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Playing at work. Challenge cards for all!

Andrew Walsh

This academic year, we've had a series of playful challenge cards running across a combined library, archive, and computing service. The cards are designed to encourage cross team communication and working, within a large, fairly compartmentalised service, but in a playful way.

With challenges like: "Bake a cake for another team's office"; and "Take a selfie with someone from another team in fake moustaches", they encourage playful interactions between teams. With some team offices rarely receiving visitors from other teams prior to this game, it brings benefits beyond the players themselves, encouraging casual and playful interactions across the service.

This workshop outlines some of the challenges in getting the idea approved and implemented, together with how the challenge cards were received by staff themselves. We give examples of challenge cards used, and may give you a challenge yourselves to carry out during the conference...

Most importantly, we will challenge all workshop participants to consider how they may implement something similar in their own workplace, and ask them to create their first few challenge cards during the session.

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From most ambitious failure to team based ice breaking computer game – but what use is it?

Simon Grey, David Parker, David Grey

Game jams are not only a great way to motivate students to programme in teams in a low risk environment. They are also a great excuse for serious academic staff to release their inner game developer too!

At the global game jam in 2014 a game called Disruption was created by a team of staff and students. Disruption involved two separate, symbiotic games linked together through a custom 3D printed modular controller. At the end of 48 hours of printing, programming and soldering the three aspects of the game did not come together and the judges deemed the result the gamejam's "most ambitious failure". Undeterred the design was refined, the electronics fixed and two years later Disruption was presented at the Games Development Conference 2016 in San Francisco as part of their alternative controller exhibit.

More recently the modular controller was used again to create a game called Troublesome Tanks. Troublesome Tanks is a competitive team based game in which teams of up to three players each use a modular 3D printed controller to control a tank. Players work together to charge controls with power that allows them to operate their virtual tank tracks, turret and cannon in arena based combat against another team. The motivation of this game was to see what more could be made of the modular controller, and to create an ice breaker and unique selling point to showcase to prospective students on open days. It is also proposed that this sort of playful activity may be a beneficial team building activity for students engaged in group projects.

In this session there will be a brief presentation concerning the past and future development of Troublesome Tanks and its customised controller. Following this brief introduction teams of participants will be invited to play Troublesome Tanks and then give feedback on their experience, on how the game might be improved and what other applications a game like this might be useful for. This session is guaranteed to be the most fun session that features cooperative competitive gameplay, 3d printing and tanks at the Playful Learning Conference 2017.

5

The Team and Leadership Treasure Hunt

Tobias Seidl, Katharina M Zeiner, Daniela Michl

Effective teamwork and cooperation are important 21st century skills (Binkley et al, 2012). Therefore, educators at universities and colleges have to design and implement adequate learning scenarios to support students to acquire these skills. Giving students theoretical input is not the challenge at this point. Turning the experience into teamwork challenges and helping students reflect on the topic is far more difficult.

To meet this challenge, we designed a Team and Leadership Treasure Hunt/Geocache following Kolb's (1984) 'experiential learning cycle'. The idea is to combine team-challenges with reflection tasks to sensitise students for different aspects of the topic. By using the app Actionbound specific locations (like Bus stops) are linked with student activities, thus using an augmented reality like approach.

Actionbound is an interactive app-based game approach for smart phones and tablets: Players are invited to accomplish tasks, which can be pre-defined. In contrast to a traditional geocache the app makes it possible for players to create their own content. This content can then feed back into the module during input and/or reflection sessions. The program quite literally augments our reality by enhancing peoples' real-life interaction whilst using their smart phones and tablets.

For the Team and Leadership Treasure Hunt is the kick-off activity of the module 'Team and Leadership Skills' and aims to bring students into contact with and sensitise for the different concepts covered in the course. In the treasure hunt, participants explore these concepts, including:

- The differences between groups and teams
- Reasons for working in teams
- Criteria for team composition
- Group development

In the playful activity session/playtest we present the concept of the game and the integration into the curriculum. Participants will be able to play an adapted version of the game using their own device (iOS/Android). The session closes with a Q/A-Session where we share our experiences in using the game.

Literature:

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7

Developing Design Consultants of the Future

Bryony Olney, Bobby Nisha

Immersive virtual reality is growing in popularity and whilst it is viewed as being firmly in the domain of gamers, it is seeing a significant rise in industries such as marketing, retail sales, real estate and engineering for a variety of uses.

Educators are becoming interested in the application and appropriateness of Virtual Reality to learning and teaching; to understand its relevance (or otherwise) to increasing students' understanding of a range of issues. In the education sector, disciplines such as medicine, engineering and computer sciences are looking at educational applications of VR to produce simulated training environments or to recreate models of artefacts to understand how things work.

