2. Giving permission for playful learning

Andrew Walsh,

Based on recent interviews carried out with experts in enabling adult play, this workshop covers how and why we can enable playful learning to take place in Higher Education. Play is often neglected in adult learning, though it can be seen as having clear benefits such as improving group working; increasing a sense of belonging and improving retention; enabling experimentation and "safe" failure through the "magic circle" of play; allowing differing perspectives to be brought into learners own experiences through a diminished consciousness of self; encouraging creativity; and having fun, which can also improve memory retention and learning.

During the workshop, we will focus on how we give ourselves, and our learners, permission to play, with findings from the research providing examples of the different ways in which this happens. We will use the examples with a playfully reflective game, enabling participants to reflect upon the barriers to playful learning within their own practice, and the ways in which they may be overcome.

Participants will all get access to the full list of approaches in which we can give permission to play to ourselves and to our learners. There will be an opportunity for participants to feed examples into future publications on permission to play in adults. The whole workshop will be highly participatory and playful.

4. SCOOT3

Martyn Ruks

Time Travel is real! Yes, that's blatantly clickbait. Sorry.

What we meant to say is Time Science is real and with the help of some esteemed academics and a supercomputer called SCOOT3, we are now able to grab objects from the past and bring them into the present day. To achieve this all you need to do is use the supercomputer to collect enough time filaments to stabilize the space-time matrix. We call this "Time Orchestration". This new and exciting technology could revolutionise many fields from science and technology through to historic research. Supporting the research behind this exciting new field it is therefore of great importance.

But front-line research like "Time Orchestration" is no walk in the park, so are you ready to accept your part in this crucial mission?

In the session you and the other members of the audience will work together to guide our supercomputer operator and enable them to complete the time orchestration process. This will involve defining the strategy and making key decisions in the time orchestration process with fellow audience members, for example, deciding which resources to purchase and where to deploy them. To help you with this process we'll select members of the audience to play keys roles in ensuring your decisions are correctly acted on by your operator. However, this is no easy task and you'll need to work together if you want to be successful.

This interactive session will demonstrate how you can teach and exercise skills like collaboration, strategic thinking and timely decision making in a fun and playful way.

Are you ready to witness the power of SCOOT3 for yourself?

5. Gamification of cell biology using the Playstation game Little Big Planet

Jo Rushworth, Sam Charlesworth

Inclusive learning and teaching methodologies in Higher Education bioscience teaching is becoming increasingly important. University students are now highly diverse in terms of their educational background, personal and demographic characteristics. We employed a Universal Design for Learning (UDL) approach to designing a PlayStation-based learning tool for first year undergraduate cell biology students. The LittleBigPlanet game was used to develop a game in which the player controls a scientist character and has to match the descriptions of organelles with the visual representations. The player can customize the character and a training exercise can be performed where players are not familiar with the game. The player receives a green or red light, respectively, to indicate whether each organelle they choose is correct or incorrect. We found that students who has played the game scored a significantly higher mark in a paper-based activity which tested their knowledge of organelles. Importantly, the game was found to be equally useful by students regardless of gender, ethnicity, educational background or preferred learning style. Therefore, gamification of cell biology is an inclusive and engaging teaching approach that may be a useful aid for teaching diverse first year cohorts.

6. Build a Beastie! Using Wordpress to playfully engage & support students.

Samantha Clarke, Sylvester Arnab

Bothersome Beasties is an open source website that students can use anonymously (no log-in required) to reflect and document issues and problems that they are facing in all areas of their studies. Redefining the task of self-reflection as a playful activity, can help students to quickly identify areas of concern by re-imagining the problems as different 'beasties' that are plaguing them. Students can reflect, build and create their own 'Beastie' to help them creatively reflect on the issues they may be facing, whether in general or linked to a module or study work. The compendium acts as a playful application and guide, in which students from across any number of modules and courses can view other student's issues and comment on them in a helpful way. It provides a platform for lecturers to view what 'beasties' their students are facing, and allows community commenting, to provide support and information directly back to the students. The tool is used as an example to show that being playful in a digital space can be done simply and cheaply, and builds on the premise that sharing IS truly caring, by helping to build an online community support system!

7. Unsung: The WW2 Curiosity Box

Samantha Clarke

Unsung' is a prototype curiosity box that was built to uncover untold stories during World War 2. The box is a team activity in which players are invited to find out as much as they can about the artefacts that occupy the box. The experience is an exploration into how we use time as a mechanic, and what happens when we take the pressure of time away. Or... does time make the experience more fun and urgent? These will all be explored in the play-test!

8. Framework of fun

The Rumpus Group

90-minute workshop (outside, if weather permits).

Everyone's talking about fun, but few people try to define what it actually is.

Rumpus is a research group based at The Open University, with current members including Anna and Mark Childs, Rebecca Ferguson, Kieron Sheehy and Mimi Tatlow-Golden. We're developing a series of projects looking at fun in a variety of learning situations. As a starting point for this research, we've been looking at papers that have a go at defining fun. There's no agreed definition, and no agreed taxonomy.

This workshop will assemble a group of the people who know most about fun (that's you) to develop a framework of fun together. What things are fun? What make them fun? What stops things being fun? How much of this applies to learning?

Our plan is to use a consensus-building process using balloons, paper, sharpies and pins.

You've come up with an idea? Inflate a balloon and add it to the others. Spot a duplicate idea? Pop that balloon!

Together, we'll shape that bunch of ideas into a framework of fun.

Come and help us establish balloon modelling as a valid research methodology.

Globophobes are welcome. We'll do our best to accommodate them.

11. Be less boring in the classroom

Katie Piatt, Helen Sykes

40 ways for you to bring play to the everyday

Using their combined experience of 40 years across different sectors in adult education, Katie and Helen will inspire you to include elements of playful learning throughout your teaching.

Our mission is to remove the boring associated with introductions, group work, webinars and feedback sessions by sharing tried and tested techniques, and then brainstorming to come up with new ideas that will make a big difference in the classroom. We'll then try out the best ones so you can leave with a bag of tricks and the confidence to use them.

