

Doing

Section 8 Games

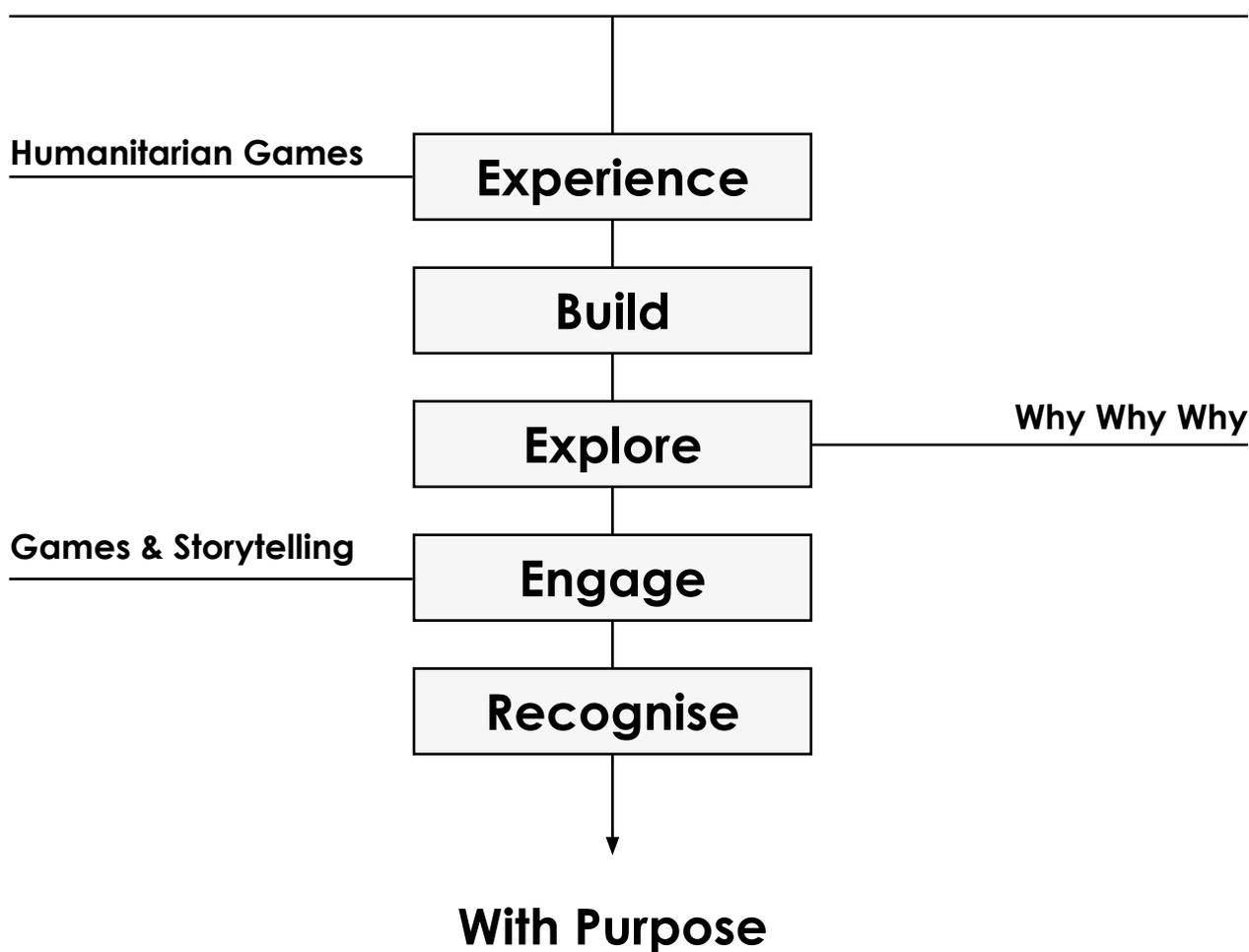


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Use Games to: (Mechanics, Dynamics & Aesthetics)



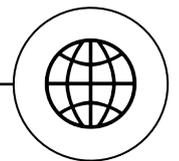
This page illustrates how to 'do' the core concept of this section. We've shown where each tool of the Doing section can provide more information as you work through your Scaffolded social learning design.