In urban planning and design an interest is beginning to emerge in how this technology can be used to improve public participation and stakeholder engagement in urban planning, how it compliments BIM and what significance it has for Smart City data. We are already seeing a number of large urban planning and design consultancies explore VR including Jacobs London and Transport for London and a similar operation is being run by the Transport Systems Catapult in Milton Keynes with whom we are establishing a relationship (<https://ts.catapult.org.uk/imovation-centre/the-visualisation-laboratory/>).

At the Department of Urban Studies & Planning, University of Sheffield our HEFCE Catalyst funded “Developing Design Consultants of the Future: Embedding Augmented & Virtual Reality in learning & teaching” project has introduced some of the basic concepts and considerations, posed by new technological developments in line with emerging applications of it in industry, into the classroom.

Historically students have created 3D models as part of their study, but have been assessed on their 2D presentations of these artefacts. The project set about to turn this assessment process on its head through embedded skills development during design teaching; students’ models are brought to life through the use of both virtual reality (through head mounted displays such as the HTC Vive) and augmented reality, to view designs in their intended 1:1 scale where volume and space can be interpreted and understood in ways never available to us before. Immersive viewing offers the potential for engagement with students’ work— from small augmented models to immersively experiencing a student’s urban design plan as a full VR experience – in new ways to create new meaning.

Postgraduate students on our MA in Urban Design & Planning programme have been supported to develop their skills in appreciating both the benefits and limitations of immersive visualisation as a tool for design and communication. Delegates will join us for our workshop which will provide an update on our research findings to date, and give attendees the opportunity to experience hands on, some of our students’ work through the use of Google Cardboard, augmented reality and the HTC Vive (facilities permitting) and to hear first-hand from our students about their experience of our project.

9

Crys-TEL Maze - Play, Learn and Solve together

Simon Warwick, Tom Foster

Glover 2013 talks about learning as a participatory process and suggests that there could be greater benefits from incorporating games concepts with education. With that in mind this session will be a playful learning activity, in which attendees can experience 90’s nostalgia, to “solve” a learning issue.

The Crys-TEL maze requires delegates to complete a number of challenges as a group to attempt to “solve” a pressing learning and teaching issue. Along the way, participants will experience different learning and delivery styles combined with gamification with the aim of promoting appropriate use of technology, and taking some ideas / information that they can feed into their teaching.

Delegates attending this session will work a group to complete a treasure hunt, and misconceptions task and compete to win the most points. The top 2 groups will get the chance to collect a number golden tickets to win and conquer the “maze”.

This fun concept will hopefully allow attendees to consider different, and appropriate ways, and incorporating fun elements and technology into their academic tasks

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Sand play for problem solving

Sue Elmer, Emma Roberts, Flor Geradou, Liz Cable

Based on sand play methods used with primary school children, this workshop will demonstrate an intervention based on sand tray work for problem solving. We have successfully used this technique with teachers, business students, and creative entrepreneurs for developing their business idea. This intervention is designed to bring the abstract ideas and issues to the forefront through sculpture and creative sand play. Participants will bring their own questions to the workshop, and use kinetic sand play with a variety of toys to mould and discover solutions by re-imagining their problems in a playful way. The subsequent ‘re-reading and re-telling’ of the sculpture allows participants to make sense of their ideas, find new solutions and ways forward and communicate effectively.

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EscapeHE

Liz Cable

An Escape Room is a live action game where players are “locked” in a room and set puzzles and challenges as part of a bigger mission to achieve a goal, or simply to escape the room in a set amount of time. Liz has created table-top escapes which have been used for assessing business and media students simultaneously in teams, a crime scene which has been used both for open days and forensic science students, as well as journalism students in combination with a role-played press conference, a zombie-plague room for a Science Fiction Adaptation class, several augmented reality puzzle-hunts and pop-up escape rooms for induction weeks at universities across the UK, and commercial escape rooms in both London and Leeds. EscapeHE is about developing escape rooms and escape game technologies to enable immersive scenarios to be used in learning and assessment. Assessment here is both in the sense of evaluating learning, and more commercially performance assessment for employability and team-building.

There is very little literature, and almost none of it academic, about the use of Escape Rooms for learning and assessment. What exists can be contradictory. Some early adopters believe that the game itself is irrelevant, emphasising instead the use of a debrief to turn the shared experience into a retrospective for learning about team-building, communication, and other soft skills (Dmll.org.uk, 2017) Others see the escape room puzzles as the perfect tool for checking understanding, or introducing new learning (Bassford et al., 2017), whilst still others abandon physical boxes and padlocks in favour of virtual puzzles solved using digital tools that are themselves the subject of the learning taking place (Blogs.loucoll.ac.uk, 2017).

Liz’s workshop will start with a mission briefing, challenge participants with a variety of puzzles, conclude with a debrief, and then end with an open discussion of the role of escape rooms, and particularly escape room narratives, in teaching, learning and assessment. In particular Liz will describe her current work using escape rooms for assessing students as preparation and practice for the latest graduate recruitment trend: immersive scenarios. Liz is drawing on many years of writing live action role-play campaigns, in her quest to help graduating students achieve escape velocity with EscapeHE.

