creativity studies, which has found creativity teachable and trainable (Ma, 2006; Rose & Lin, 1984; Torrance, 1972) particularly when it comes to idea production (Scott et al., 2004). Game-based studies are sparse when it comes to focusing on creativity. Some work has been done on writing games (Figgins & Johnson, 2007) role-playing (Bundy, 2017) riddles (Fry et al., 2015) non-game-based creative writing (Disney 2014), non-game-based juxtaposition techniques (McCallum, 2012; Loffredo & Perteghella, 2014), and most relevant for this paper, the development of thematically-based creative categories in creativity tests (Acar & Runco, 2015). None of these investigations, however, base their research in gameplay or game product or develop creative categories specifically for game design.

3. Definitions

Creative writing games: a purposefully wide category including any game that emphasizes creative writing. Sometimes misidentified as word games, these games must go beyond creating individual words to produce creative writing fragments or full sentences (Jones, 2024).

Constraint: a literary term equivalent to a rule in a creative writing game that reduces choice to increase creativity. In contrast to general notions of creativity as a completely unruled space, research and practice show that constraints increase creativity (Stokes, 2001; Trom & Baer, 2022).

Random-Input Freewriting (RIF): freewriting (writing without stopping) is a key builder of fluency, creative skill, and creative cognitive space (Elbow, 1998). Note that while freewriting is highly engaging for students (Jones, 2025), establishes the free space (lack of judgment) needed for creative writing (Amabile, 1996), and the mind/"pen" fluency necessary for increased competency (Elbow, 1998), its lack of constraints typically produces low creativity (Trom & Baer, 2022; Jones, 2025). In an RIF, the game facilitator calls out words (random input) at intervals, and the words must immediately be used in the freewrite. The writing is then assessed for how the writer/player uses the term in comparison with other players and established creativity frameworks.

4. Methodology

The sample consisted of 17 high school students in Norway (8 female, 9 male), with a mean age of 17, in an English class, with 2 non-native speakers of Norwegian (1m/1f: Arabic and Tigrinja). The RIF used is popularly called "word bomb", and the words are not completely random, as they are brainstormed pre-game by the students as a game motivator and leveling process. The RIF was analyzed to: 1. examine any and all creative techniques used by students; 2. analyze how different categories of random input affected these categories of creativity; 3. score students using these *grounded* categories and compare it to the baseline creativity set by an alternate uses test (AUT); 4. analyze creativity scores in terms of variables: gender, creative identity, motivation, mistakes, and fluency/productivity.

Because this paper focuses on closely examining a highly complex set of textual variables, a close reading methodology was chosen. This is a mixed method in the sense that it relies on grounded methodology, allowing categories to be born out of the data (inductive); however, it also necessarily relies on established theoretical frameworks for understanding creativity: any potential creative use must fit into an existing notion of textual creativity (deductive). While there is an arguably endless set of creative textual moves—literature famously argues that each canonical text establishes its own (Eliot, 1920)—close reading as a methodology allows the specificity of the data to drive this examination. This serves both as validator and limiter. These preliminary, grounded relationships are then simplified and codified for quantification with larger data sets. In short, close

reading a small set was a necessary methodology to generate a wide range of potential markers of creativity before reducing/simplifying these for use with larger data sets.

Table 1: Categories, scoring, and variables

Game levels for analysis	**Pre-bomb level:** initial level, before first random input. **Constraint-based level:** random-input starts a new level.
Types of creativity found in the data: TOPS	**Turns** (narrative turn)**:** significant (Acar & Runco, 2015) narrative turns after input. **Originality**: atypical random-input (word) usage. **Play:** playful use of voice, humor, or wordplay. **Sense:** atypical use of sense (i.e. non-sight).
Scoring	**1 point** given for each creative category (turns, originality, play, sense). Maximum of 5 set based on maximum score in data set.
Alternate Uses Test (AUT) scoring	**Pre-game AUT:** maximum of 12 points, set by maximum score in data set. Score was normalized for comparison with other scores.
Other textual variables considered	**Narrative:** narrative turn in pre-bomb level (before constraints). **Mistakes:** absolute number of mistakes made. **Productivity:** words produced.
Background variables	**Gender** **Native language** **Creative identity (CID):** creative identity combined with liking creative writing. **Interest:** fatigue/lack of interest as clearly present in product.

