CAN I INNER PLAY IN A STUDY NARRATIVE HIER

Eva den Heijer

About gaining ownership of your study through play and philosophy

[Play] adorns life, amplifies it and is to that extent a necessity both for the individual—as a life function--and for society by reason of the meaning it contains, its significance, its expressive value, its spiritual and social associations, in short, as a culture function.
(Huizinga, 1938)

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CAHIER 3

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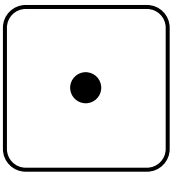
ABOUT THE AUTHOR

Eva den Heijer

is an artist, a game designer, a ludo didactics teacher and a coach at HKU. For her Education in Arts Master's study, Eva researched how game elements could enhance the involvement of museum visitors and the way they look at art. As part of her Master's research, she created the game Tell your ARTtale, which can be implemented in museums or in Visual Arts studies. After starting to work as a teacher at HKU, she developed Tell your Dutchtale, a working method for international students which involves playing with typical Dutch clichés.

Since 2004, Eva has been coaching HKU bachelor students of Fine Arts, Illustration and Product Design and Master's students of Education in Arts. As part of this academic counselling, she developed a method in which games and play are embedded in personal development and professionalisation. In 2018 Eva got a Comenius Teaching Fellow grant which allowed her to develop this method further with a variety of new tools which could be directly implemented in educational programmes.

CONTENT



INTRODUCTION

Is studying the same as playing? This is what I asked myself out loud when I first read Bernard de Koven's book *The Well-played Game* in 2014.
And if it is, does that mean a study is a game or can be one? And could you then say that students can play their studies well? A well-played study?

When I read this book, the debate around excellence and talent development had been raging in academic circles for quite some time. Excellence—which is of course a very ambiguous term, because what does it imply? When is a student excellent?—is a concept that is easier to recognise in games and play than in education. Bernard de Koven, who is unfortunately no longer with us, but who is internationally acknowledged as a 'games guru' and 'shaman of play', describes in *The Well-played Game* what a well-played game in fact is and what is necessary to achieve it.

"The well-played game is a game that becomes excellent because of the way it's being played."

When players congratulate each other on a 'well-played game' this includes more than just joy; it includes the experience and expression of excellence. When we are playing well, we are at our best. We are fully engaged, totally present, and especially engaged in play.

'Playing well' means playing within the dialogue that arises between the 'playing mind'—innovative, magical, boundless—and the 'gaming mind'—concentrated, determined and intelligent. The well-played game is the experience of mastery that comes about in the harmony that is created between purpose and purposelessness. (De Koven, 2013)

1.1 Why this book?

'What do you want to be?'
'What do you have to study to achieve that?'
'What does becoming an artist or a designer mean?'
'What kind of artist or designer do you want to be?'
'What are your special qualities?'
'How do you apply those qualities?'
Etc.

These are complex questions. This is partly because they are so comprehensive and because of their double focus. On the one hand they relate to the knowledge and understanding of the state of the profession in the future, and on the other, to reflecting on your personal development. Yet these are questions that art students are confronted with from day 1, while, most students, especially in the first two years, don't have a good idea yet of what it means to be an artist or a designer. Despite all kinds of questions designed to stimulate reflection and occasional tests, such as Belbin's nine team roles, Kolb's study style test and personal SWOT analyses, which are meant to highlight strong and less strong qualities, they often have an insufficient grasp of their own development.

This book is here to show that it can be done differently.
It is the result of a 2018-2019 NWO Comenius Teaching Fellow grant about the theme 'personalised studying'. Together with sport philosopher Imara Felkers and game designer and strategist Evert Hoogendoorn, I researched what was needed to make students become owners of their study. Then, using game principles and philosophy, a method was developed to help students achieve this. This method is based on the idea that 'all art and culture derives from play' (Huizinga, 1938) and on Huizinga's belief that humans are essentially players; Homo Ludens. Huizinga defines playing as a magical circle, a reality within a reality. This gives play the ability to highlight concepts through which daily reality derives its identity, and play can come closer to reality than the assumed reality itself. (Fink, 1968)

Via a study narrative that combines philosophy and game design, students realise that their reality is ambiguous and is built on concepts. This method offers students insights into the different jobs, careers and positions in life and their own voice within a diverse society.

Game principles provide them with concrete tools to construct and sustain their study career and their ownership to it, something that in art and other courses, also at HKU, is only gaining in importance. We live in an increasingly unpredictable, complex and globalised world with a rapidly changing professional landscape.
This demands different educational methods with regard to culture, educational background, learning style, capacity, professional ambition, time, place and finances. It also demands education that teaches students how to deal with complexity and to face the world with a broad and flexible mind, and it demands students' ownership of their own study.
This book has been written for teachers as well as for students and can be used in a number of ways. Part I is mostly about what constitutes ownership, play and design (own it, play it, and design it) and Part II describes the two design canvasses of the described method and provides examples, tools and sets of rules.

1.2 Origin

As a teacher, coach, tutor and study career supervisor in various HKU courses, I have been helping students formulate their learning goals and professional ambitions for more than fifteen years. As it turns out, this has been quite difficult for many students.

From 2011 to 2013, I followed a Master of Education in Arts, where I was introduced to ludo didactics, a teaching method which concentrates on the design of educational facilities based on game principles. Now, working as a trainer, I myself am a member of the ludo didactics team and a lecturer in a number of courses, including the Master of Education in Arts. Ludo didactics stimulate you to closely examine your own educational methods: what you in fact demand of your students or pupils and in what ways the design of these methods can be improved. From this perspective I also started to observe my study career counselling programme. Besides the fact that we ask students big and complex questions, it struck me that the formulation of learning goals coupled with tasks and/or rules (SMART) is in fact very similar to designing

games. After all, part of game design is the formulation of a game goal, play aim and rules. You can play games. And when playing games, you can cheat, play eagerly or rather strategically and you can even play excellently. Games are stimulating. That can't always be said about personal development plans, which I asked my students to formulate till that point in my study career counselling programme. You'd expect them to be, of course, but somewhere along the way, something seems to go wrong.

This raised the question: 'What if I ask my students to create a game about their study, instead of a personal development plan? A game that is based wholly on their own study questions and professional ambitions, in which they incorporate their complete 'self'? I also took the following thought into consideration: 'What if they then play these games excellently? Can we see it as studying excellently?'

As mentioned above, reality is ambiguous, and we are not solely substantial beings: measurable and limited. We are relational beings; we all have specific contexts and are connected with the world around us.
This is exactly what my colleague Imara Felkers, philosopher and teacher at HKU, questions in her Cultural Philosophy classes. Using the theories of Marcus Aurelius and the Stoics she succeeds in making it more than clear that we are more than just our names and our CVs. And via the theories of Johan Huizinga she demonstrates that play is indispensable and that all art and culture originates from play. But why have we, in this art academy, stopped teaching our students about play? Why have we stopped telling our HKU students about games and play?

Therefore in 2014, Imara and I decided to develop a programme which combines philosophy and game design in order to: 1. give students insights into their own versatility and playful attitude, and 2. have students design a game based on their own study questions in order for them to realise a personalised study path, which will allow them to apply their traits, qualities, hobbies, interests, etc. to their study.

In collaboration with Evert Hoogendoorn, game designer, strategist and one of the founders of ludodidactics, we have developed this ambition into a concrete method. Evert is unmatched in transforming concepts into clearly understandable paradigms. Together we researched and portrayed schematically everything that formulating learning goals and professional ambitions involves. We then developed various canvasses for this that clearly and concretely explicate the *'Homo Ludens'* and offer a useful design method for working on study and professional goals.

Reading guide

This book is divided into two parts. Part I includes the chapters 'Own it', Play it', and 'Design it', and describes the relationship between ownership, playing and designing.
In Part II, with the chapters 'Do it', 'Games', and 'Tools for Games', you can actually start working with the method.
The canvasses are explained step by step, including examples of created games and player profiles. This part also provides concrete means to design with.

PART I

The chapter 'Own it' is about ownership of learning, the importance of motivation and the roles that drive, goals and ambition play in the process of learning.

In the chapter 'Play it' we elaborate on what play actually is. This chapter discusses the difference between children's games, 'paidia' and playing with more rules, 'ludus', the difference between play and playfulness and what the relationship is between play and games: what a game is, how meaningful play comes about and what role direct feedback has regarding it.

This method originates from ludo didactics. In the chapter 'Design it' we explain what ludo didactics are. Also the relationship between formulating SMART learning goals and game design is explained in this chapter and how this relationship is manifested in this method.

PART II

In the chapter 'Do it' the two canvasses are explained step by step. In the first canvas the focus is on allowing the *'Homo Ludens'* to manifest themselves. The second canvas explains how a game can be designed based on one's own learning goals and professional ambitions. After this chapter, students and teachers can immediately start using the method.

The chapter 'Games' gives examples of games created by first-year students of Product Design and Fine Art. It also discusses the question of whether these are games or rather tools for achieving a creative process, and what the role of the feedback loop is in this process.

In the chapter 'Tools for games' readymade mechanics are offered that could help in designing the game. This chapter again handles the question of which mechanics can contribute to various dynamics (player behaviour). It also provides examples of sets of tools in order to make designing more accessible.

Relax. Experience the text.

OWN IT

2.1. Ownership

Ownership has to do with independent learning and feeling you are the owner of your learning process—in the preparations and the execution as well as in reaching milestones (qualifications, formal acknowledgment of informal functioning) and reflective gains (empowerment, forming of identity, becoming aware of personal values). Ownership is also apparent in the acknowledgment of personal value through personal empowerment and accepting personal responsibilities. (Duvekot, 2016)
Students who feel they have ownership of learning see learning as something they have control over, that can't be taken away from them and that they're proud of.

'Ownership of learning places the responsibility for failure or success in the hands of the learner. This means that students learn to value their own experiences and efforts and start operating independently.'
(Duvekot, 2016)

Giving students autonomy and allowing them to formulate learning goals are important conditions for ownership and independence of action. In turn, ownership and independence of action demand involvement and motivation from students. When students can be in charge of their own study and can make it theirs, they can also demonstrate how they use the programme and certain subjects to achieve the learning goals they themselves had formulated. In doing so, they give their own meaning to what they have learned and their studying becomes self-motivated.

In addition, the educational system increasingly tends to train students for professions that possibly don't yet exist. This means that, already during their study, it's desirable to allow the students themselves to design the concept of the profession they're studying for, so they can

graduate with their own profile. Ownership is therefore not only important during the study, but also for giving your own meaning to a future profession, whether it already exists or not. Which designer or artist of the future would you like to become?

2.2. Motivation

In art education we often assume that students are intrinsically motivated. After all, they have been admitted to the school, and as part of the procedure they have been asked about their motivation and have shown examples of their work. This means that both the students and the school have made efforts to ensure that the students have made the right choice for themselves. The question is how to maintain and even increase this motivation.