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15

Permission to Play

Benjamin Hall, Jonathan Briggs, Jo Hassall, Dr Liz Stirling

In any environment, both the degree of inventiveness and creativity, and the possibility of discovery, are directly proportional to the number and kind of variables in it.’ Simon Nicholson (The Theory of Loose Parts: An important principle for design methodology, 1972)

As a collective of teachers, researchers and practitioners we are interested in the materials of play and their potential for creative possibility within learning and making. We subscribe to the Theory of Loose Parts, a methodology usually concerned with children, but suitably at home within the context of higher education and creative practice.

So we look for our own loose parts: magnetic finds from the canal, offcuts, wastes, accidents, abandoned objects whose narratives have become detached. It’s not what they are or were as much as what they could be. Their lessness and blankness is the key to their Abstract Magnitude. We stage opportunities for harvesting, gathering and foraging and this act of collaboration increases the sense of involvement and ownership of any outputs. Flatpack it is not. The idea is not to direct or instruct, but to instigate allowing instinct to lead the way. This has to be honest and invokes a time when we last truly felt permitted to play. It might take up an hour, a morning, or a key part of a day. It might be awkward at first, but this reluctance

ultimately pays off.

This collective specifically uses play on the Graphic Arts and Design degree at Leeds Beckett University to create a more equal space with undergraduate students in order to explore together the creative possibilities of uncertainty, unknowns and surprise in practice-led enquiry. Play is particularly used in Level 5 to encourage experimentation, collaboration and risk in order to develop students' confidence, openness to new possibilities and communication. For many students high levels of anxiety around social and financial pressures often inhibit creative processes making it difficult for them to engage in risk and open-ended exploration. By creating safe open spaces in which to play, we empower students to take ownership of their creativity and learning. By putting ourselves at risk as teachers, playing alongside the students, not knowing what will happen (and openly admitting as much), we create environments of flexible and divergent thinking, access to emotion within the learning space.

The collective is made up of Jonny Briggs, Ben Hall, Jo Hassall and Dr Liz Stirling. We will present concepts and methods of all forms of play that we employ within each of our roles as teachers, researchers and practitioners. This presentation will be followed by an open discussion with attendees.

18

Choose Their Own Adventure - Travels in Virtual Reality

Nick Feather, Katie Piatt

We will provide Google Cardboard VR headset kits to all delegates, which they can construct and then try out some mystery content (oooh!) that we have prepared. We will then set them a task to contribute to over the duration of the conference.

With the VR headsets delegates will experience a choose your own adventure. The student engagement app Nearpod will be the tool and creating a location based story will be the challenge. Delegates will be asked to create content for the story before 'rolling a dice' and deciding how the crowd-sourced story unfolds.

We'll talk about how we are using this technology in teaching at the University of Brighton to provide choose your own adventure lectures and make the most of existing online resources.

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From role-play to game-play

Ben Sinclair, Phillip Chandler; Leah Greene

Virtual reality (VR) is the use of a computer interface to simulate a real or imaginary world, through the computer operator's senses (Rosen et al., 1996). It enables users to explore their senses and skills, whilst supporting and enhancing real-time interaction (McCloy and Stone, 2001).

Traditionally used in entertainment and video games, VR existed as a concept as early as the 19th century in the form of panoramic paintings and stereoscopes, which immersed people in new and exciting environments. Flight simulators using VR hardware were invaluable during the Second World War as they allowed pilots to train without risking their lives or causing damage to planes (Garrison, 1985). VR as we know it today emerged in the 1960's with Ivan Sutherland's 'Sword of Damocles'; the first system to use computer generated graphics in a head mounted display, it even had cutting edge features such as head tracking which made it more immersive than any other system at the time. In the 1990's, films such as 'Lawnmower man' and 'The Matrix' brought VR to the mainstream. As a result, Nintendo decided to release a consumer VR headset, however, the device and graphics were extremely basic, showing that the technology was not yet mature enough for consumer versions (Mazuryk and Gervautz 1996). Today consumer VR is very much in its infancy but devices such as the HTC Vive, Oculus rift and Playstation VR show potential for truly immersive experiences and simulations that can be utilised in many fields.

Since the 1980's the use of VR has expanded into different areas including surgical simulation and training (Satava, 1993; McCloy and Stone, 2001). Simulation-based education is routinely used in medical and healthcare education and training (Issenberg et al., 2005). The potential to use VR to complement physical simulation is further supported by the Department of Health in its Framework for Technology Enhanced Learning; 'Simulation using VR has the potential to test new ideas and explore how professionals and patients interact with each other' (DH, 2011).