Dr Katie Piatt - eLearning Manager, University of Brighton

Helen Sykes - Learning Design and Development Advisor, Sussex Police (retired)

12. Harnessing the wow factor - Embracing play and exploring empathy in VR Learning.

Stephan Caspar, Sébastian Dubreil

In this session, we'll explore the design and affordances of the Askwith Kenner Global Languages & Cultures Room at Carnegie Mellon University. A room packed with technology, from smart screens to VR, teaching spaces, meeting room and lab. A room designed to connect students to cultures outside their own and better understand the real world through virtual worlds. At the core of this session lies the question of how to transition from the physical space to effective, innovative language and culture pedagogy. How can we embrace the wow-factor and facilitate learning in immersive environments? How can we truly harness new technology to provide engaging learning experiences? Identifying the emotional and behavioural responses to VR to an effort to form a rich pedagogy for VR. The room engages with multi-disciplinary research; exploring connections in human-computer interaction, language learning, architecture, games design and digital humanities. Perhaps we can provide new opportunities and take a glimpse into the classroom of the future, a classroom that bridges playful learning and transforms students into culturally competent, engaged citizens and agents of social change. Using experiences developed for the room, delegates will explore a framework for adopting VR into their curriculum and ways to leverage ready-made experiences and apps to enhance learning.

13. "Are you sitting comfortably? Then I'll begin..." A Picture book approach to teaching referencing and citation.

Darren Flynn

Teaching referencing and citation is often regarded as one of the drier and more tedious subjects librarians and academics have to deliver. While an essential skill and common source of confusion and frustration for students, maintaining interest and motivation in the topic is a perennial challenge. For teachers, designing an engaging referencing session is problematic; formats that emphasize rules, processes and procedures sacrifice interest and goodwill while more creative formats can be overly conceptual and difficult to integrate the 'nuts-and-bolts' of citing and referencing correctly.

This approach uses children's picture books as a playful source material for a practical citation and referencing session. Students learn the principles and practice of citing texts by writing their own picture book which then acts as a guide for students to use when they begin to write. This is a tested, adaptable approach that works with most author-date referencing styles.

This session will invite delegates to participate in a picture book referencing session and provide opportunities to learn how and why the activity was designed and how it is delivered in a classroom setting.

16. "Noses in screens" – (how) can mobile computing support outdoor learning?

Daisy Abbott

Outdoor learning is not just about taking learning outdoors. Places are experienced through social, cultural, physical, and psychological membranes and place-based learning happens due to complex interactions between the learner, the place, and other people, catalysed by the pedagogic activity (Waite, 2011, p.7). 'Place-responsive pedagogy' acknowledges that place and pedagogy are ontologically linked; places are lively, temporal, connected, and intermingled with reciprocal relationships to the membranes of their experience (Mannion et al, 2013). "Place-

responsive pedagogy involves explicitly teaching by-mean-of-an-environment with the aim of understanding and improving human-environment relations" (p.803), not merely using the outdoors as a place to teach and learn.

Given this core definition, it is easy to see how introducing digital interaction without due care might undermine place-based pedagogy. Cuthbertson et al state that "the technology filter which adds membranous layers to our direct encounter with the natural world has the potential to work against the actual goal of the outdoor education programme" (2014, p. 137) and Beames (2017) notes that technology can also put barriers between learners. Can digital technologies reveal the richness of natural, urban, or historical landscapes without simultaneously undermining the advantages of outdoor learning?

This playful activity will involve digitally-enabled outdoor learning, followed by reflection on learning, interactions with people and places, and an attempt to categorise attitudes/barriers/advantages/challenges.

Waite, S. (ed.), (2011) Children learning outside the classroom: From birth to eleven. Sage.

Mannion, G., Fenwick, A., & Lynch, J. (2013) Place-responsive pedagogy: learning from teachers' experiences of excursions in nature. Environmental Education Research, 19(6), 792-809

Cuthbertson, B., Socha, T., & Potter, T. (2004). The double-edged sword: Critical reflections on traditional and modern technology in outdoor education. Journal of Adventure Education and Outdoor Learning, 4(2), 133–144

Beames, S. (2017) Innovation and outdoor education. Journal of Outdoor and Environmental Education, 20(1), 2-6.

18. Failing Safely: A Case Study with Zombies

Jill MacKay, Alex Corbishley, Hamish Macleod, Katie Stein, Jessie Paterson, Susan Rhind

In playful learning scenarios, students can explore their abilities and limitations in a low-risk environment, e.g. without risking failing an important degree programme. This is particularly of interest for clinical educators. Students within medical programmes are often highly motivated and competitive, and find failure very challenging. At the same time, clinical practitioners will experience very high-consequence failures in their career, and need the resilience to learn from said experiences confidently and safely.

In this study we developed a teaching exercise designed to allow 100 veterinary undergraduate students to explore 'failure', incorporating aspects of playful learning to encourage students to voluntarily cross boundaries, e.g. to behave unethically, selfishly and to explore the ramifications of these actions. Students were led through a role-playing scenario by fourth year peers, and given player-specific tasks to complete. They were informed that the scenario was designed to 'defeat' them, and they were to 'win' by any means necessary. At the same time, the game was rigged so a 'win' condition was impossible. To encourage playfulness, the scenario was written as zombie apocalypse. A debrief included videos of practicing vets discussing their own failures. A qualitative student-led survey evaluation highlighted that even in a playful scenario, students experienced stress and were frustrated by a lack of information (a key gameplay mechanic). There are a number of ethical considerations for this implementation of playful learning spaces: is it appropriate to introduce low-consequence failures to an arguably vulnerable student population; is it appropriate to use peer tutors to deliver failures; and what are the ramifications of introducing 'play' in a subject with serious public health duties? In this paper we will discuss how we designed the scenario with these considerations in mind, and how we are refining the scenario based on ongoing evaluations of student participants, tutors, and staff.

19. Playing at the edge of Democracy

Mathias Poulsen

"When people agree on the terms of their engagement with one another and collectively bring those little worlds into being, they effectively create models for living" (Henricks 2015)

"Contemporary representative democracy is tired, vindictive, paranoid, self-deceiving, clumsy and frequently ineffectual" (Runciman, 2018), and too far removed from the lives of most people. In this climate it is easy to be overwhelmed with despair and apathy, yet what we need is the exact opposite: to rediscover the vitality and passion which is essential to any democracy (Reestorff, 2017). For free societies to truly thrive, we must reimagine what it means to be a democratic citizen, and revitalise democracy itself in the progress.

This calls for the creation of new spaces and arenas for a different kind of democratic participation that is more directly linked to the lives we are living, and which "magnetises a desire for intimacy, sociality, affective solidarity, and happiness" (Berlant, 2011).

In this workshop, I aim for us to collectively explore how play could provide this missing link.

Stepping into play, we enter a space for free negotiations between players, who all experience some degree of freedom and social agency. While we may negotiate intensely, leading to "quality strife" (Skovbjerg, 2016), we all take upon us the responsibility to ensure a good play experience for everyone. Through this process, we "effectively create models for living" (Henricks, 2015), turning our shared "struggles for greater participatory democracy into sites of collective exhilaration" (Segal, 2017).