Games and Storytelling

Stories and storytelling go hand in hand with games and gamification. A contextualised and compelling story immerses learners into the learning experience. Narrative as an aesthetic goal or way to motivate learners is a common tool in games. Here are some hints from the gaming world that can help you create your Learner Journey.

Episodes: episodic pacing of how the plot unfolds, helps you separate learning into units with a common story running throughout.

Structure: There are many common storytelling structures that have been described in countless novel-writing and script-writing books and websites. A common one is the Hero's Journey, which has three main stages: In Act I, the hero (your learner) is in the ordinary world, but is called to a task, quest or adventure, which they often refuse to do until they are convinced by a mentor or elder; in Act II, they start their task or quest, usually going through some challenges and ordeals in the process before they are eventually successful; Act III then covers the journey back home, usually with a few more shorter challenges thrown in. These three Acts have been the subject of a lot of study, with some people breaking them down into many additional sub-stages. Looking at structures like these can help you understand when to introduce characters, when to increase the tension, and when light relief is needed.



En.m.wikipedia.org. (2017). Hero's journey.

http://bit.ly/HerosJourney_Wiki A wiki article, on the 'Hero's Journey', or monomyth, used in narrative story telling

Bronzite, D. (n.d.). The Hero's Journey - Mythic Structure of Joseph Campbell's Monomyth.

http://bit.ly/HerosJourney_MovieOutline An article exploring how the Hero's Journey can be used in movie narratives, broken down in to 12 stages.

Characters: Games allow a player to become the main character, the hero of the story, embarking on a mythic journey. They also allow players to encounter many other interesting characters that can help or hinder. Choose who you introduce and when in the Learner Journey. Are they helpers, mentors, guides, blockers?

Even if you aren't creating a 'traditional' fantasy game, these characters can be useful to think about the different roles that members of your community take on when interacting with each other during tasks and challenges.

Types of games for use in the humanitarian context

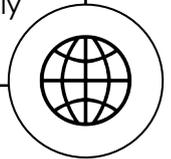
Games for building empathy:

One thing that games do well is to put the learner into another's shoes, to understand the world from another perspective. Some examples of games that do this well are:

'**Ayiti: The Cost of life**' was co-created through the Global Kids organisation by Haitian teenagers while learning about game design. The game allows players to experience what life in Haiti is like. The mechanics only allow a player to achieve 'success' through education. Not only is this a good game, it is a good example of a co-creative process where learners acquire new skills and knowledge while working together to produce something.

Games for Change. (2006). Play | Ayiti: The Cost of Life.

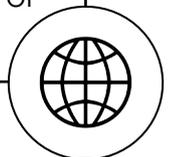
<http://bit.ly/AyitiTheCostofLife> Game: Ayiti challenges its players to manage a rural family of five in Haiti over four years



'**Darfur is Dying**' is a game where the player is a child that must escape a refugee camp to get food, and avoid detection by rebels and the military that patrol outside the camp. The game was designed based on the stories of experience of living in a camp from refugees in Darfur.

Games for Change. (2006). Play | Darfur is Dying.

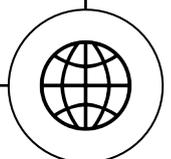
<http://bit.ly/DarfurIsDying> Game: Darfur is Dying provides a window into the experience of refugees in Darfur



'**My Life as a Refugee**' Every minute eight people are forced to flee war, persecution or terror. If conflict threatened your family, what would you do? Built for iOS and Android, this game lets players contemplate the same life-changing decisions refugees make in a true-to-life quest to try to survive, reach safety, reunite with loved ones and re-start their lives.

UNHCR. (n.d.). My Life as a Refugee.

<http://bit.ly/MyLifeAsARefugee> An app that lets players contemplate the same life-changing decisions refugees make in a true-to-life quest to try to survive, reach safety, reunite with loved ones and re-start their lives



Types of games for use in the humanitarian context (Cont)

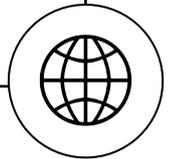
Serious games and simulations:

The goal of these types of games is to achieve something, beyond having fun. They are used to train people, transfer knowledge, role play, research and build awareness. Some examples are :

'Mobilize.life' In this article, Gonsalves explores how emerging technology can be used for training humanitarian staff to respond effectively to the increasingly complex needs that arise following disasters, particularly when responding to security incidents and executing emergency plans. Creating realistic exercises during the training is crucial to ensure that participants respond effectively in similar real-life scenarios.