We will present an interactive playful activity session telling our story of the development of a physical simulation activity and its subsequent transition into the virtual world. 'From role-play to game-play' will explore the development of a healthcare VR experience from initial concept to prototype and its future application and development. This session will discuss a non-traditional collaboration between two distinctly different Departments, and describe the search for the correct blend of knowledge, skills and expertise to drive the development of this prototype. We will discuss project findings, reflections and experiences from developer, student and technical perspectives. Attendees will be invited to play-test the VR experience using state-of-the-art VR equipment and offer their feedback, which will contribute to the evaluation of this healthcare VR experience.

It is envisaged that, with the development of VR and its application in healthcare simulation, this prototype will be used as a platform to further develop VR experiences for healthcare students, academics and practitioners to enable complex skills, techniques and concepts to be explored.

References can be provided upon request.

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Pablo the penguin: using a brand mascot to reach the disengaged

David E Bennett, Paula Thompson

At the University of Portsmouth, brand mascot Pablo the Penguin (@uoppenguin on Twitter) was used to help bridge the social gap between the library service and clients, build trust, mentor students and engage and support anxious and unengaged clients, providing an approachable face to the Library, demonstrating empathy, building trust and exhibiting authentic leadership as first among peers to students who might not approach the otherwise faceless Library service proper.

23

Playing with what we've got: How pragmatic play can transform participation in universities

John Lean

UK universities are committed to widening participation as an institutional goal, but this is more often than not understood as a problem solved by working with schools to 'raise aspirations' of potential students in non-traditional groups (Thomas, 2001). This assumes that potential students must adapt in order to participate at university, and that the university should have an 'ideal' for students to aim towards. This assumption is exacerbated by frequent discussion of the 'commercialisation' of higher education (Williams, 2013) which can lead to a tendency to see a 'golden age' of higher education before priorities shifted, and a subsequent reiteration of traditional pedagogies. All of these assumptions can be questioned; a more critical approach might suggest how students themselves transform the university through participation (Burke, 2012).

In this session, I will present the idea that contextual, creative and disruptive play (Sicart, 2014) can provide an alternative, critical approach to university participation, particularly for groups of students who may not have attended historically. This approach sees students' experiences beyond the classroom as part of their learning rather than as an obstacle, and widening participation as a transformative process for the university as well as the students. Utilising the concept of the 'magic circle' (Huizinga, 1970), I will demonstrate that the binaries between students and teachers, play and work, and university and 'the outside world' can be questioned. This suggests a pragmatic form of play in which participants bring their own experiences into the play space; experiences which are in turn transformed by participation in play.

The session will centre on the practical outcome of this line of thought; a playtest of a series of playful activities that I am developing for use with Foundation-year Education students at Manchester Metropolitan as part of my PhD research. Given the transitional nature of these students, these activities are designed to facilitate students entering new 'communities of practice' (Wenger, 1998) by enabling them to create parallel 'communities of play' (Thorsted, 2016). Inspired by digital and analogue games, as well as pragmatic educational philosophy, the activities encourage students to see the world in a more playful way, to recognise where their own development as students has transformed their experiences, and to communicate with others through play.

The playtest will be followed by reflective discussion of pragmatic play in a higher education context. What might a playful university look like in practice? How can universities reflect that students vary in their prior

experiences of both education and play? And what can universities learn from the massive growth of games and play in the twenty-first century?

References

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26

Playful learning through interactive video and triggers

Nathalie Charlier, Melanie Vanduren, Tessy Boedt

In this session we will present the results of a project featuring a new and innovative distance learning module to learn first aid in a personalized way. Despite innovate teaching methods and a growing trend for distance/blended learning, teaching motor skills, such as first aid, remains a major challenge. Furthermore, when learners have different educational backgrounds, differences in prior knowledge can cause misconceptions. To encounter these issues, we have built learning modules using interactive storytelling technology resulting in individual learning paths tailored to the learner's needs, interests and competencies.

We organized an experimental intervention through informal learning using the newly developed, interactive modules. The goal of our study was to investigate the motivation and learning outcomes. The subject of this study was 111 participants who subscribed voluntary to a call via a poster in sports clubs. By succeeding for the first aid course, they would receive an officially recognized Red Cross diploma. The participants were instructed to study the content and practice the skills at home by means of the interactive learning modules. The course would run for three weeks. The participants were randomly assigned into two groups. In contrast to the control group, the experimental group received triggers using quizzes. These triggers were send by email on a timely base throughout the time span, being three weeks, of the project. Before the start of the program, the participants filled in a baseline knowledge test and a pre-motivation test. At the end of the course, participants completed a post-motivation test and took a knowledge and practical exam.

As the project is rolled out at the time of this writing, we are not able to provide more detailed information. All data will be analyzed and available at the time of the conference.