Based on observations from numerous of play interventions, including the CounterPlay festival, I propose the idea of "Democratic Play Labs". These labs, like this workshop, are designed around deep play experiences, inviting participants to get properly immersed in play before engaging in facilitated reflection and conversation.

20. Braincept: Oracle - A communications skill development game

Dr. Russell Crawford, Dr. Sarah Aynsley

Gamification in an educational context has been shown to be a valuable tool to learners and educators in a diverse range of environments both inside and outside higher education. We have invented a narrative-based card game called "Braincept: Oracle" that can be played by between 2 – 5 players, intended to aid development of both listening and communication skills through play. We will be play testing our game with delegates to find out what other educators think of our innovation and develop Oracle to better capitalise on these benefits, as well as explore different learning contexts and/or collaborations where use of Oracle could be adopted or adapted. During the sessions, we will showcase have a range of ways to engage with our game where players will create, develop, negotiate and track their self-generated narrative(s) as it evolves together through creating meaning via play.

21. The tiddlywinks of teaching

Chrysanthi Tseloudi, Suzi Wells

Games and gamification are becoming increasingly popular in educational contexts. Related technologies, like VR and AR, are also on the rise. Game-based learning approaches are well on

their way to becoming mainstream, but accessibility and inclusion issues are still too often not adequately addressed even in basic e-learning. For this reason, we are motivated to bring some ethical issues to the forefront. Hoping to integrate inclusivity and accessibility in the design process, rather than them being an afterthought on already developed solutions, we have created and would like to playtest a learning game ourselves, loosely inspired by the Tarot Cards of Tech: The Tiddlywinks of Teaching – a playful exploration of inclusivity.

There are a wide variety of people who could be asked to or might want to participate in learning games and a variety of accessibility and inclusion issues that can arise. Through chance and skill, the players in this game will explore a broad range of issues around inclusion and accessibility. They will both challenge each other and cooperate on finding solutions to any issues that arise. By making this a playful activity, we hope to give participants a safe, non-threatening, fun space to explore limitations and make improvements to their games. The aim is to help them make their games accessible and inclusive for as many people as possible.

This session will consist of a playtest of the game, where we will seek suggestions for additions / improvements to the game materials and structure. This will be followed by a broader discussion of any issues that arise. The materials will be released under a Creative Commons CC-BY license.

22. The Bourdieu Game

Cheryl Reynolds

This game enables students to engage with the ideas of influential sociologist, Pierre Bourdieu. Bourdieu argues that in order to profit from social situations, we trade, not just in money, but also in who we know, who we are and how we behave. Players are issued with social and cultural 'credit cards' as well as money which they carry throughout the game in a 'habitus' wallet and which form the basis of their fictional character within the game . They enter various 'fields' such as a nightclub, a prison and an oxbridge interview and discuss the 'doxa' or rules of that field, debating who is 'richest' there and likely to gain rewards. The winner is the person with the most capital at the end of the game. It enables players to use the unfamiliar language of Bourdieu's theories in a playful and low stakes context and to develop an understanding of the complex notions of social and cultural capital and the interplay of field and habitus. The aim is to enable them to master these concepts in ways that will inform their thinking and practice with regard to social justice in educational settings, questioning the doxa of those settings and its impact on learners from differing backgrounds.

23. Deep Green

Emmylou Laird, Jim Thompson

Deep Green is a short LARP game that pitches players into the task of being responsible for the last ever natural living things. The pressure of the tasks they must complete makes every choice one of delicate balance and compromise, not all character priorities are the same. If this is not difficult enough, outside forces and the pressure of time will challenge the character's wit and wisdom. All choices have consequences. The game is suitable for those completely new to LARP as well as experienced LARPers. No prior preparation is required. Just come along prepared to jump into a roleplaying game and see how well you can navigate the challenges the situation creates for you.

24. Martian Gardens

Emmylou Laird, Jim Thompson

- Players take on the role of planetary terraformers charged with changing the surface of Mars and making it a habitable biome. They do this by planting gardens of special developed 'flowers' that help to make the planet habitable.
- On a wall of the building (ideally in a place where lots of people go past) will be a large map of Mars (3m long/1.5m high approximately) divided into hexagons. Each hexagon represents a potential garden.
- All attendees of Playful Learning will be able to collect a package of stickers each day. (In a dispenser next to the map to enable self-regulated play) These stickers are of partially randomly distributed colours and represent different types of flowers that can be planted.
- Players are invited to plant gardens on the surface of Mars by taking a sticker from their pack and placing it within a hexagon.
- Players are encouraged to collaborate and compete to make different gardens in different places across the map. They may talk and interact with other conference attendees in order to help build the most stunning sets of gardens across the surface of the planet.

27. "Tough, challenging and an eye opener on teamwork". Using an escape room game as an induction activity on a postgraduate course.

Dr Susan Haywood, Sue Roberts

Previous attendance at a playful learning conference led to thinking about what postgraduate students on a Masters Degree in Education, many of them international students, would make of an escape room game as an educational activity. Many 'home' students on the MA at the University of South Wales come from conventional teaching backgrounds and others work in a range of settings including prison education, nursing or the police service. Some international students' experience prior to starting their MA is in a culture of education which is more teacher-centred and transmissive than the interactive pedagogies widely adopted in Higher Education in the UK. Thus, an escape room game as a pedagogical approach may challenge not just home students but, potentially to an even greater extent, those from other education systems.

As a result, an escape room game has been included as part of the induction programme for the MA Education cohort at USW for the past two years. It has also been developed for a workshop as part of a Local Authority Festival of Learning in South East Wales, with contrasting themes, linked to the location, used as the narrative context for the games.

Following the game the students were asked to reflect on the activity, and also to map the experience pf playing the game to the sorts of skills used and learned from computer gaming.

In this session there will be an opportunity to solve some of the puzzles used in the games and reflect on the students' views of the interpersonal and problem solving skills they identified as part of their learning.