Gonsalves, A. (2015). Applying Serious Gaming to Humanitarian Security: A Framework for Mixed-Reality Training.

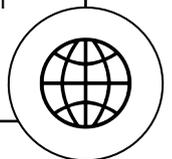
<http://bit.ly/ApplyingSeriousGaming> An article exploring how emerging technology can be used for training humanitarian staff to respond effectively to the increasingly complex needs that arise following disasters



'The Poverty Trap' is a webpage produced by Amnesty International (See detailed description):

The European Wergeland Centre. (2013). Respect My Rights.

<http://bit.ly/RespectMyRights> An overview of a digital tool launched by Amnesty International - RespectMyRights that aims to engage and inspire young people to learn about and take action against human rights violations and abuses that deepen and drive poverty

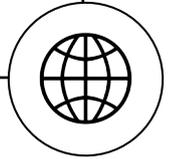


This activity has users experience a reality in which they must make decisions very quickly, in a series of scenarios. For example, one scenario simulates a wrongful eviction, forcing players to decide what to bring with them. This example raises awareness of housing rights and provides mechanisms for action.

Types of games for use in the humanitarian context (Cont)

Games for Change. (2017). Games for Change.

<http://bit.ly/GamesForChange> Games for Change empowers game creators and social innovators to drive real-world impact through games



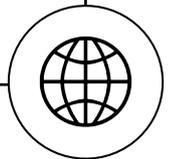
Offline games:

Amnesty International has a variety of downloadable games that can be played offline.

You might use the game mechanics from one of these to create a version that is relevant in your context. game

Amnesty.org.uk. (2013). Activity: The Great Escape.

<http://bit.ly/ActivityTheGreatEscape> Downloadable board game: Students become groups of refugees escaping to freedom



Why? Why? Why? A Gamified approach to Storytelling

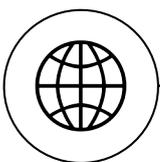
Starting with a warm up, this storytelling game can be used to review and uncover ideas and experiences through reflection and humour. It can be trivial or profound - which is why it is important to make it clear that everyone has a right to veto or pass if they don't like where the 'why?' question is leading. Once introduced as a warm-up game it can readily be returned to later on as a 'serious' tool for reviewing.

1. As a warm-up, set up learners in interview pairings, one person A and the other B.
2. A makes a personal statement (e.g. what they had for breakfast, what they want for Christmas, why they came on the course) and B asks 'why?'.
3. A answers, B asks 'why?' etc. etc.

It's easy for B! At a suitable point, swap roles and restart.

As a reviewing technique:

1. Don't explain the exercise just yet. First, ask each person to write down a statement about the activity or experience to be reviewed - any statement will do.
2. Then ask learners to form twos or threes (or stay as a whole group if preferred).
3. One person presents their statement and a listener asks 'why?'.
4. The person who gave the statement provides an answer. This is immediately followed by another 'why?'.
5. And so it continues until you get to the meaning of life, or keep going round in circles, or until someone (likely to be the 'answerer') decides that enough is enough - or claims the right of privacy.



Greenaway, R. (n.d.). Energizers, Warm-ups, Starters, and story-telling games.

<http://bit.ly/EnergizersWarm-upsStarters> A series of exercises and games to be used in group learning scenarios

Games in Learning: Checklist

Integrating games into your Scaffolded Social Learning opportunity should combine a variety of considerations. Complete the following questions to reflect on gamification and social learning.

- What is your overall goal and what are your learning objectives?

- What are the game aesthetic goals that might apply to your learning opportunity?

- How do the overall goal and learning objectives relate to the Aesthetic goal?

- Game dynamics of learning opportunity: How will learners interact? What individual behaviours and attitudes will your learning opportunity encourage?

- What game mechanics will you use to drive engagement? Do they match your game aesthetics goals?

- What do you see as the benefits of the game mechanics and dynamics you are integrating into your learning opportunity?