28

Clued Up - Creating Educational Escape Rooms

Stephan Caspar, Daryl Peel

The recent increase in the popularity of escape rooms is an opportunity for educators, teachers and researchers to deliver learning in a playful, engaging and effective way. The Digital Learning Team at the University of Southampton has been working with academic teams to create a series of escape room activities that can be used for teaching, revision and team building.

Groups of people must solve a sequence of puzzles to escape from an enclosed space in a set amount of time. Similarly games can involve unlocking a case or releasing a trap. These games rely on skills in critical thinking, teamwork and logic. Escape Rooms are often conceived with a context and story designed to captivate and engage the players. In an educational setting, escape rooms provide an opportunity to address specific learning outcomes and re-enforce particular concepts, ideas or theories.

Educational Escape Rooms work on a number of levels, they provide a space for students to work together

and use each other's skills; to the opportunity to apply previous knowledge, make creative choices, apply logic and explore connections. Students often create the narrative themselves or piece together a story from the puzzles in the room, the act of playing facilitates learning.

"Learning happens in the context of activity when a person is trying to accomplish some meaningful goal and has to overcome obstacles along the way." Schon (1985)

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Games: Narratives, Structures or Play?

Sam Illingworth, Paul Wake

Is a successful game one that has an accomplished narrative, a well-defined structure, or one that encourages a sense of playfulness? Can it ever be all three? Join us in a facilitated game of Keith Baker's Gloom (think Victorian-Gothic 'Unhappy Families') to decide for yourself.

In 'Games, Storytelling, and Breaking the String,' Greg Costikyan argues that whilst a good game is one that is nonlinear and provides an illusion of free will, a good story is one that is a linear and controlled experience. In doing so he presents the argument that the more a game is like a story the less effective it is as a game (and vice versa). In his work on playfulness, De Koven (2013) makes the argument that a gaming world is one in which the players are changed in relation to their ability to compete, whereas in a playful world, the game is changed depending on the players. So what makes a good game? Narrative? Structure? Playfulness?

In this 90-minute workshop, researchers from the Games Research Network (<https://gamesresearchnetwork.org/>) encourage you to consider all three sides of the argument, through a facilitated session of Keith Baker's Gloom. Gloom is a card game in which you assume control of the fate of an eccentric family of misfits, vying with your fellow players to create the most miserable family possible (think 'Unhappy Families'). In this session we'll consider what it means to 'win' a game of Gloom. The mechanics are quite clear on this, but the experience of play brings into question the role of these mechanics in relation to other competing ways of playing. Establishing a narrative for your family is not a key part of the game's structural mechanic, yet does it add to the playful nature of the encounter, or to the enjoyment of the experience? Following the playthrough there will be a roundtable discussion.

References

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SOTL! Research Design Game Playtest

Eleanor Hannan

Session Overview

Do you get your theoretical perspectives and your epistemologies in a twist? Perplexed by the millions of research methods out there? How about your students?

'SOTL' (Scholarship of Teaching and Learning) is a learning and teaching game played in pairs or groups to teach research design skills, such as alignment between methods and methodology. To play, you create fictional research designs by collecting playing cards in response to a research theme or question. Then you must pitch your research design to your peers. They must be convinced that your design is well thought through for you to win!

Still in development, the game is the focus of an action research project by the presenter to investigate the role of improvisation and play in learning research skills. Initial findings suggest that the game could be used at any level of study, and in other disciplines.

Background

The 'SOTL' game arose in response to the presenter's learner experience of a taught postgraduate unit called 'Researching Higher Education', which introduces academic staff to education research paradigms. Observing that this often differed markedly from the prior experience of colleagues from other disciplines and struggling to get to grips with all the terms and how they linked together, the presenter came up with the idea for the game.

The game is available under a Creative Commons license to encourage further use and adaptations. For example, facilitators can choose to start the game by giving students a broad research theme or a specific question depending on their desired learning outcomes. They can create playing cards that represent the research terminology in their discipline, or change the research framework. Various means of integrating the game into learning and teaching scenarios are also being considered.

At this stage in its development, the presenter is particularly interested in receiving players' feedback and suggestions, as well as collaborators to adapt the game for other disciplines and levels of study.

How is the game played?

'SOTL' involves decision-making, improvisation, peer review and a great deal of discussion. Made up simply of cards and a board, players take turns to pick up cards that have a variety of research methods, methodologies, theoretical perspectives, and epistemologies (based on Crotty's Social Research Framework (1998)). Players choose to keep, discard, or donate these cards until they, or another player, is happy with their set and freezes play. The game then enters a second phase in which players pitch their research designs to the group, hoping to earn bonus cards such as "Funding" and "Ethical Approval".

The Session

The objectives of this session will be to:

- 1) Play test the SOTL game;
- 2) Share reflections and feedback from the perspective of the playful learner;
- 3) Discuss how the game might be developed for broader audiences.