28. PuzzlEd

Leisa Nichols-Drew, Dr Angela O'Sullivan; Dr Annette Crisp; Joanne Bacon; Dr Marie Bassford; Dr Mark Fowler; Marisol Martinez-Lees

'This interactive Playful Activity Session presents our current novel endeavour, PuzzlEd, being developed by the successful Advance HE CATE (Spotlight) 2018 award winning team CrashEd (Angela O'Sullivan [NTF], Marie Bassford, Annette Crisp, Joanne Bacon, Mark Fowler, Marisol Martinez-Lees and Leisa Nichols-Drew). This innovative project, replicates the inter-disciplinary and constructivist team ethos of CrashEd, whereby our scholarship and knowledge, stemming from good practice, provides the pedagogic foundation of PuzzlEd as a learning, teaching and assessment tool. PuzzlEd provides a unique opportunity for participants, utilising the experiential and engaging principles of escape room activities, to learn new concepts, whilst developing teamwork skills. An array of innovative and creative teaching and learning approaches will be demonstrated to nurture problem solving skills and encourage lateral thinking. Additionally, the involvement of computerised avatars throughout the activity, highlights the theory of connectivism in our technology facilitated practice. Participants will find the challenge of the 'hands-on' puzzles immersive, building bridges across inter-disciplinary subjects and scaffolds of knowledge through the experiential learning of solving progressively complex and interlinked puzzles. Cohesively working together, groups of participants will also have the opportunity to work to their individual strengths and learning preferences, solving abstract puzzles, anagrams and a range of other practical logic problems to literally unlock the padlocks. In doing so, they will not only reveal formative assessment answers, but the key to successfully engaging students in fun, interdisciplinary tasks to embed learning. As in any escape room scenario, the task is against the clock. Therefore, participants are briefly introduced to the task to maximise actual participation time, with a subsequent 15 minute plenary discussion, to identify essential factors that make this imaginative approach transferable and engaging.'

29. Mixing the ideal L&T

Alke Groppel-Wegener, Alke Groppel-Wegener

Based on the coincidence that the standard abbreviation for Learning and Teaching, L&T, sounds a bit like the G&T of a gin and tonic, this session approaches the planning of a teaching session as the mixing of a cocktail. With participants actually mixing (and then enjoying) a cocktail and being encouraged to reflect on the different ingredients that go into a Learning and Teaching session, such as the Learning (mixer), Teaching (spirits), content (ice), individual flair of the teacher (garnish) and format (type of glass). As part of this we will name our cocktails and write tasting notes to reflect on the planning of teaching session.

30. Bring a brick...': Using Improvisation Techniques to build Confidence in Public Speaking

Lynne Crook

Public speaking and presenting is a source of anxiety for students (Bodie, 2010) and the general public alike, with one in five people citing some kind of issue (Leary and Kowalski, 1995).

Improvisation can help to provide a way for students, staff or the general public to explore presentation practices which they may find unfamiliar or threatening. It may also cause seasoned public speakers to reassess their ideas on how to approach building a relationship with their audience, viewing interaction as a 'gift', rather than a challenge.

As a group activity, the exercises encourage participants to trust one another, building a community of support rapidly. Improvisation also provides other related performance based skills, such as an awareness of body language and engaging with an audience (Halpern, Close & Johnson, 1994).

This will be a practical workshop, based on sessions at the University of Salford. It will introduce participants to the use of improvisational techniques to improve confidence in public speaking. We will be partaking in these exercises, so please be prepared to be active! There will also be space to discuss how such approaches could be incorporated at other institutions, or in other situations.

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Halpern, C., Close, Del, & Johnson, Kim. (1993). Truth in comedy : The manual of improvisation (1st ed.). Colorado: Meriwether.

Leary, M.R. & R.M. Kowalski, R.M. (1995). Social anxiety. New York: The Guilford Press.

31. Thinking Outside the Big Brain Box

Carmen F. Ionita, Jayesha Chudasama, Elizabeth McManus

The Big Brain Box has been created as a science communication tool for an outreach event held at the University of Manchester. Based on the concept of a portable escape room, the box game challenges players to solve a series of 10 riddles to discover key learning messages about the human brain and episodic memory. The game consists of a booklet, a decoder, a pack of Riddle Cards and Answer Cards which guide players to solve the puzzles. The last riddle is left with no 'right' answer and once a group reached the end of the game, one of the facilitators of the activity engaged them in a group discussion with the purpose of developing players' critical thinking and curiosity about brain science. The game is also aiming to develop players' cooperation skills as they need to work together against the game, their communication skills as well as creativity and problem solving through the nature of the puzzles. We find the ideal group size to be three players and the time needed to complete all 10 riddles varied from 55 to 75 minutes. We tested the game with Year 9/10 pupils and 1st/2nd year undergraduate students. Based on the evaluation we conducted, players were engaged with the game for the duration of the activity and learned basic concepts about the brain and episodic memory. We found that some riddles were too difficult for some groups of players and hints were needed in order to keep their motivation. Also, it has been emphasised that a method of assessing their learning during the game might be a helpful addition. Overall, we found this innovative concept to be a good tool to engage learners with the topic of interest and we see a potential for expanding the pilot through a range of topics.

32. Doing the twist – Learn(ful) playing

Josef Florian Micallef

Games and education have somewhat of a love-hate relationship. Learning is generally not something people think about when they're engaged in play. On the other hand, educators strive to make learning fun, intuitive and engaging as play is.

The use of games and gamification in learning environments however is finally gaining traction. The recognition that elements of games and play serve a higher purpose than merely entertainment has finally sinked in with not only educators, but across a variety of sectors.

These efforts in incorporating play in learning do come with their own challenges. For starters, the game design elements used in a learning activity have a major impact on the reception and expected take away of that activity. For this reason alone, a poorly designed game methodology may not only result in an unengaging game and experience, but subsequently in a learning experience which fails to reach its proper intentions.

The activity proposes how the base of any playful learning experience should steer away from focusing primarily on learning objectives towards what matters mostly in any memorable game experience, namely good gameplay. It is proposed that through this twist, the incorporation of well thought formal elements of gameplay act as a solid foundation for any learning experience envisaged. Such an approach further facilitates the move towards making these games more attractive to a general audience beyond a learning environment.

The activity starts off with a discussion based on game studies and experiences lecturing 'serious game design' to degree students. It will then progress to a playful activity session of a game created by students this year revolving around the theme of climate change. The discussion delves into the challenges faced both in the design as well as the merging of core game mechanics with the intended learning and player experience.

35. Close encounters of the critical kind: An exploration of problem-based learning within a Learning Development context

Zara Hooley, Bev Hancock-Smith

The merits of educational escape rooms have been discussed by a range of authors. Both Eukel et al (2017), and Styling et al (2018) found students reported increased knowledge and understanding following participation in educational escape rooms, supporting the idea that this problem-based approach can be a useful learning platform. Lessons learnt from the literature above have been applied to the library and learning services setting (Walsh, 2014; Wise et al, 2018). In spring 2019 the DMU Learning Development team trialled their first escape room with students. Participants at this workshop will be invited to experience an immersive 'close encounter of the critical kind'. Delegates can escape the alien invasion by undertaking a series of critical writing challenges whilst the extra-terrestrials monitor their responses.