There are many theories about motivation. By far the most popular is Deci & Ryan's self-determination theory (1985, 2000). This theory differentiates between intrinsic and extrinsic motivation. Intrinsic motivation comes from the inside: students are motivated to study something that interests them. Extrinsic motivation comes from external stimuli, for example being rewarded with good grades. Intrinsic motivation often leads to better school results. Between unmotivated behaviour and intrinsically motivated behaviour there is a wide spectrum of extrinsically motivated behaviours (see figure 1).

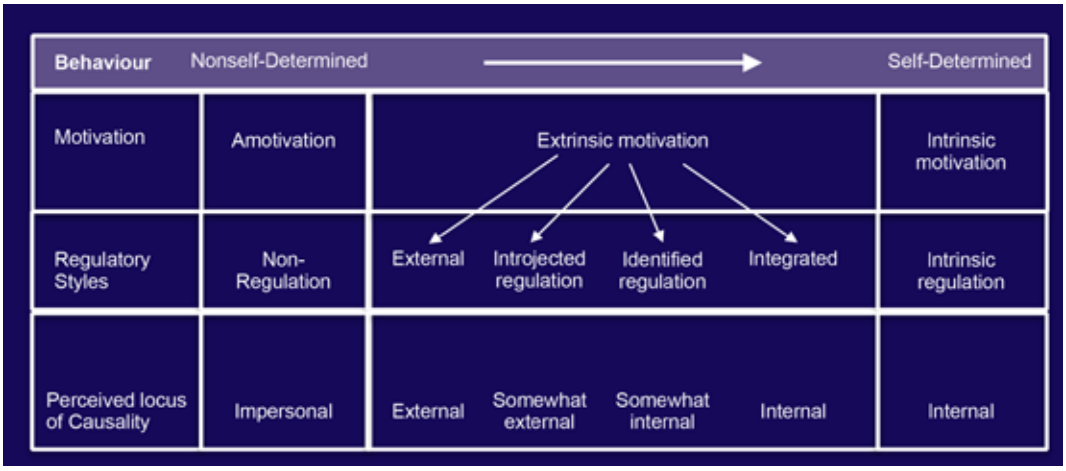


Figure 1 The SDT continuum

Deci & Ryan's self-determination theory addresses three factors that could increase intrinsic motivation:

- Autonomy. Students are given the freedom to perform activities as they see fit and they have control over what they do.
- Feeling of competence. Students feel confident about their capacities.
- Relationship, social cohesion. Students feel an affinity with their environment and trust others.

You can also quickly destroy intrinsic motivation if you don't give any attention to these aspects.
In art education we therefore often ask each student what fascinates and interests them. We hope this will help us to get a better grasp of what motivates them in order to give their study as much meaning as possible.

2.3. Drive, goals and ambition

To achieve a study plan that is maximally personal, in art education we not only enquire about the students' personal learning goals but also about their professional ambitions and drive. Sometimes it's difficult to differentiate between drive, goals and ambitions, especially in art education, where a large part of the study is 'making and creating', often stemming from the students' own fascinations.
This can cause feedback to be taken very personally and to be interpreted as criticism of personal values and motivations, whereas it is meant as feedback about the students' actions and learning goals, which though partly personal are also partly study related and linked to the national qualifications.
In order to make clearer what the relationship is between different learning goals, personal values and the study, a 'personal narrative canvas' has been created which portrays it schematically. We use this canvas as a basis for coaching sessions with students in the HKU Art Education Master's. (See figure 2)

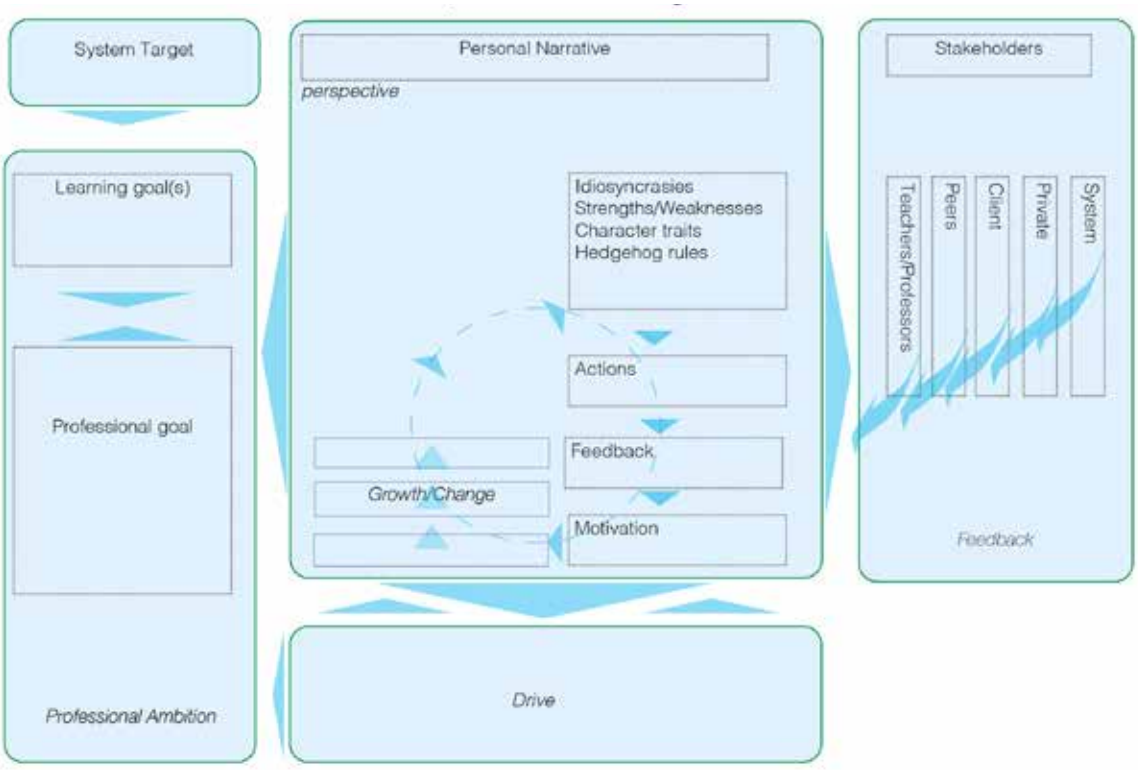
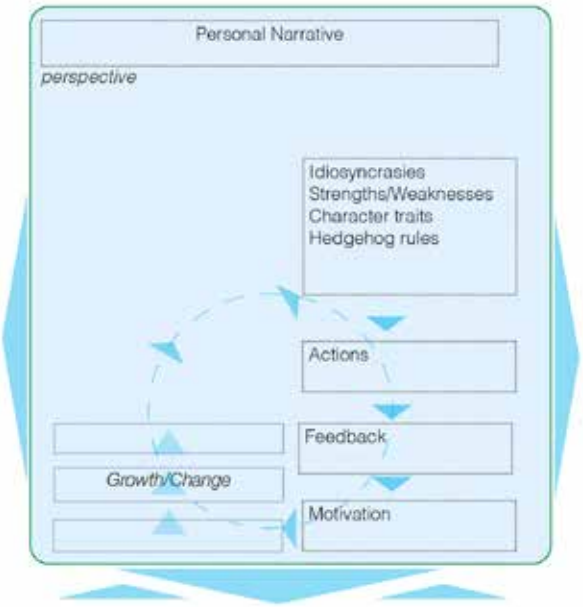


Figure 2 Personal Narrative Design Canvas

In this canvas we assume that in (art) education we are part of different systems in which we must achieve certain study goals. We call these collectively the system target. For example: each study has several nationally required qualifications and students must earn 60 ECTS credits per year.
We are also bound to a system in which we must pay the rent or mortgage, etc. System targets are quite rigid.

System targets also influence our professional ambition. We often translate this professional ambition into a long-term professional goal. To achieve this professional goal, smaller, not necessarily professional, learning goals must be achieved.
But professional goals and learning goals are fickle. During the study, students may suddenly discover that their qualities are more suited to a different profession, they may discover new qualities that they possess, or they may develop new interests which may change their professional ambition.

And there is also the student's drive, or values. Whereas learning goals and professional goals may come and go, your drive remains constant. Drive is a state of being and doing that gives your life meaning. A value is not something you can achieve or earn; it is something you strive for in life; it says something about how you want to lead your life and what you stand for. Your drive can certainly influence your professional ambition. From the age of 20, this drive will essentially stop changing.



The arrows between the different goals and values demonstrate their relationship and the containers demonstrate whether they can be seen independently or are part of a larger whole.

2.4 Personal narrative and a philosophical reflection of the human body

The cornerstone of this canvas is the perspective of each student's uniqueness.
We call this uniqueness the student's personal narrative, in the middle of which are the student's characteristics, strong and weak points, certain traits and 'hedgehog rules' (I will explain this later). The student acts and is given feedback. So, art students create something (for example, they make a painting, play an instrument, design, draw, programme, etc.) which can then be reacted to or reflected upon or further developed. This motivates the ensuing actions.

The fact that we focus on a personal narrative originates from the idea that people are narrative creatures. We structure and interpret the world and its concepts through stories. We tell stories, also by creating, thereby giving meaning to the world around us. Stories explain the goals we aim for and give us something to hold on to during change.

'According to the theory of narrative identity, the story isn't only a fruitful metaphor for describing personal identity; people actually use stories and biographies to construct their identity.' (de Mul, 2000)

Imara Felkers explains this below in more detail.

"Jos de Mul bases his 'narrative self' mostly on the French philosopher Paul Ricoeur, and that definitely has some merit. Our common sense tells us that people are rational beings whose choices and opinions are based on reason and that biology determines our being human. Ricoeur states however that in our deepest essence we are narrative beings, and he can back this up – as strange as this may at first seem – with much evidence. Theologists conclude that all the world's religions are based on mythologies and stories. Besides this 'big' story, our 'small stories' are also characteristic of our being human. Children constantly make up stories and recount them repeatedly. Stories play a central role for them in helping them understand the world. But not only children: as we grow up, the story becomes an important part of our lives, for instance, all the messages we send with our smartphones. Ricoeur puts that we are essentially narrative beings but that this narrative isn't unequivocal or follows the same storyline: we determine our story based on existing roles, but within these roles, the content is constantly changing. We leave things out, we exaggerate, we assume things about others, we think we know, we forget, we embellish, we're used to highlighting the negative side of things or maybe the positive, etc. In other words: Ricouer refutes the idea that a story must have the classic 'beginning-middle-end' structure. The self may indeed be determined by roles but the true being is ambiguous; it is composed of a storyline that occurs concurrently and successively. This 'self' is much more difficult to grasp than is generally assumed based on existing roles.