5. Findings

General: The game was well liked [agree or strongly agree (82.4%); mean agreement: 4.18/5]; creative writing score (CWS) significantly increased level-to-level (level 1: 150%; level 2: 175%; level 3: 375%); 50% of uninterested (self-identified as "tired/boring" by game product) subjects (n = 2) moved to a more developed/different narrative. No significant difference by gender: the highest creative group (CWS of 3+; 1-5 scale) was 57% (4/7) male, while the overall ratio of males in the data set was 53%.

Significant outliers: only 6% used fiction (1 student) and 6% metaphor (1 student); both these techniques are accepted as fundamental techniques in creative writing practice (Burroway, 2014); however, despite the use of these techniques, neither student scored significantly higher for creativity than others on the game, and the metaphor-user actually scored lower than the mean; this highlights the fact that metaphor, while a technique, is not alone a measure as it can be incorrectly constructed or cliché. Note that in this study, the metaphor ("fire of conflict") was scored as creativity in the category of "originality", as it was a differentiated use of the random input "fire". This allowed the study to avoid addressing the overly complex task of codifying metaphor quality.

AUT vs. CWS: a simple alternate uses test (AUT: quantifying ability to produce uses for an object) was used (the most common test in creativity studies) as a point of comparison to the specific measure developed through this data set (Creative Writing Score: CWS)**.** Interestingly, the subject with the highest AUT score (more than double the next highest score and nearly triple the average: 4.13) scored a CWS of only 3. This is above the mean (2) but is not exceptional, as 30% of students scored 3. Normalized (0-1 scale), the difference between the mean AUT and mean CWS scores was not large: .07 (7%); however, the mean of the absolute difference/distance was significant: .25 (25%). Interestingly, the two most creative subjects by far (CWS of 1 and .8 on 0-1 scale) both had low (.2) AUT scores. This difference shows us that while perhaps useful for statistical purposes, a simple AUT score is less valid for measuring individual linguistic creativity. A more refined/precise scoring system is important in game design, where it is essential to have dynamic calibration of player level and level design. Note that the field of creativity sees AUT tests as measures of potential rather than definitive and recommends several divergent tests for accurate results (Runco et al., 2016); however, in a game-based setting, these measurements would have to be integrated into play. This indicates both the usefulness and difficulty of integrating a complex set of creativity tests into gameplay.

Mistakes and productivity: word count had little relationship to CWS scores overall. The second highest CWS score was the longest (92 words vs. the mean: 64.2), but the highest creativity was the second shortest (51 words). Mistakes, conversely, *did* increase overall with increased creativity (CWS).

Language and culture: the highest CWS were both students with a non-Norwegian L1 (Arabic and Tigrinja). This indicates a possible need for language/cultural analysis. It's important to note, however, that these two writers did not have higher language skills overall according to mistakes made in the game product.

Narrative skill: students who used narrative structure (a narrative turn) on their own (41%) in the pre-input level (level 0) scored significantly lower overall CWS (1.7 on a scale of 1-5) than those without an initial turn (2.6). This challenges the possible assumption that narrative skill equates to divergent creativity. While good storytelling could be deemed a creative category, its typically convergent nature and its overall complexity makes it less useful as a practical scoring device, particularly when scoring is set up to emphasize divergence. This study follows research that shows narrative *can* be scored by distinguishing divergent from non-divergent narrative turns (Acar & Runco, 2015).

Creative Identity (CID) vs. creative writing score (CWS): while creative self-assessment was not highly accurate according to CWS, lower creative identity did correlate statistically with lower CWS (figure 1).