Following the playtest the DMU team will share lessons learnt from their pilot with students. They will outline how participant feedback and practitioner reflection led to the development of the current iteration of the escape room. The team will finally lead participants in a wider discussion on broadening access to escape room style workshops.

References.

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Styling, G. et al. (2018) 'You can escape, but did you learn? Using escape rooms to measure knowledge and increase awareness'. Canadian Society of respiratory Therapists Annual Education Conference May 24-26, 2018 Vancouver, British Columbia', Canadian Journal of Respiratory Therapy, 54(2), p. 51.

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38. The Open Creativity Kit aka The Lego Puddle

Stephen Dann

The Open Creativity Kit is nearly 30 kilos of Lego bricks, sourced from a range of Lego creative kits, and merged together to establish a playful and play filled space for people to engage their hand-mind connection. It can be used as a standalone station at open days and unconferences, or integrated into a conference delivery environment (The Lego Room). Models can either be cleared down and returned to component parts at the end of a day, or left up as a showcase of contributions.

Guidelines and quasi instructions can be established around conference themes and hashtags with the Lego space having a number of positive incentive markers. For example, several signs such as "Please do touch the exhibit" are provided. Instructional guides can be placed within the stash such as "Step 1: Approach the Lego. Step 2: Pick up Lego. Step 3: Put pieces together and see what happens next. Step 4: Enjoy. Step 5: Post your creation to Instagram with #CONFERENCETAG"

Over the course of the conference, Lego may be borrowed from the stash to support other conference presentations, and smaller portable kits can be preset to enable tactual learners to engage their hands whilst listening to other sessions. The Open Creativity Kit has a strict "No Lego Fire walking" policy to prevent barefoot to brick contact. We're aiming for playful, not painful.

39. Playful reflection with swollage

Kaye Towlson and Julia Reeve

Playful reflection with collage, your opportunity to engage with Swollage

Developed through active research with Medical Science undergraduates, research students and staff at De Montfort University, swollage is a creative vehicle for personal reflection and development. This playful session enables learners to explore their strengths and weaknesses, opportunities and threats within their personal, academic and professional development through the medium of collage. A non-threatening, organic, visual, kinaesthetic, powerful thinking tool which allows students to tap into their conscious and sub-conscious thought processes.

Feedback from students and tutors reveals a positive attitude to the playful and creative nature of the session combined with a sense of inspiration, personal insight and development:

"From this I have learnt a lot about myself"

"I found a lot of strengths like things I enjoy more that I never really knew before"

Tutor: "Students enjoyed this novel approach to learning and the activity appeared to achieve the aim of boosting self-esteem and offering an alternate tool for self-reflection.

During this session you will produce a mood board through free association collage inspired by a range of printed visual stimuli. On completion you will reflect upon and annotate your mood board identifying personal meanings, generating vocabulary and articulating intentions. You will be invited to share your stories and insights with a partner before reflecting upon personal, academic and professional growth.

This builds upon the work of Writing PAD East Midlands https://writingpad.our.dmu.ac.uk/ and is inspired by the "Taxonomy of presentational knowing (Seeley 2011)

Seeley, C. (2011) Unchartered territory: Imagining a stronger relationship between the arts and action research Action Research, 9: 1 pp83 -99

40. Compassionate identities through student play: creative approaches to contesting the harms of HE

Jessica Hancock

There is a nascent compassion turn in HE; a compassionate approach may ameliorate the effects of a system where students are under a myriad of pressures (Denovan & Macaskill, 2013). Waddington (2018) has demonstrated the benefits of self-compassion in terms of psychological health, arguing that it also "helps facilitate the learning process" (211.3).

This workshop investigates the benefits of using play to explore issues of identity and compassion in HE, reflecting on how the presenter has used this approach with HE students. One activity utilised Lego, which has been associated with creativity and self-expression in identity formation (Hayes, 2016). This task encouraged participants to move away from a static conception of identity which White (2018) argues is in opposition to a compassionate approach. An act of creation drew their attention to identity as a continuous process of becoming, and emphasising the possibilities for playfulness and autonomy empowered them to move away from potentially toxic concepts of identity, imposed upon them by HE structures or the perceived expectations of others. The initial focus on their own model provided time for individual reflection, and combining models fostered a collaborative and communal concept of identity. This was intended to encourage them to relate to each other and themselves with compassion – acknowledging the suffering resulting from their fears about meeting internal or external standards. Discussing the components of a model permitted them to articulate emotions at a remove, meaning that this was less traumatic, and allowed participants to open up to each other.

The workshop itself will use playful learning, providing time both for participants to explore their own issues of identity through the lens of compassion (building with plasticine or Lego), and to determine how the findings from this course's approach to compassion and identity might be applied in their own contexts.

41. Make, Do & Meditate: Contemplation with Lego

Julia Reeve

This playful session/drop-in will offer participants an opportunity to pause and take time to reflect through 'Thinking with the hands' (Gauntlett 2011) exercises comprising a meditative use of Lego with only white and clear bricks being used. The activities draw on a Contemplative Pedagogies approach (Hart 2004), and build on action research carried out by Writing PAD East Midlands at De Montfort University with staff and students, e.g.

http://writingpad.our.dmu.ac.uk/2018/03/13/meditating-on-lego-drop-in-mindfulness-sessions-for-dmu-library-and-learning-staff/ .

The aim is to develop capacities for self-awareness and clarity through a meditative activity, and to foster wellbeing through a focus on the visual and tactile senses, offering a 'Flow' (Csikszentmihalyi 1990) experience where the mind is focussing solely on the activity at hand.

Participants will be guided through a series of exercises in a relaxed, outdoor environment: feedback will be sought from participants, with particular reference to the way that the open-air setting and integration of elements from nature into the meditative activities impacts on their experiences (a new ingredient for these workshops).

Prompts for a 'Lego meditation' and further reflective activities will be provided in written form: verbal input from the facilitator will be minimal. Once participants have tried the activities, there will be a space for free-form play, and ideas for further extension of this practice will be exchanged via social media and a Lego 'postbox'.

Csikszentmihalyi, M. (1990), Flow: The Psychology of Optimal Experience, New York: Harper and Row.

Gauntlett, D. (2011), Making is Connecting: The Social Meaning of Creativity, from DIY and Knitting to YouTube and Web 2.0, Cambridge: Polity Press.

Hart, T. (2004) Opening the Contemplative Mind in the Classroom, Journal of Transformative Education, Vol. 2 No. 1, January 2004 28-46.