A philosophical reflection of the human body

The roles we assume during a day (or a life), such as daughter or son, student or teacher, boyfriend or girlfriend, aren't the same as being ourselves. Based on and within these roles, we can take on an identity, experience meaningfulness, achieve happiness, feel fulfilled, proud, etc. But it's important to differentiate between the role and the self in this role.
In his dissertation on the image of the human body, philosopher of sport Jan Tamboer differentiates between different types of motion images. From his background, he sees the person as the body with a division into two types: the substantial and the relational. Due to the clarity of his descriptions, I have taken the liberty of substituting the bodily image with the image of man.

The human body: the image of the substantial body

The roles we play during a given day (such as someone's significant other, a class representative, a student, a client, a train passenger, a fare-dodger, a cat owner, a biker, a passerby, someone waiting in line, a pizza delivery boy, etc. but also roles we assume in our lives, such as son or daughter, child, mother, father) play an important role in the substantial human image. According to this view, the person is seen as a limited being in which the human can easily be recognised. Take the example of the anatomical model that used to stand in doctors' offices (figure 3): partly covered in skin and the rest bared, enabling you to see the internal organs. This is how the person is viewed in this human image: the person is only skin-deep. This makes the question of who or what we are very manageable. After all: 'what you see is what you get'. We only have to rely on our sensory perception: female, young, thin, tall.

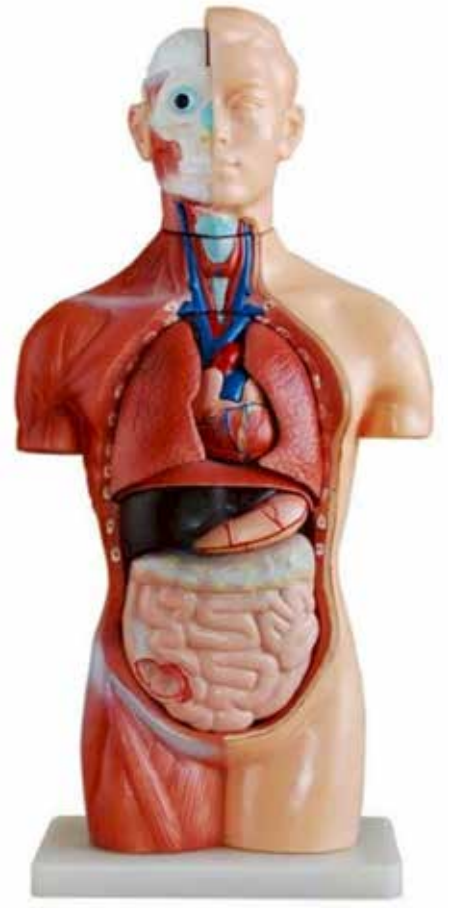


Figure 3 Anatomical model

This image is accompanied by materialistic and mechanistic philosophies that see the human as a dualistic being in which the soul and the body are separate. This may be clarified by notions such as 'human machine' and 'imprisoned in your body'. Related sayings may be 'having a screw loose', 'shut your brain off', 'a lightbulb went on in my head'.

This image of a person is true, but at the same time something essential is lost that makes a human a human. Tamboer categorizes the ways of thinking that acknowledge this loss as 'relational'.

The human body: the image of the relational body

This image of man can be ascribed to many modern thinkers, such as Merleau-Ponty or Heidegger. For instance, Merleau-Ponty's idea of 'etre-au-monde' (to be part of or to belong to the world), assumes that we are part of the world, but that we also want to give this world meaning. We can never detach ourselves or see ourselves as separate from the world around us. What distinguishes us humans and what helps us develop are

relationships. This development is characterized by verbs: during our lives we walk, think, study, procrastinate, fool around, talk, sit, enjoy, slow down, celebrate, play, etc. It is therefore not a static fact, but indicates a situation you are in and the possibilities at your disposal. All these verbs lead to the most important verb: 'to be'. During their entire lives, humans 'be'.
To be, which all these verbs that define activity are connected to; the person is seen in action. It is fitting that we call ourselves human be-ings.
But this network of verbs in which we are 'being', while feeling attached and connected to the world is much more difficult to grasp than the person in his role: student, teacher, etc. Nevertheless, the image of the relational body is closer to reality than the image of the person being that role." (Felkers, 2019)

2.5 Own rules

In order to give students a clearer picture on their own image of their substantial and relational body, we use the story 'Hedgehog Rules' by Hanna Kraan as part of the method. This is a children's story about a hedgehog who creates a game which only he can win: his 'own rule'. None of the other animals in the forest can win due to Hedgehog's rules. 'With hedgehog rules, only a hedgehog can win,' said the owl...

The gist of the story is that we are all different and that we could all win our own game, provided that we are aware of our own characteristics, and of our strong and weak points and that we take them into consideration while performing tasks. The narrative aspect of this method is the 'own rules' that are formed by these characteristics and traits, and the 'own game'. With these own rules you also touch on the other images of body because certain characteristics or traits may be manifested in both the image of the substantial body and the relational. This allows us to look at people in different ways: as substantial beings and as relational beings.

'HEDGEHOG RULES' FROM 'THE WICKED WITCH GIVES A PARTY'

Hanna Kraan

The hare was just wondering where he should go, when the blackbird flew up.
"Are you coming to the clearing, Hare? The hedgehog has invented a game".
"What kind of game?"
"He can explain that for himself. I'm going to fetch the owl".
And the blackbird was off again. The hare ran to the clearing. There, he found the hedgehog scratching in the earth with a stick. He drew lines side by side and across one another, until the whole clearing was divided into squares.
"Hello Hare. Nearly done. Last one... There!"
"What a big game," said the hare. "It looks like a giant draughts board".
The blackbird and the owl flew down.
"Are we playing chess?" asked the owl. "What a hoot".
"No," said the hedgehog. "This is a new game. I've just thought it up. Look".
He pointed to the squares. "What you have to do..."
"Yoo-hoo!" called a shrill voice from above their heads.
The animals looked up. The wicked witch was flying in circles over the clearing.
"What's that supposed to be? Snakes and ladders?"
"No," said the hedgehog. "This is a new game. I invented it myself. Would you like to play?"
"What do you have to do, then?" asked the witch, landing in the middle of the clearing.
"Not there!" yelled the hedgehog. "You're wiping out the lines". He ran into the middle and gave the witch a push. "Go and stand with the others. And don't walk on the lines".
The witch picked up her broom and walked carefully to the edge of the clearing. "Right," said the hedgehog, chucking his stick into the bushes. "You have to jump from one square to another, from here to the other side. And you mustn't stand on the lines. Like this". He jumped forward. "First one on the other side wins".
"Is that all?" asked the hare.
"Well, there are a few more rules, but I'll explain those as we play. Now, everybody stand in front of a square".
The animals lined up in front of the first row. The witch propped her broom up against a tree and went and stood next to the owl.
"When do we start?" asked the blackbird.
"When I say 'yes'," said the hedgehog.
"So the first one to get there wins?" asked the witch.
"Yes," said the hedgehog.

The owl and the blackbird jumped forward.
"Stop!" cried the hedgehog. "We haven't started yet!"
The owl turned round. "But you said 'yes'".
"Well, that wasn't the right 'yes'. It didn't count".
The owl and the blackbird came back.
"Everybody ready?" called the hedgehog.
"Yes!" said the witch.
The owl and the blackbird jumped forward again.
"Come back!" shouted the hedgehog, stamping his foot. "It wasn't me that said it".
With long faces, the owl and the blackbird walked back. The hare tapped the ground with his foot.
"Are we ever going to begin?" asked the witch.
The hedgehog cleared his throat. "Yes!"
Everyone started jumping except the owl. "Hey!" he shouted. "I didn't know that was the right 'yes'"
The hedgehog stopped. "Back to the beginning! False start!"
The others came back again.
"I was nearly on the other side," grumbled the blackbird.
"It's not going to work like this," said the hare. "You've got to say, 'On your marks. Get set... Go!' That's how you do it".
"That's not how you do it," said the hedgehog, crossly. "This is my game and these are my rules". He looked to see if everyone was ready. "Right, here we go... 'Yes!'"
Everyone began to jump. As he jumped, the hedgehog kept watching the others. "Foul!" he called, pointing to the blackbird. "You're out. You're standing on the line". "Not true," said the blackbird, offended. "I'm not".
"You're standing on the line yourself," cackled the witch. "You're out yourself".
The hedgehog looked at his feet. He was standing on the line. "I'm meant to be!" he said quickly. "When you're in the..." He looked round. "one, two, three, fourth square, then you're supposed to stand on the line. That's the rule".
The others went and stood on the line of the fourth square and went on jumping.
The hare got to the other side first. "I won!"
"You haven't touched the tree yet," said the hedgehog. "So it doesn't count".
The hare touched the tree.
"And now back again," said the hedgehog. "Jumping backwards".
"Got there," crowed the witch.
"Touch the tree!"
"Already have".
"Then jump back".
"This game is exhausting," panted the owl. "I'm getting stitch in my side".

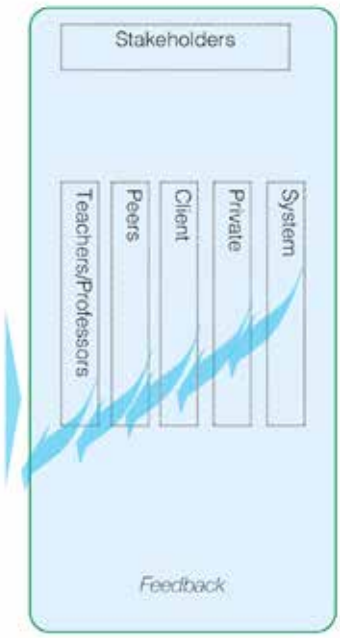
'HEDGEHOG RULES' FROM 'THE WICKED WITCH GIVES A PARTY'

"Funny kind of game," grumbled the witch. "With funny rules".
The blackbird hopped past her. "Watch out. I'm overtaking you".
"I won!" cried the hare, touching the tree back at the start.
The hedgehog turned round. "Now you have to roll into the middle. Like this".
He rolled himself up and rolled away.
"Hey!" called the blackbird. "That's not fair. We can't do that".
"We can only do this," said the hare, going head over heels after the hedgehog.
"Well, I'm not doing that," said the owl, out of breath. "I've already got stitch".
The witch stopped. "Roll?" she shrieked. "You must be bonkers! I'm not playing any more".
The hedgehog rolled into the middle of the clearing and stood up. "I won!" he cheered. "Hooray!"
"You haven't won at all!" yelled the blackbird. "You still have to touch the tree and jump backwards. You're missing out a whole bit".
"I'm allowed to," explained the hedgehog. "I invented the game and the inventor is allowed to miss out two things. Those are the rules".
"But we can't roll," said the owl. "So we can never win, can we?"
"No," giggled the hedgehog.
"Unfair!" shouted the blackbird, angrily.
"You and your rules," snarled the witch, stamping off to get her broom. "Do you know what I think of those rules of yours?" she asked. "Good riddance to bad rubbish!" and she started madly sweeping.
Swish, swish, swish and all the lines were gone.
"My game!" moaned the hedgehog.
"Rubbish game," grumbled the witch. "Rubbish hedgehog rules".
"With hedgehog rules only a hedgehog can win," said the owl. "And that's not fair". "Let's just play it one more time," said the hare. "And we'll think up the rules together".
"I know a good blackbird rule," grinned the blackbird. "You have to fly to the tip-top of that tree to win".
"And then turn the hedgehog into a grasshopper," threatened the witch. "Witch rule, tee hee hee".
"Let's start again," said the hare.
"Just from here to the other side," said the hedgehog. "And back. Are you all playing again?"
The blackbird shrugged. "Why not?"
"One more time, then," said the owl.
"Okay," said the witch. "But if that hedgehog creature cheats again, I'll turn him into a grasshopper".
"I never cheat," said the hedgehog. "Those were just the rules".