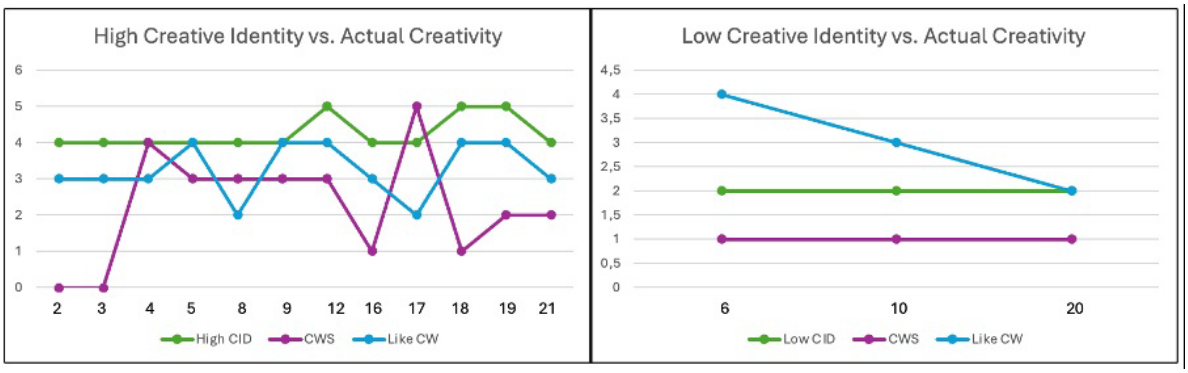


Figure 1: High and low CID compared to CWS and liking creative writing

A high percentage (71%) of students thought of themselves as creative (4 or 5 on CID Likert). These "high CID" students' mean CWS was 2.25. The students with low CID (1-2) had a mean CWS of 1.0. The co-occurrence of higher CID and higher CWS implies that a belief in your own creativity may result in increased creative output; however, as can be seen (figure 1), there was a wide discrepancy between CID and CWS for many of the high scoring CID subjects. The absolute difference (distance between CID and CWS) was 2.2 for high CID and only 1 for low CID (1-5 scale); thus, while high CID students had higher creativity overall, students with lower CID had more accurate self-assessments, rendering low assessment a more useful variable. The high average CID overall implies potential for using the notion of creativity to engage students in games.

Liking creativity: liking creative writing was parallel to CID for the most part (figure 1) but was a slightly more significant factor in terms of its relationship to higher overall CWS. Students who liked creative writing (4 or 5 on Likert scale), had a mean CWS of 2.29. Low or indifferent scores on liking creative writing (1-3 on Likert) had a mean CWS of 1.9 (n=10). Low or indifferent CID scores (1-3) had a CWS of 1.6 (n=5). Thus, compared to low or indifferent creative writing interest, low or indifferent CID co-occurs with lower CWS. This score is made somewhat more complex because the two non-Norwegian speakers scored themselves dislike and indifferent on liking creative writing but had the highest CWS. This means that for Norwegian speakers, the co-occurrence of liking creative writing and high creative scores (and vice versa) was more aligned. Interestingly, the highest CWS scored himself a 2 (disagree) when asked if he liked creative writing.

6. Framework Development

Further developing a framework necessitates a review of the associated fields of literary studies, linguistics, and creativity studies in order to set up a more extensive framework of *possible* creative writing/creativity measures. The practice-based field of creative writing can then be used to validate research-based notions of creativity in terms of how they actually manifest in practice/game product. This framework can then be used for analysis of new game data, validated/developed by this data, and used as a guide in game development. In other words, it can be used to systematically locate creative techniques in larger data sets and also to frame the development of new mechanics based on these techniques. An exhaustive list of every kind of written creativity is arguably limitless and definitely beyond the scope of this paper; therefore, an initial set of categories is developed here to guide future research. The goal is to take the expansive notion of creativity used in these fields and break it down into operational categories of game-based creativity in language games. While literature, linguistics, and creativity studies are each complex fields and attempting to thoroughly combine all three presents a massive undertaking, developing an initial approach can build practical categories for future research/design (Table 2).

Table 2: General differences in academic approaches to creativity

Literary Creativity	Linguistic Creativity	Creativity Studies
Focuses on formal creativity (rhetorical structures, allusions, and conceptual figures of thought like irony and paradox) with an emphasis on narrative structures.	Focuses on grammatical complexity or original language use: rare terms, neologisms, original/complex grammatical structures.	Focuses on quantifying ability to produce and elaborate original associations and/or original + useful ideas/solutions.

This initiating simplification produces the following emphases in game design: *literary studies* can help us develop narrative structures or game premises as well as creative rhetorical structures, *linguistics* can develop correlating grammatical structures or template-based puzzles, and finally, the focus on quantification in *creativity studies* can be used to implement clear scoring systems. For example, linguistics works with "slots" similar to the templates used in RIFs and assesses "creativity" by quantifying variation and frequency (Theakston et al., 2015). This approach is promising on a macro-level, but variation and infrequency do not necessarily produce increased creativity in creative writing. Thus, a designer would need to combine these measures with measures set up by creative writing and literary studies to assess if the specific cases of variation and infrequency actually lead to more creativity (and what that means). The close attention to categories and narrative turns in creativity studies can serve as a model for this kind of investigation (Acar & Runco, 2015). While creative writing measures must be highly dynamic and adaptive, as scoring must take into account the ongoing production of in-game text, we can use this interdisciplinary approach as a basic framework for design: narrative, puzzle, scoring (NPS):

- *Narrative:* a narrative specifically aimed at producing a creative category (literary studies)
- *Puzzle:* grammatical templates that reflect this goal (linguistics)
- *Scoring***:** clear quantification of creative categories in the text produced (creativity studies)