Delegates are invited to play, then to provide feedback and reflection of their experience of the SOTL game. Collaborators are also sought to find opportunities to use and adapt the game for new situations.

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Playful Engagement across Information Services

Stephanie Farley, Gavin Willshaw

The University of Edinburgh's (UoE) Information Services Group (ISG) has developed a Playful Engagement strategy, utilising playfulness to create interest, boost attendance, and encourage interaction with its services and activities. We target appropriate workplace learning opportunities which support our strategic priorities in developing digital skills, engaging with open educational practices, promoting diverse role models and using our collections in innovative ways.

Activities have been designed to:

- model good practice
- re-use existing designs
- stimulate social learning
- focus on authentic tasks with tangible outcomes
- support reporting on staff engagement.

This workshop will present our approach, providing opportunities for delegates to experience and reflect on examples of our playful engagement activities. Each activity will be set up in a separate area of the room, with information about the activity and its use in ISG provided to the group. Case studies (which you can take away with you) highlight how we have aligned our activities to University strategic aims while also utilising the full potential of gamification, friendly competition, use of metadata, a focus on facts, makers and

sharers, third wave feminism, Dolly the sheep, and copious baked goods. If any of those sound like fun to you, you'll love this workshop.

Ada Lovelace Day

Colour-in and learn about Grace Hopper, and/or make music with Sonic-Pi while learning about Ada Lovelace Day. First run at UoE in 2015, this annual event is an international celebration of the achievements of women in science, technology, engineering and maths (STEM).

Metadata Games

Play the Metadata Game created by the UoE Library in collaboration with Tiltfactor. The game a free and open source (FOSS) crowdsourcing gaming platform that engages players with images from the archives and gathers descriptive information to improve the visibility of our collection to the world.

Board Game Jams

Play one of the Open Education Resource (OER) board games created by staff and students. Learn about the OER Board Game Jam workshop and how it takes groups through the creating, licensing, and sharing of a board game as an OER.

Wikipedia Editathons

Play a Wiki Citation Hunt or WikiData Game while learning about our editathons. Editathons are held throughout the year in a friendly and interactive format and include elements such as sugar skulls, anatomical-themed cookies, and gothic fashion accessories; special guest attendees have included the Faerie Porter performers from the Beltane Fire Society.

23 Things for Digital Knowledge

Track down Geocache hidden specifically at the conference venue, and while doing so learn about our 23 Things course. It's a self-directed course/MOOC to improve knowledge & experiment with new tools by investigating 23 'Things' in a fun and accessible manner.

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An Exploration of Lego Serious Games for Teaching Cell Biology in HE

Claire Garden, Arthur Robinson

At Edinburgh Napier University we are in the process of re-imagining our undergraduate biological sciences curriculum, with the first year of the 'new' degree beginning in September 2017. We have a reputation for preparing our students for the world of work, and we place emphasis on practical skills and wish to develop others that are of increasing relevance to the workplace such as creativity and entrepreneurship.

Traditional Life Sciences higher education curricula tend to lack opportunities to foster student creativity and playfulness, with emphasis placed instead on teacher-led theoretical approaches to critical thinking and problem solving. However, biologists have always needed to use creativity in order to come up with new and interesting ways to help understand the world around us, for example to find solutions to healthcare and environmental problems. And if you ask us what gets us out of bed in the morning it will be the sense of wonder and fascination with the natural world, and a vocation that as biologists we are explorers of that world. Our labs are our playgrounds, but unfortunately these days we only seem to talk about this in public engagement settings and not the classroom.

We are using the opportunity of our curriculum review to explore ways to teach differently. We will continue existing innovative practice and extend our approach to include more opportunities for students to gain a sense of ownership through the co-creation of learning opportunities, and to share in our sense of wonder through the incorporation of more playful and creative experiences. In the first year Cell Biology module of our new degrees we will be piloting the use of Lego Serious Play ideas such as the challenge-build-share cycle and the use of story and metaphor to help our students use their imaginations to explore ideas around fundamental concepts such as communication and reproduction. In addition, we hope that this approach will introduce reflection and dialogue a part of the learning process that will help develop the social connections of students at this early stage of their studies.

This session will introduce to the beginning of a Lego practical, incorporating individual skills building tasks before we embark on a group activity. We are asking for your help to play test it, so that we may use your reflections and feedback on the formulation of the building challenge tasks and the facilitation method in the iterative design process. Suitable for non-biologists and biologists alike!

36

Artful Grammar

Carla Hamer, Linda Matti

How to teach grammar has for a long time been controversial. The debates are generally focused on the appropriateness of the methodologies or methods used, and in particular, whether grammar should be taught implicitly or explicitly. Research suggests that traditional methods emphasising grammar rules are still necessary but at the same time, new, inspiring and creative approaches should also be brought into the class.