"Nobody is cheating," said the hare. "Will you draw the lines?"
The witch threw her broom aside and there were all the lines again.
"On your marks," said the hare. "Get set... Go!"
And they were off again. Only the hedgehog was left standing.
"Come back!" he cried. "You were supposed to say, 'yes'!"

(Kraan, 2002. English translation Rosalind Buck)

2.6. Feedback and stakeholders



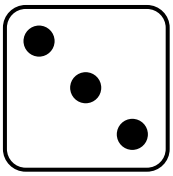
Of course we must not forget the outside world, such as teachers, peers and possible clients. In this canvas we call them stakeholders because the outside world doesn't only give you feedback on what you do, but often has an interest in it. For instance, teachers would like to help you progress, their interest is that students learn and profit from their subject of study. Parents may have completely different interests, such as that your study doesn't cost too much, that you graduate as quickly as possible and 'find a good job'.

Needless to say, peers also have their own interests, which are different to the interests of teachers or parents. The main goal of this canvas is to show where feedback can be given.

A student should never get feedback or receive criticism on his or her drive. A pure feedback system gives feedback on what students do.

Of course, some actions stem from drive, but we must then examine these actions and what they lead to and not the values themselves.

The personal narrative canvas doesn't yet help students to really play or to create a game, whereas playing is exactly what we find to be so important. Through games we create narratives and give meaning to the world. More than that: through games we make the world ours. This is the subject of the following chapter.



PLAY IT

3.1 Play

Play gives us the world, and through play we make the world ours.
(Sicart, 2014)

Play is a concept that is notoriously difficult to define. It is a culturally and socially related specific idea (Flanagan, 2009). Historically speaking, there are two aproaches within the study of play: those who see play as voluntary, intrinsic and important for socializing and for leisure activities – the so-called 'idealizers', such as Huizinga and Caillois – and those who see play more as a ritual and as a means of communication, and who also observe play in natural situations, more from an anthropological standpoint, such as Gregory Bateson, Victor Turner and Brian Sutton-Smith.

In Imara Felkers' philosophy classes we discuss both approaches with the students. Johan Huizinga shows us that we are people who play, that play is ubiquitous and cancels the 'determination of the mind'. Play eliminates the limitations in our thinking through our acceptance of the rules of the game and our voluntary entrance into the 'magical circle' of the game; reality within a reality.

According to Johan Huizinga, the main characteristics of playing a game are:

1 Freedom: it's voluntary and not obligatory, you don't have to do it, if you have to do it, it isn't a game.
2 It is temporary: you are removed from everyday life.
3 It is limited: it has rules, and it happens at a specified time. You can repeat the game, but it won't be the same.

However, Huizinga's writings concentrate mostly on 'higher' game forms, using the terms play, playing and game indiscriminately. Roger Caillois addresses this in *Man, Play and Games*, where he describes 'unregulated' game forms, which he calls 'paidia' and 'regulated' game forms, which he calls 'ludus'. Whereas Huizinga's scientific and historical discourse is based on knowledge, Caillois uses structure, yet he still manages to describe these unregulated game forms. His typology places all forms of play in a structured system of four categories: agon (competition), alea (chance), mimicry (simulation) and ilinx (vertigo). (See figure 4)

Agon (competition) includes all the games and play in which people can display their skills by competing. Alea (chance) places the emphasis more on fate than on skill. The uncertainty of the result creates an exciting tension regardless of the result. Mimicry (simulation) concentrates on execution. Ilinx (vertigo) is about tension and risk. Although these categories are fluid and certain combinations can be made, each category comprises its own specified and characterised activity.

	Agon *Competition*	**Alea** *Chance*	**Mimicry** *Roleplay*	**Ilinx (Vertigo)** *Thrillseeking*
PAIDIA *Eruption of Energy, unbound, unprepared*	'Racing' Football on the back path by yourself	Counting games Head – Coin Gamble	Make-believe fun Dress up	Spinning around Dancing headbanging Roller coaster
Rules, primary, conventions **LUDUS**	Matches, Sports.	Lotteries, Betting matches Bet and win	Theatre	'Volador' Snowboarding Skeleton 'Redbull Rampage'

Figure 4 forms Table of Caillois' game forms

Via Huizinga and Caillois, other views on play are discussed in the classes, because play occurs not only in games. Games are spaces for play, for example playgrounds and amusement parks, but play happens outside of them too. Play is the interplay between structure and freedom. And play is in things, not in you. As Ian Bogost says, Play is an activity but perhaps it is more a process:

"If fun is an admiration for the absurd arbitrariness of things, play is the process by which we arrive at that respect. Play is an activity, but even more so it's a material property of all objects – from guitars to steering columns to malls to lawns to language to, well, games – and fun is a sensual quality that emanates from them when we touch these things in the right way. Discovering, choosing, managing, and living with what's inside a particular playground – that's where fun, and where meaning, resides." (Bogost, 2016)

In Fun, Taste & Games (Sharp & Thomas, 2018) play is also defined as not beginning when the whistle blows or when the timer begins to tick nor does play stop after the last goal or when everyone walks away from the table. Play starts with the recognition of an opportunity for play. It's about 'set-outsidedness'. Sharp and Thomas define this as an attitude or a mindset that is necessary for play experiences, an attitude that allows us to recognize affective and intellectual experience as valid and valuable and real.

When we start on a play experience, we put aside certain expectations of usability, efficiency and achieving a goal. More than that, we long for uselessness, inefficiency and lack of achievability as part of the play experience. Bernard Suits calls a similar attitude a 'lusory attitude', an attitude in which players accept the randomness of the rules in a game. It is, as Suits calls in, 'the voluntary attempt to overcome unnecessary obstacles'. But Suits refers here only to an attitude regarding games. Set-outsidedness and playfulness are attitudes you can assume also in other circumstances besides games.

3.2 Playfulness, worldfulness and study attitude

The big difference between play and playfulness is that play is an activity and playfulness is mostly an attitude, as Miguel Sicart writes in *Play Matters*. Playfulness is a way of dealing with certain contexts and objects that is comparable to playing but which respects the objectives of the context or the object. Playfulness is a physical, psychological an emotional attitude in relation to things, people and situations. It is a way of getting in touch with the world that stems from our ability to play.

'Playfulness reambiguates the world'. What Sicart means by this is that in order to be playful, it's necessary to add ambiguity to the world around us and to play with that ambiguity. Playfulness therefore doesn't necessarily occur only within the context of play. The contexts in which playful-

ness occurs are occupied by play. Playfulness therefore adopts one of the characteristics of play, namely making something your own.
And this particular aspect happens to be interesting within a study: making your study and your future profession your own.

Ian Bogost takes it a step further with the concept of 'worldfulness'. In *Play Anything*, Bogost makes a plea for approaching the world with openness and curiosity and in a playful manner in order to find more meaning in the things around us. Bogost doesn't plead for mindfulness as in Zen Buddhism, but for worldfulness—transferring the emphasis and the focus on yourself to everything else, respecting the things around you and adopting a learning attitude.

Of course, the above attitudes—making it your own, remaining open and curious—are inherent in an ideal study attitude.

3.3 About Games

Although it's certainly possible to play outside or without games, we also prefer to tell our students about games because play always occurs in them. Games too have a variety of definitions. Johan Huizinga defines the game as a magic circle:

"Summing up the formal characteristics of play we might call it a free activity standing quite consciously outside "ordinary" life as being "not serious", but at the same time absorbing the player intensely and utterly. It is an activity connected with no material interest, and no profit can be gained by it. It proceeds within proper boundaries of time and space according to fixed rules and in an orderly manner. It promotes the formation of social groupings which tend to surround themselves with secrecy and to stress their difference from the common world by disguise or other means." (Huizinga, 1938).

When the playing ends, the magical circle disappears too. Everything begins and ends in the circle.

Katie Salen and Eric Zimmerman define games based on six core elements:

1 A game is a system
2 It is artificial
3 It has players
4 It has conflict

5 It has rules
6 It contains a quantifiable outcome/goal, an ending state in which players can either be considered the 'winners' or the 'losers'.
(Salen & Zimmerman, 2004)

Then there are also a number of key concepts that can be found in several definitions, such as:
voluntary, goal-oriented, activity, etc.
Rules and goals appear in almost all the definitions.

3.4 Game as a system

A game is a system, as the above definition suggests.
When I have to explain to my students exactly what a game is, I always use the three layers model (figure 5). This model was developed by Jeroen van Mastrigt (former lecturer of Game Design & Development at HKU) and his acquaintances. It is an adaptation of a diagram from the book *Rules of Play* (Salen & Zimmerman, 2004).

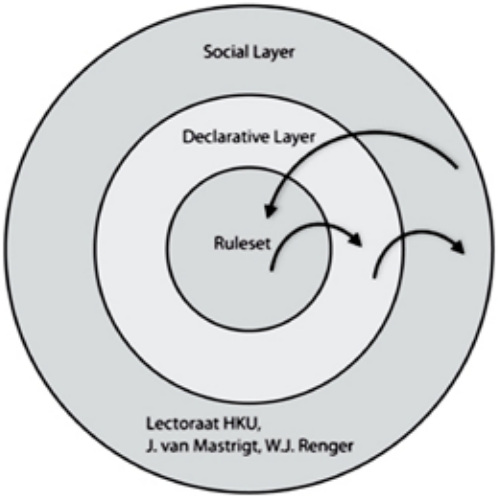


Figure 5 The three layers model

The core of every game is the set of rules. The set of rules is often so abstract that most people wouldn't even recognise the game as a game. For instance, a book containing the rules and regulations for the field, the lines and the dimensions of the goals won't feel like a game of soccer, even though it describes everything about the game.
Board games are often played 'open' on the first turn because reading the rules is not enough. With digital games it's even more extreme: the game's code is often not recognisable as such to even the most fanatical players. In order to unlock this abstract layer, an explanatory layer is needed that translates the rules into a comprehensible form. This could be expressed either in pictures or in words, and a game can also make use of the genre's conventions or conventions from other media. This layer unlocks the set of rules for the player by creating a world.