42. Students as co-creators of visual mnemonics for revision: a case study with undergraduate Psychology students using Lego®

Rachel Stead

Playful activities in HE using Lego® and adapted Lego® Serious Play® (LSP) activities place the student in control of constructing models to make sense of their learning, making more tacit elements of their knowledge tangible and, therefore, more accessible for sharing, reflection and discussion (see Papert's Constructionism). This approach has been shown in recent studies both at the author's institution and beyond, to be inclusive in its encouragement of full and rich participation in activities (Stead et. al (forthcoming), McNamara, 2018), and meaningful engagement with subject matter, deepening the learning which occurs and the connections made (Peabody and Noyes, 2017, Cavaliero, 2017). Earlier formative work (see James and Brookfield, 2014, James, 2013, Gauntlett, 2007) has clearly demonstrated the highly memorable nature of LSP, a key factor in approaches to revision – the focus of this workshop.

In 2018, in a bid to alleviate student anxiety around exams, both in terms of revision and exam performance, and to encourage deeper learning and understanding of content, we trialled a new workshop with final year Psychology students using adapted LSP. The session provided them opportunities to apply their thinking collaboratively to scenarios by building and recalling narratives in a safe, playful environment. Following very positive student feedback, we are now, in partnership with student researchers, formally evaluating the utility of using LSP for revision, something we have not yet found documented in the literature.

The format of this proposed 60 minute workshop session is as follows:

- A brief exploration of our Psychology revision workshop and preliminary findings
- Hands-on experience of Lego® activities as used with the students

- Whole group discussion of possible application to participants' disciplines
- Q&A

43. Academic Writing – a piece of cake?: Using visual analogy to demystify the writing process.

Amanda Whitehead and Anne-Marie Greenhill

In our roles supporting academic skills in HE, we have discovered that students don't always grasp the fundamentals of the academic writing process. McEwan's (2017) research into student and teacher expectations and perceptions of academic writing showed that there is often a mismatch between the two. Walsh and Clementson (2017) suggest that '[g]ames and play are great for active learning, with games scaffolding the learning process'. With this in mind, we developed a playful teaching activity for students working in small groups to create visual analogies, through drawing, that they thought portrayed the essay writing process. The student cohorts ranged from pre-entry to postgraduate level across a range of diverse disciplines.

We found that the students' approach to the task and their depth of analysis produced outcomes of differing complexity between students at relatively early stages of their studies and those studying at more advanced levels. Although a small number in each cohort initially found the creative aspects of the activity challenging, the majority indicated that after the activity and subsequent discussion they had a better understanding of what was expected and were more confident in approaching their essays. Subject tutors who were also in the classes were very positive about student engagement with the activity. This emphasises Groeppel-Wegener's (2016) assertion that thinking-through-drawing offers opportunities for developing thinking rather than simply illustrating points.

In this session we would like to try out this activity with attendees to get their feedback and compare their analogies of the essay writing process with those previously produced by our students.

Groeppel-Wegener, A. (2017) 'Writing essays by pictures', Tactile Academia, 27 April 2017. Available: https://tactileacademia.com/tag/writing-essays-by-pictures/

McEwan, M. P. (2017) The essay as a lens on transition to university: student and staff perceptions of essay writing. International Journal of Teaching and Learning in Higher Education, 29(3), pp. 511-523.

Walsh, A., & Clementson, J. (2017) Reasons to play in Higher Education. The Power of Play - Voices from the Play Community. Available: http://eprints.hud.ac.uk/id/eprint/31686/

45. Do you speak Alien?

Darren Green, Lluisa Astruc

Participants in a team-based game (May and November 2018) were tasked with learning aspects of an alien language so that they could communicate with a team of alien players in the game.

Through game play, players gained access to sentences in the alien language with accompanying translations or glosses. Using these data, the players had to deduce vocabulary and syntactic (sentence formation) and morphological (word formation) rules to enable them to translate simple English sentences into the alien language. These are two examples of the data cards used:

1) Opinini atom

[move-ambulatory-repeat-3PERSON-SINGULAR young-being]

2) Hitonni etata atom

"The child keeps drinking water"

The translation problem was non-trivial; even if players had access to all the data, to complete the task they still had to deduce a word-form which they had not seen before. Furthermore, the alien language had morphological rules and syntactic rules which are not found in English.

While this can be seen simply as a puzzle-solving exercise, we believe that embedding it in a team-based game context contributed greatly to the motivation and success of the participants. Learning in social and stimuli-rich settings is more motivational and meaningful, and participants are more likely to understand faster and remember better what they have learned (e.g. see social learning in Lave and Wenge, 1991; exemplar theory of memory and learning in Nosofsky, 1986).

This session will introduce the context of the game, allow attendees to try the alien language game themselves, and invite a discussion of what other areas of knowledge and problem-solving might be suitable for this approach.

46. Creating Educational Gameshows: Cracking your own Crystal Maze

Dr Emma Gillaspy, Neil Withnell

This workshop will transport you to the world of the Crystal Maze. Together we will delve into the development process for educational gameshows, using the Crystal Maze as an example. You will be immersed into three editions of the Crystal Maze that the presenters have previously designed for different academic development environments. These editions were used to explore and engage Higher Education staff in key concepts related to their roles - the Teaching Excellence Framework (TEF) and the Connected Curriculum which integrates research and enquiry into undergraduate education. You will have the opportunity to earn time crystals in each edition before spending your winning time in the Crystal Dome…

WILL YOU START THE FANS PLEASE!

Having played the game, you will then have the opportunity to design your own edition of the Crystal Maze. During this creative process we will consider the challenges and opportunities we face in embedding educational gameshows in our learning environments. The workshop will provide an active environment where we will develop ideas and share current practice with a view to releasing the materials generated via creative commons throughout the playful learning community.

49. Level 47 Half-Academic Researcher

Ian J. Turner; Louise A. Robinson

Academic Writing Skills: 67, Presenting at Conferences: 74, Dealing with Pesky Administrative Tasks: 92.. working in any profession comes with its own set of skills, and there are clearly some people in any organisation that are better than others. This workshop uses the unique style of a role-playing game (RPG) character sheet to create a fun approach to developing a curriculum vitae (CV). The approach was developed for Higher Education students but can easily be applied in other settings.

It is standard practice in the application for a job, vocational opportunity or for entry onto an education course to submit a CV. The CV traditionally outlines a candidate's education history, key skills, achievements and experiences. In education settings teaching students the basics of CV constructing and more importantly identify their skills is a common occurrence. CV sessions are often subject to poor engagement and enthusiasm from the learners, possibly due the learners failing to see the immediate relevance.