This workshop is aimed at international students in Higher Education in UK. It considers their specific need of a teaching method focused on meaning rather than a system of rules. The potential of art and creativity to inspire, engage and create meaningful learning experiences is addressed. Through this workshop session, students will learn grammar concepts and word types while creating a collage out of found materials, objects and images.

38

Wordhouse

Benjamin Hall, Jo Hassall

"The only kind of writing is re-writing" Ernest Hemingway

As teachers, makers and learners we use play in order to create a safe, social space that enables collaborative storytelling. We come together, each of us arriving with our own stories, associations and memories. Some are rehearsed, some unintended and some unexpected. Play enables us to think beyond ourselves, giving us freedom and allowing us to be creative via a collective and protective anonymity. We interact and share these stories, contributing whole and half narratives to a central sketch. For some, the story might end here. For others it's a starting point from which a continued narrative evolves.

Along similar playful lines, we will be recreating the work ethics of the Moral and Industrial Training School - also known as the Workhouse - in order to write, re-write, re-arrange, replace, redact and erase a collaborative text. We require willing performers, subconscious agents and suspended disbelievers in order to achieve full cooperation. The Governess and Governor will instruct you, or more appropriately divert and distract you in the creation of a bespoke, collective text. This prompt could be a picture or a story. A rumour. An old belief because science wasn't quite there. Something may or may not have happened in this place. In fact there was once a Workhouse not far from here...

As the title suggests, this workshop will be hard fun, and remember: there is no right or wrong. Just write.

This workshop explores authorship and ownership using analogue [cut-up, tombola-pick] and digital [harvesting, data-entry] methods in order to generate new narratives.

Please bring a laptop, tablet or smart-phone in order to contribute to a central text engine.

39

Lessons learnt from designing a board game for 1000+ students

Geraldine Foley, Sarah Leach, Aggie Molnar

This session will explore the issues with designing a game for a large-scale interdisciplinary course. The LSE100 'Capture the Market' board game was created to be played in groups by all first year undergraduates, entailing 1356 students across 113 classes taught by a team of 35 teachers.

There were many challenges faced by the LSE Learning Technology and Innovation (LTI) team throughout the design process, including catering for students from 23 different departments to working on the game while the module was still in development. This is an interactive session and participants will be given some of the challenges faced by the LSE LTI team and will have an opportunity to experience a fast-forwarded version of the design process and come up with their own creative solutions. The aim is to allow participants to be immersed in the design process, deal with challenges such as preconceptions and preferences that one can bring, as well as staying objective and working as a team.

After the first activity, we will play the final version of the game which was played by the LSE students and make comparisons with the participants' design. We will then share some of the lessons we have learnt from

the experience which could be transferred to other large-scale projects. The session will be concluded with a brief analysis of the teacher and student feedback, and our final tips for game design.

42

Playing with LSP to reduce our carbon footprint

Esther Balmaña, Frank Mas

We do a lot of things unconsciously everyday, and all them have a big impact on the carbon footprint but we don't know it!

Throughout the conscious and serious play (Lego Serious Play) we propose to take consciousness of these activities and their impact on the carbon footprint. In this workshop or case study people will analyze their own habits and will plan new ones to reduce their impact onto the carbon footprint. When they compare their own action plan with others will cause an increasing empowerment of themselves and their behaviour. We will also analyze the external agents that could help them or make it more difficult. At the end of the session we will have a personal action plan with specific actions to reduce the carbon footprint.

43

Playing with the past: an interdisciplinary workshop to promote imagination, curiosity and identity explorations

Maria Kukhareva, Anne Lawrence

Workshop

During this interactive workshop, the conference participants will be invited to use their imagination, curiosity, reflective and critical skills to interpret photographs from the Bedford College of Physical Education archive (some of which date to as early as 1903). The participants will also interact with the online blog that supplements the collection.

The session is grounded in the concept of object-based learning (see, for example, Chaterjee, 2016; Hardie, 2015), and aims to encourage imagination, curiosity and deep learning, associated with play and playfulness in higher education.

Workshop attendees will use their imagination to construct narratives around the images, and place them within the context of their current understanding of education. They will then be invited to explore, and share what these interpretations and imaginary narratives tell about their own professional and academic identities. The participants will then be invited to develop their own ideas and ('cross-pollinated') adaptations of this activity for their own practice. It is our aim to illustrate that a workshop like this could be adapted to suit most disciplines.

Context

This session draws on the work carried out at Bedfordshire, which brings together academics, non-academics and research students from a number of disciplines. The project aims to promote object-based learning as an interdisciplinary teaching approach, and, at the same time, engage teaching staff and students with the local history and the university's archive.

As part of the workshop, we will reflect on a similar activity that involved a range of archive items, which included journals produced and published by the students, lacrosse and hockey sticks, photographs and records. An interesting aspect of this work is the holistic (multidisciplinary) nature of the curriculum at the College, which in itself poses a lot of questions about teaching and learning today.