The declarative layer is more than simply the design of the game's appearance: it is meant to enable the player to understand the world, the gameplay and the interaction. Finally, we have the social layer. This is the player's layer, where, they interact with the game in order to give it meaning, and can win and lose, cheat, get angry and learn with all their emotions.

While interacting with the game, the players react to the information they receive from the declarative layer, which in turn, is influenced by the set of rules. Whenever something changes due to the rules, this is communicated to the player via the declarative layer.

"The feedback the player receives is therefore always an interpretation (via the declarative layer) of what is going on in the set of rules. This seems confusing: the layer that is built in in order to unlock the set of rules simultaneously causes this set of rules to never give exact feedback. It is precisely this paradox that largely constitutes the appeal of games. In their attempt to 'deconstruct' the set of rules, the players must constantly do something: without action there is no meaning." (Renger & Hoogendoorn, 2018)

3.5 MDA

A game is a system in which various rules, goals and structures influence the behaviour of players. If you observe the world as a game designer, you always look from the MDA point of view:

- Mechanics: are the basic elements with which a game is composed on the rules, algorithms and data level. Game mechanics describe certain elements that stimulate specific actions. For instance, the rules of the game, goals, points, badges, levels, virtual goods, virtual surroundings and a scoreboard. They are the building bricks a designer works with when creating a game.
- Dynamics: are the behaviours that are evoked when the user interacts with the mechanics. Game dynamics are the player's reactions to the game mechanics. As a game designer you can only attempt to invoke dynamics, you can't affect them directly. That's why it's important to start playtesting at an early stage: in order to see whether the applied mechanics generate the desired behaviour (dynamics).
- Aesthetics: are the feelings this consequently evokes in the user. Game aesthetics are the desired emotional responses that are aroused in the player. But these feelings aren't just a measure of beauty. Terms such as disappointment, anger and addiction also belong in this category. In the experienced aesthetics the player gives meaning to the game.

The MDA framework (Hunicke, Zubek, LeBlanc, 2004) is a tool that is used in game design for analysing the effect of games, as is shown in the diagram below:

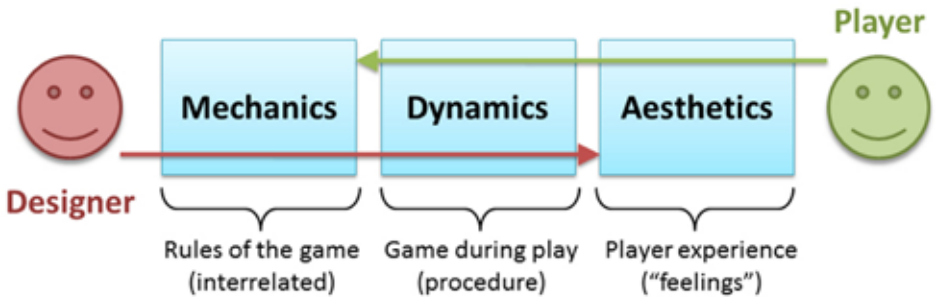


Figure 6 MDA Framework (Hunicke, Zubek, LeBlanc, 2004)

The game designer designs the mechanics (set of rules, game goals, rules and structures) while taking the dynamics into consideration: which behaviour and which reactions to it should occur.

Figures 7 and 8 illustrate how quickly you can change the dynamics of a game by altering something within the mechanics.
In figure 7 we see the playing field of a well-known game, namely football. Goals and rules are part of the mechanics and therefore also determine the layout of the playing field. That the playing field must be level and contain no obstacles is determined as mechanics. Once this isn't the case, the game changes, as can be seen in figure 8. Here we see essentially the same field but on a different surface and with a few trees inside it. You can imagine that this will cause the players' behaviours and reactions to be different from those of the players in figure 7.

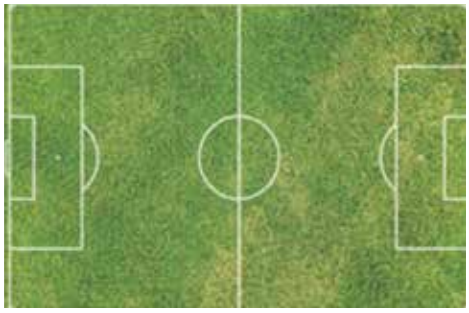


Figure 7 Soccerfield

Figure 8 Olympiapark Munich

3.6 Meaningful play and ownership

Play scholars such as Caillois and Huizinga, but also Jane McGonigal, game designer and author of *Reality is Broken* and *Superbetter*, demonstrate that play has the ability to create meaning and unblock mindsets at the same time. We recognise agency in games and play. Janet Murray, professor of 'interactive fiction writing', defines agency in games as 'the satisfying power to take meaningful action and see the results of our decisions and choices'. (Flanagan, 2009)
These choices, which lead to meaningful action, indicate the possibility of being able to choose and to use strategy.

In *Rules of Play* (2004), Katie Salen and Eric Zimmerman elaborate on 'meaningful play'. Meaningful play can be explained in two ways: descriptive and evaluative. The descriptive way concentrates on the mechanisms that create meaningful play. This refers to the process in which the player takes action within the designed game system and the way the system reacts to it. The game becomes meaningful through the relationship between action and result. The evaluative way defines meaningful play as something that occurs when the relationship between actions and results in a game are both observable and integrated in the broader context of the game.

The model below by Evert Hoogendoorn demonstrates how choosing a strategy in a game leads to meaningful actions:

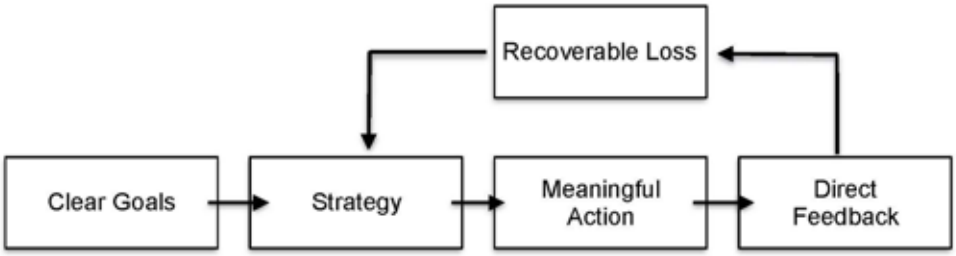


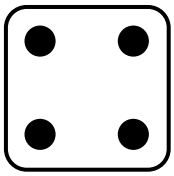
Figure 9 Hoogendoorn, Direct Feedback Loop

'Direct feedback' occurs in games and in many online environments. Every action by a user is immediately followed by feedback from the system. This diagram demonstrates how the player of a game continuously receives feedback, according to which he can then adjust his choices and strategy.

In order to bring the player into action, the game always first presents a clear objective. In entertainment games this is traditionally a goal that complies with the conventions of the genre, such as saving Princess Zelda in The Legend of Zelda, saving Princess Peach in Super Mario and saving the princess in Prince of Persia. This goal is as simple as it is important. The player must come up with a strategy to achieve this goal. The player is free to choose any strategy: he has to decide how to tackle the problem. Often, games have various options to achieve the goal, so it makes a difference what the player decides. The choices the player then makes are therefore important and meaningful to the player. In other words: it makes a difference to the player whether what he had in mind actually happens or not.

In everything that the player does he gets immediate feedback. This isn't just congratulations with nice music at the end of a level, but also each door your try to open on the way. (Renger & Hoogendoorn, 2018)

In short: play, playfulness, set-outsidedness, lusory attitudes and worldfulness seem to naturally create meaning, an open and learning attitude, flexible thinking, ownership and making situations and contexts your own because we are latently playful. All of us have played at one point or another, therefore we are capable of it.



DESIGN IT

4.1 Method

The personal narrative canvas we showed above helps students to gain insights into various goals and values into their study. It also helps to give them control and ownership within their study.

But this is not yet enough for developing a game. The canvas is too schematic for that. As part of my Comenius Teaching Fellow grant, it was my goal to develop a useful tool with which we could, as mentioned in the above, 1. provide students with insights into their own multiformity, and 2. allow students to design a game based on their own study's topics in order to achieve a personalised study path, therefore making it possible for them to apply their traits, qualities, hobbies, interests, etc. in their study.

Before we had the canvas, we used the game Gameseeds* to let students practice creating a hero and a matching sidekick. We then let them do the same with themselves. Students made a hero or an avatar of themselves in a form of their choice. These could be collages, animation, portraits, etc. In this profile, also called the 'player profile', the students were expected to use their hedgehog rules, their hobbies and interests, traits, daily rituals, animal characteristics and, of course, qualities and weak points. We transformed this game into canvas 1, *design your player profile*, in which students use themselves to create a hero, an enemy and a sidekick based on a number of building bricks they collect about themselves, but also based on the characteristic play mindset they prefer to apply and with which they identify the most. That we begin with the student as the 'hero' has to do with the path students have travelled before they were admitted to HKU. As inspiration, we offer Joseph Campbell's *The Hero's Journey*, which in fact constitutes a template for a storytelling technique, in order to help them develop their own narrative. In The Hero's Journey, Joseph Campbell assumes that everyone goes

* https://www.gameseeds.net

through a universal learning cycle many times during the process of mental and/or physical development. The structure of this cycle is often used in films or as a format for a story.

With the help of canvas 2, the *personal narrative game design canvas*, a game can be designed. This canvas helps you to actually create a design based on your learning goals, your professional ambitions and your qualities. You are expected to incorporate your player profile in this canvas. It is therefore important to first start using canvas 1 before moving on to using canvas 2.

The personal narrative game design canvas is mostly based on the playful design canvas, which had its origin in ludodidactics.