These are not new design categories—most games have some sort of narrative and scoring—but this paper is the first to clearly map the connection between them as a potential process for creative writing game design. An example will help clarify: if the design goal is to test/increase meta-turns (narrative turns that develop multiple perspective levels), the RIF in this study could use NPS as follows:

- *Narrative:* integrate a narrative that encourages a doubled/meta perspective, for example, the player is a human consciousness in a robot body (body/mind perspective split) whose circuits intermittently misfire so her mechanical body refuses her will (the player must battle/speak to themselves to take action, their perspective actively doubled and set up for a battle mechanic); for a third meta-turn, this cyborg could have the game goal of finding her original body (a third perspective that could also be activated by battle or other mechanics).
- *Puzzle:* develop a set of grammatical phrases inside the narrative that emphasizes these ambiguous and doubled perspectives: for example, templates with pronouns in positions that are difficult to assess in terms of which consciousness/body is speaking (potentially marked as correct/incorrect or with specific game actions for different selections).
- *Scoring:* at a basic level, correct template filling could score points; however, in more developed levels, selections could change the game by making original connections/associations (creative association theory) in the game: for example, putting "I" in the wrong position does not result in point loss/gain, rather the player is moved to the position where that perspective exists in the game (movement mechanic). In other words, assigning the "I" of the lost body to the robot might be a way to transport the robot to the wasteland where the body wanders, or even to inhabit that body and play from that perspective trying to find its way back to the robot-trapped consciousness. Like the game *Baba is You*, rearranging words acts both to change player identity and to transport. Within the puzzle structure, this movement is positive/negative, and thus functions in a similar way to scoring/advancing.

While this game design exploration is creative for a research paper, its inclusion is meant to demonstrate to game designers how this framework can provide a systematic process with specific goals that, while practical in method, remains creative in output.

7. Future Categories for Exploration

An initial survey of research, pilot observation, and data from this study produce the following non-exhaustive list as potential categories for future investigation: *meta-turns*, *grammatical categories* (noun vs. verb, present

vs. past), *concrete/abstract*, *senses*, *discourse analysis* (taboo discourses, pop-culture discourses), *uncommon/taboo terms*, *uncommon/rare, multiple meanings*, *perspective,* and *puns/wordplay*.

Meta-turns: 24% of students in this RIF used a meta-narrative turn (a self-reflection on the act of writing itself) when given the random input "book". In other words, they went from writing about a person, to writing about the person writing about that person. This category was folded into the score for creative narrative turns; however, the fact that a particular word created such a specific type of turn for such a large percentage of students, implies that specific words (not just grammatical categories) can be used as more precise category controllers than initially hypothesized. A useful question is what other words might also function to produce specific kinds of turns. Literary studies has investigated meta-level development through writing about writing itself (Waugh, 2002), which suggests that terms connected to authorship merit examination: *book, author, writing*, etc. An ongoing study is examining if other writerly terms do, in fact, create a higher percentage of meta-turns. A further challenge is to go beyond quantification and score the quality of the turn.

Grammatical categories: the concrete nature of nouns has made them a best practice in RIFs associated with creative writing training, but data has not been collected comparing nouns to verbs or other categories in terms of effects in an RIF or other creative writing games.

Concrete/abstract: best practices in creative writing identify the use of concrete (rather than abstract) words as one technique for increasing creativity: a technique often shortened to the phrase "show don't tell" (Burroway, 2014); however, concrete writing can be as unoriginal and cliché filled as abstract writing and some categories like color blur the line between the two, pointing to a need for a more complex understanding of abstraction (Banks et al., 2022). Further research is needed into the effects of concrete/abstract terms on turns. Linguistic and literary research has set up extensive sub-categories within the concrete/abstract division, making this a promising area for complex inquiry. In the present paper, creativity as concrete writing was reduced to the use of non-sight sense, as this falls within creative writing practice (see "Senses" below), can be counted as concretizing writing *and* was an uncommon technique within the data set.

Senses: the tradition of "show don't tell" in creative writing posits sense as a central creative technique, and it was included as a category here. The further research needed, however, is an exploration of exactly what terms can produce more sense-based writing. Interestingly, non-sight-based senses are difficult to describe without a metaphorical or analogical structure (it smelled *like* an orange), which begs the question if concrete writing increases creativity in creative writing because it is more sense-based, or because it produces multiple metaphorical levels (non-narrative meta-turns). Research is needed comparing the use of metaphors to sense to assess their relationship in practice and which technique produces more creative results overall.