Role-Playing Games (RPG) are very varied in their form but normally include the creation of a fictional character. The attributes e.g. strength and skills e.g. climbing of the character alongside personal details are often recorded on a character sheet. The character sheet represents a record of the character at the 'moment-in-time' and improves in line with their experience in the game.

This session represents a plan for a teaching session on CVs and skill development using a RPG character sheet. Creating and sharing a fictional character presents a neutral and entertaining way to show the importance of presenting yourself on a CV. It also helps learner self-identification of strengths (levels) and areas to develop.

50. Making good change – design a retrospective session with mapping and use of Lego Serious Play

Alicja Shah

Retrospectives are an element of Agile and Scrum methodology, where the team reflects on how they work together and what could be done in the future to improve their performance, productivity and team morale. Agile differs from the traditional project management approaches in that we make decisions based on observation and experimentation rather than on detailed upfront planning. This is an empirical process based on three main ideas of transparency, inspection, and adaptation. The retrospective sessions are essential part of the inspect-and-adapt cycle.

The purpose of the retrospective is to introduce "good change" to team behaviours and processes. Even if the team works well there is always some scope for improvements and change. Retrospective techniques provide team building opportunities and insights into team culture. Any team (whether it follows agile frameworks or not) can benefit from including a regular retrospective session into their working process.

This workshop will provide the theory behind retrospective meetings and examples of various techniques and activities that can be used to facilitate a retrospective session in the workplace (or for your personal needs) - the activities can vary from drawings, games, creative writing and spatial tasks. Attendees will reflect on the needs of their particular teams by drawing "personal maps". We will then try to match those needs and design a retrospective session tailored to their team's needs designing and mixing various activities and techniques. We will use Lego Serious Play bricks to visualise and reflect on the idea of retrospectives as well as the different contexts in which they can take place. Finally, the participants will participate in a retrospective session of the workshop.

This would work best as a 60 min session for a small group (up to 10 delegates).

51. Inclusive Playful Engagement Strategy development

Stephanie (Charlie) Farley

The University of Edinburgh's Information Services Group (ISG) has developed a Playful Engagement strategy in order to foster an environment and culture where innovation, playful

learning, and creative engagement are embedded in our practices. This is in line with the University aim to offer an educational experience that is inspiring, challenging, and transformational.

The strategy in practice aims to include the voices, concerns, and input from staff across ISG, with a focus on equality, accessibility, and diversity in ensuring that playful activities and creative opportunities are available to all levels and abilities of staff while being inclusive of our diverse workforce and student body.

We utilised multiple playful methods, including Ketso methodology and Lego Serious Play, to run engaging data collection activities with staff and students across divisions, grades, and responsibilities.

The activities allowed our CIO and senior management to shape and communicate ideas, and playfully engage with student interns, administrative, and technical staff who didn't normally have the opportunity to share their experiences and concerns at such a high level.

Data from the activities were used to improve opportunities for playful innovation and creative development equally and accessibly to our staff and students in line with the playful strategy. Output also led to feedback regarding accessibility, equality, and inclusivity into multiple change themes across ISG.

This workshop will engage participants in the inclusive playful methods and activities used, and together we will consider how to incorporate and plan for accessibility and equality when implementing playful engagement as a strategy for an educational institution.

52. Bringing in the experts without shutting out the public

Adam Boal

A increasingly large number of groups and organisations want to share science expertise and engage with the public on a wide range of topics. However, these attempts can often take the form of activities that don't engage the public, as they make the topic seem boring and rarely include ways for the public to respond to the topics.

Overcoming this is a regular challenge that faces the Science Museum and similar organisations. We'll share some of our successes and hard-won lessons From sex robot, a bio-terrorism and drones we'll delve into some playful, creative responses to challenging topics that broke down barriers between the public and experts.

In this workshop you will collaborate to design inclusive and accessible engagement events that use experts and their expertise to best effect. We'll also explore what limits access and inclusion for audiences engaging with experts.

The workshop will develop a tool kit for creating successful inclusive and engaging events with experts that will enable you to tailor them to different audiences and look at how limited budget, development time, activity time, resources and environment can all conspire against your best laid plans.

By the end of the workshop participants will be accomplices in subverting the traditional expert/public dynamic and armed with the tools to go out and do this.

53. Students As Producers: Designing Games To Teach Social Science Research Methods & Ethics

Dr Natalia Gerodetti, Dr Darren Nixon

In this session we use our experiences of a staff-student collaborative project that sought to design games and learning resources that could be used to 'liven-up' research methods and ethics teaching in the social sciences. We have been using the games developed by our students both in our teaching at a UK university as well as in Spain and Switzerland to approach research methods teaching from a more playful angle. "Curveball", a new traditional card game, is premised on helping students approach research projects by gamifying research design tasks and the potential ethical and methodological problems encountered when doing research. "RollWithIt", a new traditional dice game, addresses the core task of generating useful and doable research questions within social sciences. The developed games resources have been introduced into the curriculum to supplement the existing (more traditional) learning and teaching strategies and to add a 'fun' and 'safe to fail' element into research methods teaching. The design process of both games harnessed student intelligence and their experiences of teaching and learning thereby making the games a resource by students for students and both games, when in use with students, convey a sense of ownership to successive student cohort which we deem to be a key feature for successfully adopting gamification within the curriculum.

54. Quodl: Easy gamified quizzes to wake up the traditional lecture

Stian Reimers

We developed Quodl (www.quodl.co.uk) as a web app for making lectures more fun, interactive and educational, by allowing students to take part in live in-lecture quizzes, comparing scores with their peers and earning badges and prizes as the term progresses. Grounded in psychological research on memory and motivation, and designed for supporting learning as well as increasing engagement, Quodl has over the past term been used with around five hundred undergraduate students. I will report back on the insights gained from this experience: What students and lecturers like and don't like, challenges and opportunities, and the rationale behind its current form and our plans for the future. I will show how the web app works with a hands-on demo, discuss the rationale behind some of the design decision, and will hopefully get some ideas from the audience about suggestions for future development. More broadly the session will touch on some of the pros and cons of gamification, the tension between gamification and playfulness, and how the two can be most fruitfully aligned.