4.2 Origin in ludo didactics

I have been giving ludo didactics training courses since 2015. Ludo didactics are about 'designing learning situations based on game principles.' (Renger & Hoogendoorn, 2018) These were developed by Willem-Jan Renger and Evert Hoogendoorn. This brief definition is founded on three cornerstones that are inextricably linked to ludo didactics: game principles, didactics and the design process. The subject, that which must be learned, is positioned in the middle:

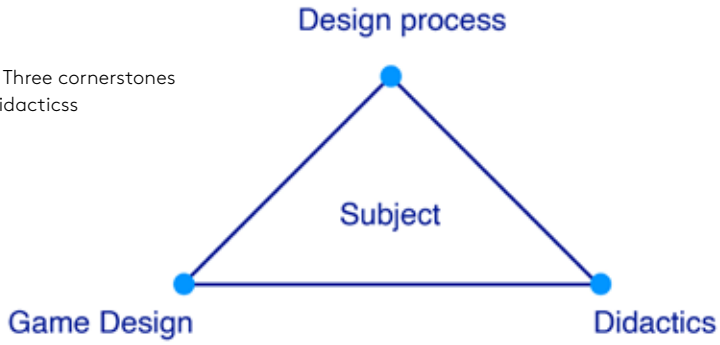


Figure 10 Three cornerstones of ludo didacticss

Ludo didactics focus on learning situations and are therefore interesting for people who are involved in education, whether developers or teachers. With ludo didactics it is therefore always assumed that the user (the learner) learns something. The game principles used in ludo didactics are always subservient to the learning situation and its goals. Ludo didactics are the fusion of 'thinking and acting like a game designer' and 'thinking and acting like a teacher/pedagogic expert.

Looking at education from this designer's perspective makes new solutions possible. This perspective is particularly interesting for students, especially because it demands an active, involved attitude from them, instead of a user's mentality.
Thinking like a designer goes beyond getting a good idea shaping into a solution. It is a disciplined way of solving problems by researching and by creating following a distinct heuristic. This is done by developing prototypes and by testing using an iterative process.

Another characteristic of ludo didactics is that the teacher's and the student's goals are seen as two separate entities.
The teacher's goal is that certain learning objectives are achieved. These learning goals, though meticulously put together, very seldom motivate the student. Therefore, the first thing the teacher or designer must do is to search for the student's desired behaviour: which behaviour is necessary in order to achieve the learning goals? Then, based on that behaviour, a goal can be formulated for the student.
(Renger & Hoogendoorn, 2018)

Despite the fact that the personal narrative game design canvas is based on the student's personal professional ambition, this method also includes a dichotomy: the learning goals on the one hand, and the professional ambitions on the other. Furthermore, we don't base this on a desired behaviour but on personal character and strategic ways of playing in order to work on the desired learning and professional goals.

4.3 From PDP to game design

Personal development plans (PDPs) demand much introspection. Naturally, professional ambitions and points for development are inquired about as well. But with regard to drawing up the plan itself, it is essentially about formulating learning goals and putting them down as SMART (Specific, Measurable, Achievable, Realistic, and Timely) in a plan with concrete goals. The major difference with game design is that with game design, the goals are translated into a playable prototype which is then playtested for achievability of the game goals, for the player's responsibilities, and to see whether the game goals contribute to achieving the learning and professional goals. In addition to this, the prototype is tested for fun, amusement, the player's motivation and whether the rules and goals aren't too strict.

Figure 11 Traditional iterative game design model

Figure 12 Translation of the traditional game design model into the personal narrative game design model

Figure 11 shows the traditional iterative game design model. The designer determines the game's goal, and based on that, creates a sketch of a play framework including rules and means for achieving the goal, then a playable prototype is created, which is tested with players for playability, complexity and fun; based on feedback from the test players, the game goal is revised or improved, after which the design steps are repeated.

In the personal narrative game design canvas method, the students obviously design for themselves. We do expect students to adopt a learning attitude: that they always have a personal professional ambition for which learning goals can be formulated. There isn't only a dichotomy between learning goals on the one hand and, on the other, a playful strategy for achieving them, but also in personal professional ambition on the one hand and, on the other, the often-smaller intermediate learning goals it demands.

Figure 12 shows a diagram of how the personal narrative game design canvas works. It includes a twofold step for drawing up a game goal: describe the professional ambition and formulate learning goals for it, then translate them into a game goal, abiding by the SMART rules.

DO IT

5.1. Design your player profile

Play can also function as a tool to understand the self. (Flanagan, 2013)

Below, the different components of the canvas method are explained step by step, to enable you to use it as a teacher or as a student.

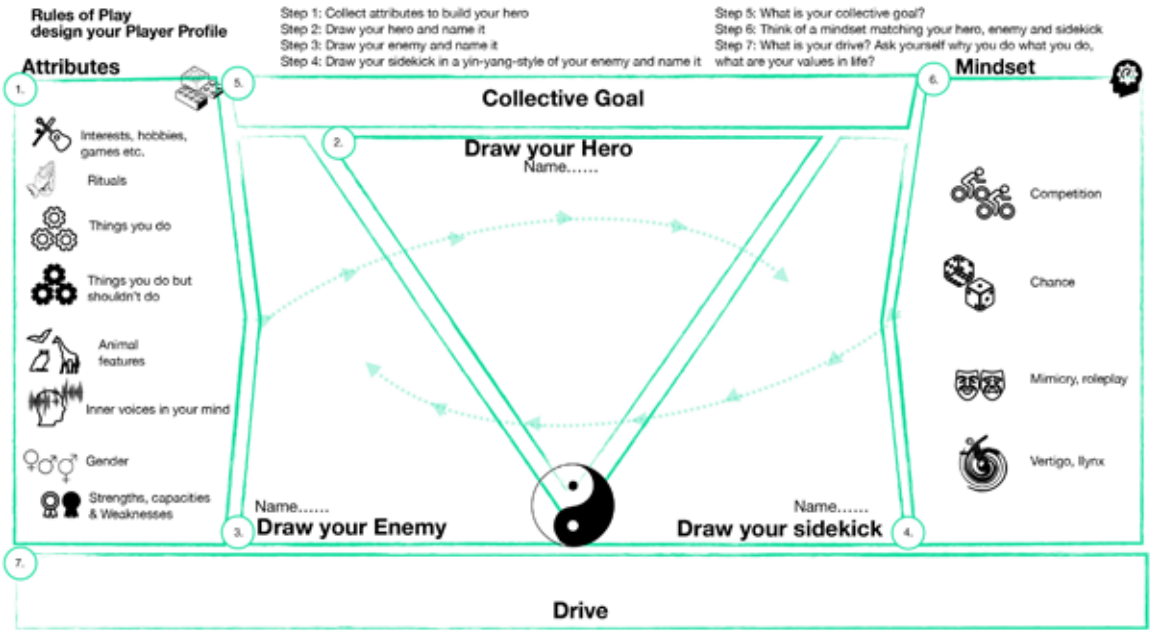


Figure 13 Canvas 1, design your player profile

To help you design a personalised game, which is completely based on your professional ambition and learning goals, you can use the above canvas. Using this method, you first design your own player profile. The idea is that you can display your multiformity with this profile in order to create

a comprehensive image of yourself. I will explain what each container means. You don't need to necessarily start on the left. You can also start by describing your drive/values or start on the right. You will however find it easier if you start by filling in the outside containers, then use the answers to construct your hero and only then your enemy and sidekick.

5.2. Attributes

In this canvas you build your hero based on your interests, hobbies, games you play, daily rituals you perform, good and bad habits, animal characteristics you may have, conversations you have with yourself—inner voices (see text box on page 39)—gender and strengths and weaknesses. The idea is to first gather these so-called attributes, preferably as many as possible. The more attributes you can fill in, the more complete your hero will become.

You can use a number of strategies for filling in the containers.
Some are easy to fill in. But when it comes to, for example, your habits, the 'hedgehog rules' may help. The same goes for, for instance, any animal characteristics you may have.

Sometimes you are already aware of some of your strengths and weaknesses. But it is often more difficult to name more than two or three weaknesses or qualities off the top of your head. It may be of help to you to first see some examples of qualities or weaknesses. You can gather them more easily by spreading, in a group of four, a deck of cards which represent various qualities. Each person takes five cards without looking at them. Try to collect five qualities you have or would like to have within three minutes. Do the same for the weaknesses.

This means conversations with yourself. It may sound a bit strange, but we actually have conversations with ourselves all the time.

Imara Felkers: Marcus Aurelius demonstrates from a completely different perspective the idea that the world and reality are ambiguous, as we are ambiguous ourselves.

To set up a situation where students can experience the ambiguity of reality from a philosophical point of view, I start my course with Plato's Symposium (Plato, 1983) and Marcus Aurelius' diary, Meditations (Aurelius, 2008). Both illuminate the ambiguity of reality through conversation. In Plato's book, each guest at the symposium (a sumptuous banquet) take turns praising Eros (the god of love) from their own perspective – that is, their own reality – thereby offering their own definitions of love. So the physician praises love in medical terms and the comic playwright in theatrical language. In addition, most of the guests at the party are hung-over from the excesses of the previous night's drinking. It is an understatement to say that such an experience is recognizable to many students and so works well as an embodied example of the ambiguity of reality. In addition to conversation, bodily movement also plays an important role in the book's structure. The story told in the book had been told before; the first time, Apollodorus, the narrator, tells the story to Glauco, an acquaintance, during a walk into town, and Plato (1983: 173b) comments: 'the road up to town is well suited for telling and hearing as we go along'.

This phrase forms the first assignment: each student walks to town with a fellow student, with the subject of the conversation being their dreams, desires, beauty and love. Over a distance of at least 10 kilometres, the students experience the fact that their body in movement affects their conversations. Experiences of unintended confessions by a slip of the tongue, for example, but also the effect of physical exertion (e.g. the semi-conscious thought: 'my breathing is heavy, shall I shorten the conversation?'). Or perhaps they decide not to tell the truth since it requires too much additional effort to find the right words. In the discussion after the walk, attention is given to these inner

conversations, providing an introduction for the next philosopher, the Roman emperor Marcus Aurelius, who offers a very different perspective on the ambiguity of reality.

As a Stoic philosopher, Aurelius kept a diary as a means to shape his virtues. The diary shows how he is constantly in conversation with himself in order to attune to his inner compass, hegemonikon. The beginning of the second chapter of his diary illustrates this very well: 'Betimes in the morning say to thyself …' (Aurelius, 2008: 33). This sentence apparently implies that there are three voices heard: the one that speaks, the one that is spoken to, and the voice of one who seemingly has the wisdom to know what is the right way to act: the compass.