References

Chaterjee, H. (2016) *Engaging the Senses: Object-Based Learning in Higher Education*. Routledge: NY
Hardie, K. (2015) *Innovative pedagogies series: Wow: The power of objects in object-based learning and teaching*. Higher Education Academy

44

Playfully Hacking Society: a DIY Toolkit

Luca Morini

The present workshop will iterate on the in-progress development of a toolkit aimed at exploring the potentialities for play within our urban and institutional contexts as a powerful path to promote Cultural citizenship, Media citizenship and Do-It-Yourself citizenship (as discussed by Miller, 2006, and Hartley, 2010), ways of being and appropriating the contexts we live that resist the fragmentation and commodification of our all-too-serious environments, the walls that we often inadvertently contribute to build and that separate us and reduce us to individuals lost in an increasingly machinised systems (Fisher, 2009).

To do this, the workshop will showcase and let participant explore and experiment with a broad variety of convivial, community oriented tools, design techniques and insights drawing on a broad set of disciplines and practices, among which Pervasive games (Montola, Stenros & Waern, 2009), Critical Pedagogy (Freire, 1968; Giroux & McLaren, 2015), DIY Media production (Knobel & Lankshear, 2010; Ratto & Boler, 2014), Participatory Action Research (Fals-Borda, 1984; Reason & Bradbury, 2001), and Social Ecology (Bookchin, 1996; Bronfenbrenner, 2009), to collaboratively iterate on composing a hybrid playful urban hacking kit grounded in the Rights of Identity, Media Space, Activism, Attention, Production, Affiliation, Gift, and, most centrally, Play (Hartley, 2010).

The workshop will rely both on my transdisciplinary minded facilitation and on the active participation and the specific competencies of its participants to iterate, examine and remix a playful hacking kit (made publicly available through a variety of documentation techniques), inclusive of tools of technological, conceptual or aesthetic nature. This will ultimately work toward providing both participants and the general public with the means to develop and adapt their very own community based playful interventions in urban and institutional environments, ways of collectively tearing down the walls of seriousness, be them physical and metaphorical.

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Team Building - Can you build a team with Lego?

Alison Grieve, Leigh Morland, Rosaline Van der Weyer, Alex Moseley

Away days, outwards bounds and team building sessions are common features of corporate life. But just what is it that we need to build? The desired outcomes of team building might be abstract – to have bonded; to share a vision; to develop some common norms and values. But how do teams build these desired outcomes; is it possible to work in the concrete and from this form a model of team? Can abstract ideas of team be meaningfully shared to the extent that they are understood and embraced by team members? Finally, when we have created a construction of team, can we convert insights and understanding into concrete actions for individual members? In this workshop we enable participants to explore the possibilities of team building by formulating expressions of team identity, both individually and collectively, using the Lego Serious Play method. We demonstrate how individuals must first be able to express aspects of their identity (through values and beliefs) before they are able to understand how they might contribute to - and become part of - a wider collective. We also attempt the concrete construction of team by asking individuals to bring their individual identity models together to create a Lego build of “team”. This is done by asking participants to position, integrate and negotiate their individual models into a single team structure. We finalise the session by asking each participant to express their interpretation of team by talking to the team structure – thus giving team a shared narrative. We also ask participants to identify the implications of team in terms of their future actions. Now that they have played at team building, what can be constructed within their places of work?

Creative Problem Solving and Co-design: Testing different approaches to innovation with Paper-prototyping*Phillippa Rose*

I will convene a group of conference attendees together and support and enable them to devise concepts and 2D/3D prototypes of solutions to the challenges set using STI (Science, Technology Innovation) & DUI (Doing Using Interacting innovation) approaches in two teams, and then swap approaches, and repeat. The Science, Technology and Innovation (STI) mode is based on the production and use of codified scientific and technical knowledge. The Doing, Using and Interacting (DUI) innovation mode relies on tacit knowledge, informal processes of learning and experience-based know-how. Intelligence in this context "isn't about seeking sophistication or perfection by over-engineering products, but rather about developing a 'good-enough' solution that gets the job done", Jugaad Innovation. (Radjou et al., 2012, p. 109 ff) In this fun and interactive workshop session, participants, whether from business or academic backgrounds, discover the difference between the scientific 'know what' approach and the making 'know how' approach and when to apply each, or a balance, in their own contexts. I will then reinforce the practical learning, by unpicking the academic theories behind both innovation approaches. The session will demonstrate the potential of balancing research, co-design and prototyping through, through combining 'learning by doing', with valuable insights into academic theory (e.g. Modes of Innovation and Knowledge Taxonomies in the Learning economy, Jensen, Johnson, Lorenz and Lundvall., 2007). For a more in-depth methodology and results from the original pilot for this workshop please read this paper on the already published: http://makingfutures.plymouthart.ac.uk/media/51148/jl_pr.pdf