56. Constructing the Playful Interactive Experience: An Analysis of FouskoPolis Limassol

Anna Merry, Dr Rene Carraz

Can play within public space allow for increased creativity and interaction? This paper aims to examine playful interactivity as a characteristic of temporary installed works in order to demonstrate catalysts for change within the public realm. Through

play permission as a stimulus for active engagement this presentation displays the case study of a playful and temporary event known as Fuskopolis which took place in Limassol, Cyprus in spring 2015. Fuskopolis Limassol took place as part of the Green Urban Lab initiative where the main tool for the event was a giant inflatable tube which aimed to promote engagement through design and playfulness.

It has been suggested that temporary designs with a playful interventional nature are viable placemaking techniques for the promotion of underutilized public spaces. The purpose of this study was to discover if playful interactive experiences could increase social and spatial interactions within public space in order to: encourage spontaneity as a catalyst for interaction, utilize otherwise lost spaces, allow freedom for the creativity of users and enhance a sense of place.

The event is analyzed through nine dimensions of constructing the 'Playful Interactive Experience,' a framework devised to aid designers in the production of playful interactions within public space. In order to investigate the structures effects during its two-day installation the research first analyzes the event in relation to individual dimensions and secondly concludes the social impacts of the event.

This presentation does not merely analyze the aesthetic aspects of the installed work but demonstrates through both qualitative and quantitative data collection the visual, social and spatial improvements the injection of play and playful interactivity installs within our underused public areas.

57. Climate Crisis

Liz Cable, Darren Green

Climate Crisis presents a format for team-based learning through game play that is known as a 'megagame' by games hobbyists. 20-40 players are organised into teams of 3-4 players and explore climate change modelling and the difficulties of climate change policy-making.

Players are assigned roles as follows:

Nation team members play as leading politicians in a national government

Corporation team members play as executives in global corporations

The Independent Science Committee manage the climate model and advise nations regarding current predictions for global temperature increases

The game uses the C-ROADS (https://www.climateinteractive.org/tools/c-roads/) simulator to model climate change.

Ideally the game would run over two 90-minute play test sessions to allow time for participants to immerse themselves into their roles. If this is not possible, one 90-minute session would suffice to test key concepts of the game.

The learning outcomes for participants are:

- Understanding the key factors that affect global CO2 emissions in line with a scientifically validated climate change model
- Understanding the pressures that a globalised economy and national interests can exert on climate change policy-makers
- Practice of negotiation and collaboration skills
- Experience of the megagame format

The game is still under development and play test feedback would indicate how the game might best be used as part of a university course or as an event for political groups or social clubs. We would also like to evaluate the option of having an additional team representing aliens who are sent to help save the Earth. Will this engage or alienate the players from the core material?

61. Embedding playfulness in mathematics: building an evidence base

Andrew Wilson, Michael McEwen

Over the past five years, the cultivation of playfulness in the Higher Education mathematics classroom has yielded exceptional levels of student satisfaction, engagement and attainment. Following these successes within courses with a playfulness pedagogy at their core, the methods were introduced in 2016 to a large level-1 course (~650 students, SCQF level-7) with over 40 tutorial groups meeting weekly.

Collaborating in a project to generate an evidence base in support of the wider-scale adoption of this pedagogy, a series of classes have been observed focusing on the impact playful activities can have on student interaction and engagement, as well as the manner in which the teacher runs the class. Complemented by brief interviews collecting teachers' views on their experiences and concerns has enhanced our understanding of how to best implement playful methodologies. A greater insight into this playfulness will be shared, together with features of successful sessions.

As assessment for learning, the playful activities are both highly innovative and seriously authentic for any discipline that values agile, novel and metacognitive minds. This approach promotes deeper student engagement and supports transitions through scaffolding social interactions. Following Huizinga (1938), who argues that 'civilisation arises and unfolds in and as play', the pedagogy aligns the underlying driver of society with the development of graduate attributes. Participants will learn the features of an effective playful class and the attributes and skills required for the teacher to create such a safe, playful and failure-friendly learning space. After this short presentation, a discussion will be facilitated around the theme of supporting new teachers in adopting playful methods.

62. Using play in leadership development

Susannah Quinsee

This session will consider a range of techniques that have been used to develop educational leadership within a university setting. Using a Masters level module aimed at higher education staff as a case study, the session will consider different techniques used to explore expectations and preconceptions about leadership in academia.

Engaging staff in leadership development can be complex as often staff do not feel that they are “leaders” or feel comfortable reflecting on their practice. Furthermore, leadership in academic environments can be problematic due to the distributed nature of universities and shifting hierarchies. By using play based techniques, some of these challenges can be overcome. The inclusive nature of much play based learning enables all participants to engage on a “level playing field”. Play based learning also gives participants the opportunity to think differently and challenge some of the assumptions about their roles as well as perceptions of leadership. One other key component of the module is reflecting on the organisation and leadership around them. This can be a difficult area as it requires participants to critique their own environment. Using play based learning, particularly evoking metaphors and narratives, can create a “safe” environment in which to explore and explain the environment in which participants are working.

The session will provide opportunities for attendees to participate in some of the play based techniques used as well considering how to design play based learning opportunities to promote educational leadership development.

63. Models' of Ethical Behaviour

Lauren Traczykowski

Students seem to find theory application difficult, especially in written assessments. One possible reason for this is that students have not unpacked the theory for themselves. Fundamentally, this means that academics have not provided students with the skills they need to think for themselves.

So, how do we get students to unpack and apply theory? One way is to encourage the use of an individually chosen visual medium to represent answers to questions. Indeed, if we want people to be a model of ethical action then we should have them create their own models of ethical action.

"'Models' of Ethical Behaviour" is a 'playful learning technique' which uses art activities to encourage multisensory learning and ethical behaviour. Project creation and visual representation of an answer is not a new style of learning & teaching. What makes this different is the central role of ethics: using ethical theories, to build ethical models in an ethical environment.

Participants will be asked to use an ethical theory (after some instruction) and provide an answer to an everyday ethics question via a piece of art. Once participants can visualise an answer, description and written engagement with theory application becomes easier.

Because workshop participants have built the 'model' themselves they can write an answer which accounts for self-identified gaps or flaws. Here they are in a much better position to respond to possible critiques and/or identified gaps in their understanding and hence to engage with critical analysis.

I have found that student confidence in writing increases as a result of this activity. Self-evaluation of understanding is happening constantly and so they continuously want to improve their writing. Additionally, this kind of project encourages inclusive practice through multisensory learning. Hence students with dyslexia and other learning disabilities have an equal opportunity to learn.

67. Book panel Q&A + case studies to play

Playful Learning editors and authors

Join the editors and chapter authors of the recently published *Playful Learning – Events and Activities to Engage Adults* (Routledge, 2019). We'll play some of the case studies from the book, in between conversations and Q&As with the authors.