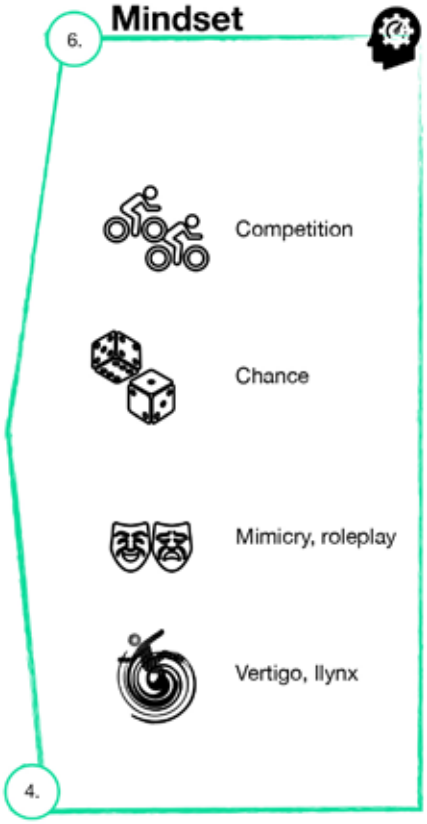
The conventions of contemporary everyday life prescribe that it is peculiar to speak about inner conversations and multiple voices. To make these voices heard again, students are given the task of mimicking Marcus Aurelius' diary and noting the inner conversations they have at particular moments during the day. All the students found this difficult, since most of the thoughts and inner conversations were simply too multilayered, and challenged the assumption of an ordered and linear process with a beginning and an end. As one student, who did his assignment while on a train, commented: 'So many voices, so fast and fluid and yet so clear. But when I tried to write them down they immediately became silent; all but one which kept on telling me clearly: you are failing the assignment now.' If students experience their inner reality as multiple, what happens if we take a look at spoken conversations? (Felkers, 2017)*

* Adaptation of The ambiguity of reality: towards an awareness of the significant role of play in higher arts, Philosophy of Play as Life, London: Routledge, 133 -147

5.3. Mindset

As mentioned earlier, we see people as *Homo Ludens*, the playing human being.
This is why, for the player profile, we ask how you play, and which play attitude or mindset suits you most, using Roger Caillois' four categories: competition (agon), chance (alea), simulation (mimicry) and vertigo (ilynx).

Do you tend to pretend in your daily life?



For example, are you very competitive (agon) or do you do things more by intuition or by coincidence (alea) and do you estimate your chances correctly? Do you tend to pretend in your daily life (mimicry) or are you physically oriented and somewhat nervous (vertigo); can you not sit still?

Of course, a combination of these categories can apply to you too, depending on context and circumstances. But we still ask you to apply these categories as fully as possible to your hero, enemy and sidekick.

Another way of looking at your playful self is through the Taxonomy of Player Types by Richard Bartle (Bartle, 1996).
Bartle researched the behaviour of different players and placed them on two axes:
action-interaction, and players-world (see figure 14).
This resulted in four player types:

- Killers: are mostly interested in independent action and in other players. That means they often seek confrontation in order to beat other players.
- Achievers: also want to act independently too but are more interested in the game world. They try to achieve things within the entire system.
- Socialites: seek other players to interact with; this social contact and interaction with other players is what motivates them.
- Explorers: want to interact too but with the game world or with the system. They explore the appearance and structure of the system in order to find a way to manipulate it, if possible.

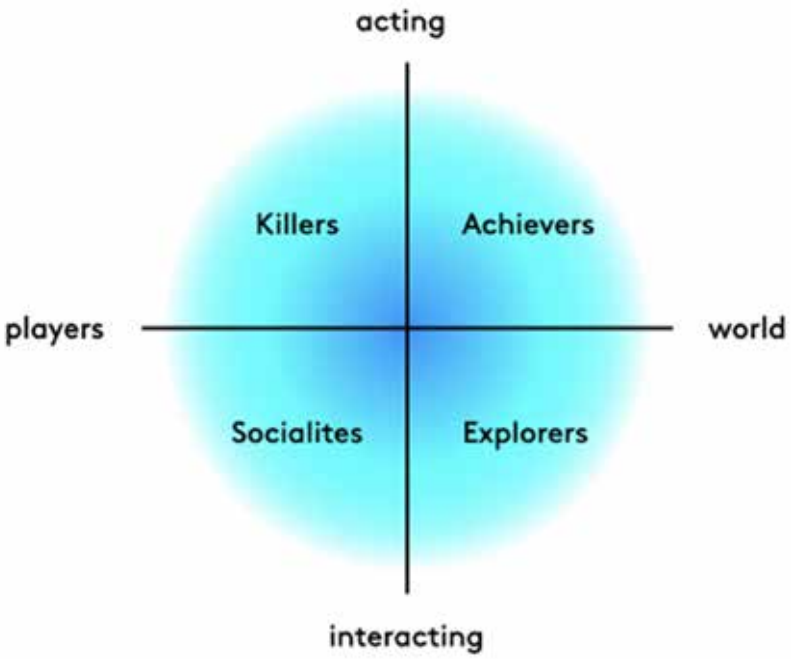
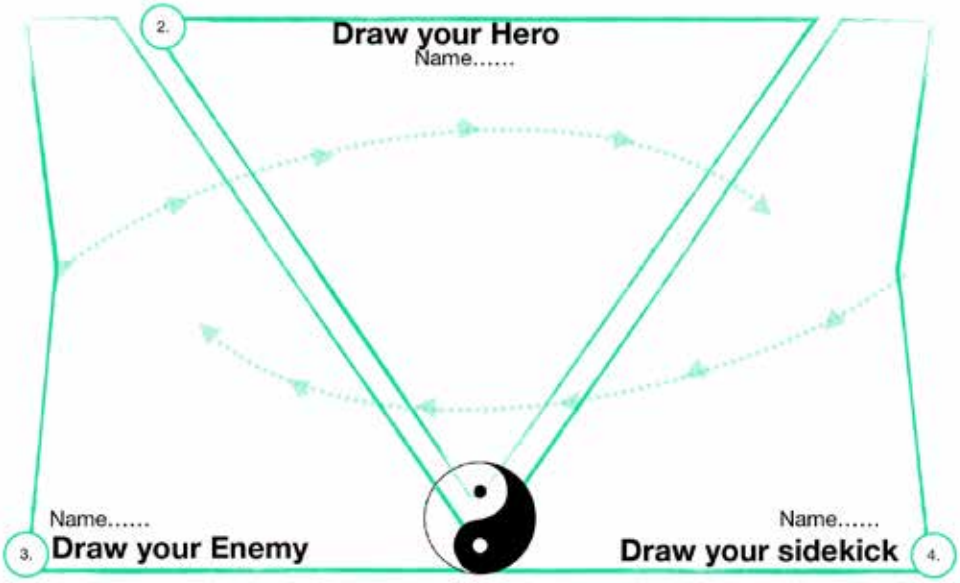


Figure 14 The four player types according to Bartle, 1996



5.4. Heroes, enemies and sidekicks

With the 'design your player profile canvas' you can literally visualise your polyphony by creating your inner hero, enemy and sidekick. You do this by using the collection of attributes. Give your hero and your enemy as well as your sidekick a name. The inner voices and the various ways you like to play may help you to design this triad. Don't forget to also describe your drive, the values you find important.

The hero, the enemy and the sidekick have a certain relationship with each other. In most Marvel comics the hero resembles the enemy to a great extent. The only thing that distinguishes them is their drive: the hero chooses the virtuous path; the enemy chooses the path of darkness. The sidekick often resembles the hero; they both have the same values. The sidekick and the enemy are however diametrically opposed. When creating the triad, it would therefore be better to begin with the hero, then the enemy and, lastly, the sidekick.

You design the enemy and the sidekick in yin-yang style: your sidekick possesses the characteristics your enemy lacks and vice versa. If you find it difficult to draw, there are of course other ways of creating images. Collages are fine, but if you'd like to create a spectacular Marvel hero, have fun with this tool:
http://www.heromachine.com/heromachine-3-lab/

The yin-yang concept comes from the idea that we possess complex traits as humans. In his book *Creativity*, Mihaly Csikszentmihalyi writes that creative people possess contradicting extremes: 'They aren't an 'individual' but a 'multitude'. He goes on to describe as many as ten contradicting traits.
Although this book concentrates on 'creative people', we in fact assume that everyone possesses a certain amount of creativity, especially art students.
The next step is to define the triad's shared goal.

After all, you are your enemy as well as your sidekick and your hero. Theoretically you can derive this goal from your drive. Together, this forms your player profile: a profile in which you, we think, can construct and display your versatility and multiformity. It is a profile that will undoubtedly change because interests change, habits can change (really), etc.

But we hope that this will help you to gain more insights into yourself and that you become aware of all the other perspectives and approaches you possess and which you can make use of during your study.

Figure 15 Example of filled-in canvas

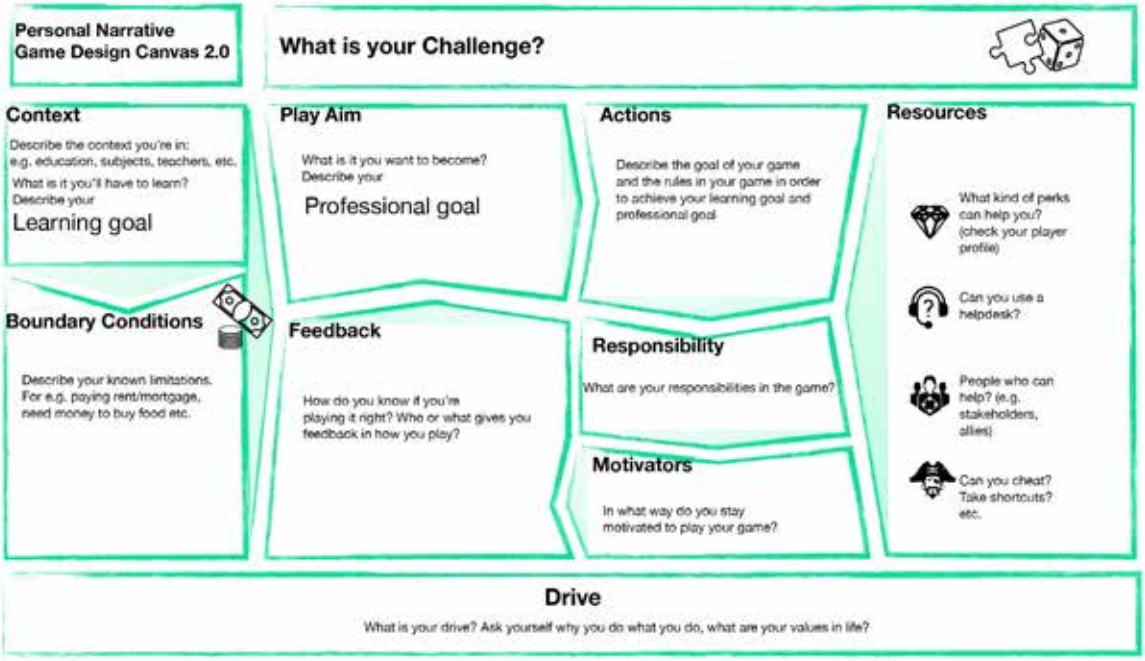


Figure 16 Canvas 2: personal narrative game design canvas

5.5 Personal narrative game design canvas

The personal narrative game design canvas (PNGDC) is a tool for transforming a learning goal and a professional ambition into an executable and personal design. It's up to you to decide where on the canvas to start. The play aim, your professional goal and ambition, may seem like the logical place, but your drive can also be a starting point, of course. Here too, I will explain what is meant per section.