Discourse analysis: this refers to words that connect the text to an external voice/discourse. For example, in an ongoing study, the word "bro" is used to see what happens when a "bro" discourse is brought into the writing game. Do students produce a voice-based turn toward "bro" discourse (assuming they are not writing in that discourse already)? Other promising discourses here might be pop-culture, social media, or school-based.

Uncommon/rare terms: while untested, it makes sense that rarer terms would produce more creativity; however, if a term is too rare, students will not understand it, and thus it will break the free, fast game space needed for heightened creativity. This could work if a fast, definitional game mechanic is integrated to establish proficiency; however a potentially more productive approach is to focus on rare term pairs, a technique that allows each term to be common while still using rarity as a creative technique. A related category is the taboo (see Acar & Runco's categories below, 2015), a category that also uses easily understandable yet rare terms.

Multiple meanings: terms with multiple meanings can be scored for use of the less common form. These terms can also work in labyrinth/choice-based game mechanics.

Perspective (third-person): in this study, every student wrote in first-person. In practice, creative writing uses third-person as a technique to help individuate characters, making this a promising category of investigation.

Metaphors: in this study, the only subject to use metaphor had a lower than average CWS; however, as metaphor is a fundamental category of creative writing (Burroway, 2014), its integration merits further research.

Puns/wordplay: puns are a basic category of creativity research (Aleksandrova, 2022; Quamar et al., 2024).

Note: Acar & Runco (2015) propose the following thematic categories for measuring creativity; some mirror these results and others can be integrated into this list if developed safely for the educational context: *amoral/unethical/illegal/malevolent; taboo; synthesis; humor; play; remote association.*

8. AI Implications

The tension between creativity and AI is writ large in society and has been investigated in research (DeSchryver et al., 2025). Large-language probability modeling (AI) is interesting to creative studies in the sense that, at its heart, it is designed to find the most probable sequence of words, a goal in opposition to finding the most original or creative sequence of words. Perhaps most important in terms of creative writing games is the potential for AI to help distinguish linguist creativity from literary creativity: AI could theoretically do ongoing analysis of a changing corpus of literary or game-product texts to "learn" what is "creative". For example, a player could aim at mimicking Hemingway's style, as a type of specifically bounded literary creativity, or a player could aim to be original in comparison with the growing corpus produced by gameplay.

AI is also useful in the way it reframes the conversation over the usefulness and importance of creativity and games. First, the act of writing is being radically redefined in the age of AI with a problematic over-emphasis on writing as a subjectless, utilitarian, economically-based, information transfer (the automatic email); creative writing games challenge this reductive framing. Second, the distributed notion of creativity that AI reveals (versus the lone genius of Romantic creative frameworks) coincides with the experimental writing practices which are the foundation of creative writing games. Thus, AI makes this useful notion more acceptable by moving it into the mainstream. Finally, practically speaking, AI-coding makes digital game design more accessible, allowing students to enter the process as co-designers, a process that has shown great promise in research (Arnab et al., 2019). In short, AI can help frame creative writing as a process of prompting, selecting, matching, and playing, and this can serve to help validate combinatory creative writing games like the RIF in this study.

9. Conclusion

This paper analyzed the game product of an RIF to set up categories of creativity based on actual gameplay. The results confirm the promise of this game type found in previous studies that focused more on engagement and design than on specific measurement or categories of creative writing (Jones, 2025). This preliminary framework provides a foundation for further framework development and as a practical tool to implement these initial categories into creative writing game design. A simple research method would be to make each proposed category of written creativity a rule: "you must use non-sight senses" etc. and then to measure success rates. This would be scientific; however, it would negate the game-based aspect of this project, which is the more central goal. This central tension between games and creativity makes the project both more difficult and more interesting. While rules/constraints increase creativity (Stokes, 2001; Trom & Baer, 2022), a relatively free space (freewriting in an RIF) is key to both gameplay (speed, flow, and action/movement) and creativity itself (an unjudged space); increased rules, especially meta-rules (rules not based in game-based textual play but on cognitive decisions that act more like storylines/premise; i.e. "I'm going to write like this…"), slow down writing, increase the conscious thinking that produces formulaic texts, and decreases the free space of play and creativity. Thus, it is key to implement new rules within a larger architecture of divergent play. Some rules may be easily integrated, for example, the use of third-person perspective. Students have presumably written third-person fiction in primary school, so this could actually be added as a simple premise or baseline rule: you must write fiction (this is being examined in an ongoing study). Adding less familiar techniques and integrating them in ways that don't overly reduce the open, free space of creativity presents a more challenging task for future research.

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AI Declaration: AI was not used to write this paper.

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