The context is usually not difficult to fill in, as it is something you usually already know. What would you like to learn, or what must you learn in order to realise your professional ambition? Are there things you have difficulty with and which you have to work on (for example, planning, organising, experimenting more, etc.)? Or do you have certain skills you would like to sharpen?

With 'boundary conditions' we mean limitations in time as well as in space.
If you wish to create a maximally realistic design, it's important to fill this in honestly.

For instance, do you have a lot of money or very little? Do you have a lot of time or not much? Are there matters you have to deal with outside of your study, such as caring for someone close to you? A job, a sport or a club? Do you have enough room to be able to study well? Do you have enough materials? Do you have to travel a lot? Etc.

With 'play aim' we mean the aim of your game. What do you hope to achieve with it? Think in particular about your professional ambition: what is the goal of your study, where do you see yourself after graduation? This is your professional goal. Describe under 'actions' the actions you need to perform in order to fulfill both your learning goal (on the left) and your professional goal. Try to formulate rules and a game goal here. The game goal will be the goal in your game, not to be confused with the goal of your game (play aim). This will constitute your set of rules.

Mention under 'responsibility' the things you are responsible for in your game. The responsibilities in your design must match your set of rules.

Creating rules may not be such a problem but obeying them and trying to achieve your goals can be complicated. It's important to think about—and to describe under 'motivators'—how you can stay motivated in your game. How do you maintain the flow (see box below) of the game? How can you keep playing it pleasurably? Think about power-ups, for example. These are small, positive actions that are easy to perform and that provide an instant of pleasure, courage, affinity or power (McGonigal, 2015). What do you enjoy? For instance: doing a dance, watching cat videos, singing, staring out the window, etc.

How do you in fact know whether you're playing your game well? How and from whom do you get feedback? Think about and describe how you envisage your feedback system. This 'design loop' (the blue arrow) will have to work properly; everything is interconnected and constantly in interaction. Your drive is the fundament of your design in this canvas. You will find out that your game goals are different than your learning goals and your professional goals. This is the dichotomy we talked about earlier.

Drive

What is your drive? Ask yourself why you do what you do, what are your values in life?

FLOW

Professor of Psychology Mihaly Csikszentmihalyi studied states of 'optimal experience' among different artists and scientists: instances of deep concentration and intense pleasure, a state of consciousness he calls Flow.

The experience of flow was defined almost identically by people engaged in a wide variety of activities. Nine elements kept recurring:

1 *People constantly have a clear goal*. When in flow, we always know what needs to be done: the musician knows which notes to play, the surgeon knows exactly how to perform an incision.

2 *Each action is immediately followed by feedback*. With flow experiences we know exactly how well the work is going. The musician hears immediately whether he or she is playing the right note. The surgeon sees that an aorta hasn't been severed.

3 *There is a balance between challenge and skill*. In flow we feel that our abilities fit the opportunities for action well. Sometimes we overreach ourselves, which can lead to frustration and fear. On the other hand, we can sometimes feel that we can do more than is asked of us, which can lead to boredom. In a truly challenging battle, the players engage in a delicate balancing act between boredom and fear.

4 *Action and awareness are one*. In flow we concentrate on what we're doing. The delicate balance between challenge and skill demands that we focus on only one thing, which is made possible by the clearness of the goals and the continuous possibility of getting feedback.

5 *Distractions are removed from our awareness*. In flow we are aware only of what is important in the here and now. If a musician thinks about his or her health or tax problems during a concert, there's a chance they'll play a wrong note. Flow comes from being deeply concentrated on the now.

6 *There is no fear of failure*. Because in flow we know exactly what we have to do and because our skills are up to the challenges we have taken on.

7 *There is no self-consciousness*. In flow we are too concentrated on what we're doing to worry about protecting our ego. But when the instance of flow is over, we often have a more positive self-image. We know we've managed to complete a difficult task.

8 *Time awareness is altered*. In flow we generally forget the time and hours go by like minutes, but the opposite can happen too. The time on the clock stops corresponding with our time awareness, which is strongly influenced by what we are currently doing.

9 *The activity becomes its own goal*. Activities such as playing music, games or sports are often their own goal. One of the important reasons for us to be doing them is the feeling we get during the activity. However, most of what we do is not a goal in itself. We do it for a goal that will be achieved later. (Csikszentmihalyi, 1996)

When defining your design loop, you must of course not forget your 'resources'. These are your unique powers, sources, helplines, cheat sheets and allies. Make full use of your strengths and weaknesses, playful mind-set, animal characteristics, hedgehog rules and traits. In short, incorporate your player profile as much as possible into your design.

Consider whether you could use a 'help-desk' while playing. This could be anything: technology that can help you, or certain knowledge.

Who (acquaintances, friends, family, peers, teachers, contacts, etc.) can help you achieve your goals? How do you involve them?

And of course: is it possible to cheat in your game? If the answer is 'yes', do it. Because after all, you want to achieve and 'master' your goals. By contemplating whether cheating is possible or whether there are shortcuts or tricks that can be used, your design will improve and be more challenging to you. Because that's what it's all about: challenging yourself!

5.6 Roles of the teacher, coach, supervisor and student

In this method the student becomes the designer of their own game in order to achieve learning and professional goals. But they also become the player of their own game. The student therefore has two roles in this method.
This design process demands an active, inquisitive and reflective attitude of the coach, teacher or study career supervisor. Instead of discussing a personal development plan (PDP), the teacher will now be challenged with discussing a game and testing its playability, feasibility, its sharpness and the relationship between the various elements. The PNGDC offers aids for discussing this, or better yet, for playtesting it.

The playing process, on the other hand, demands a coaching attitude of the coach, teacher or study career supervisor, and maybe also of the spectator during a playtest of a so-called 'playground'.

In the past few years, Imara and I have organised various playgrounds, in which students could playtest their games with each other and with us. These playgrounds took three to four consecutive lessons, about half a day. We asked students a week beforehand to indicate how much time and how many players they would need to test their game, in order to allow us to schedule it properly. By playing the games in the class, they not only discovered whether their designs worked, but they also came up with new ideas. Learning goals often overlap and complement each other, or students encounter similar problems. By playing the games in the class, students gain insights into each other's learning goals, but also into how they could tackle their own learning goals better. What we repeatedly see in these playgrounds is that the testers, the peers, help each other in refining their design, but are also very critical when assessing each other's games.

GAMES

6.1 Examples of games

In the past years, we've seen dozens of students' games. We noticed that the more examples from previous years the students saw, the easier it was for them to create a game that would bring them closer to their professional ambition and to meet various learning goals. Therefore, we give a few examples below of games by first-year students of Fine Art and Product Design. We categorised the games according to their corresponding learning goals, namely: getting out of your comfort zone (6.2), getting more out of your studies (6.3), start creating faster (6.4), finding inspiration (6.5), colour spotting (6.6) and routine (6.7).

6.2 Getting out of your comfort zone

Product game
Game goal and learning goal:
Learning how to play with materials, form and texture. This helps you to get out of your comfort zone and not to cling to a material you are already familiar with. This game is also meant to teach you to talk about your design.

The rules:

- This game is suitable for one or more players.
- There are four types of cards: material, product, texture and questions. These are divided into separate decks and are shuffled and laid face down. Also prepare a pile of blank sheets and pens or pencils.

Start of the game:
Everyone takes a sheet of paper and a pen or pencil. Make sure you play this game where you have access to the various materials depicted on the material cards.

The first phase:
Set a timer for five minutes and take a product card or a material card. Start the timer and sketch as many ideas as you can for the product or material on the card.

The second phase:
Put your sketch aside; you will only need it later, in phase 3. Take a material or a product card (the one you haven't taken yet) and then a texture card, to now hold three different cards. Set the timer for an hour. Your task is now to develop the product on the card with the material and texture on the other cards.
If you haven't finished when the hour is over because you've brooded too much: too bad! There is no overtime.

The third phase:
Place the sketch and the product next to each other. If you're playing the game with more than one player, place your sketch and product in front of another player and sit opposite them. Now you take turns taking a question card and asking your opponent the question on the card. Each of you gets five minutes to answer the question as well as possible. The one who gives the best answers and the best explanation about the idea behind the object or design is the winner.

6.3 Getting more out of your study

Teacher's dice game
With this game you stimulate your teacher to give you feedback on your work from a new perspective.

The rules:

- There is one die. On each side of the die there's a small '1', '2' or '3' on the bottom right corner.
- There are six roles written on a sheet of paper, such as:
  1. The strict client
  2. The complaining client
  3. The student's mother
  4. A populist party voter
  5. A small child
  6. A colleague

The teacher rolls the die. The number of pips on the die determines from which perspective the teacher has to give their feedback.
The '1', '2' or '3' in the corner determines the number of arguments that have to be given from that perspective.
Do you also think that teachers always say the same thing, or would you like to get feedback on specific aspects of your work? Make your own teacher's die and decide for yourself from now on what kind of feedback you will get.

6.4 Start creating faster

Balance game
The goal of this game is to start creating more quickly on your homework or on a project and to make it your 'own' by playing with each other.
This game is for between two and four players. It is based on an assignment received from a teacher or a client.
Prepare some standard materials, such as paper, pencils, tape and carton, but you can also use rocks, pieces of wood, branches or even the furniture present in the room. The more materials, the better.
The goal of the game is for everyone to work together to reach a 'balanced' image which summarises your homework project.

The rules:

- At every turn, each player tries to render the assignment, based on a material or object. In doing so, you react to the previous player with a different material or object.
- With each turn you must react to the previous player's addition; the idea is that with each turn, you 'behead' each other. This can be done in a number of ways, for instance by looking at how manifest the others' additions are, or at the material's characteristics and in what way, in your opinion, this corresponds to the homework project.
- All the players are the 'jury' and decide whether the image is 'in balance'.
- You can use only one material per turn. You must also always choose a different material to the one chosen by the player before you and you can't choose the same material in two consecutive turns.

The game is over when all the players are satisfied with the image that has been created and think that it sufficiently clarifies the homework assignment or project.

6.5 Finding inspiration

Dictionary game
This game is meant to help you find new ideas, themes or subjects. By playing the game, you are introduced to subjects you usually don't consider. The game helps you to find inspiration and gives you a new, fresh outlook on the world.

The rules:

- Write the letters of the alphabet on a sheet of paper.
- Close your eyes and draw a dot on the paper.
- In five minutes, choose ten words from the dictionary that start with the letter closest to the dot.
- Close your eyes again and draw a dot on the sheet of paper with the ten words.
- Write a story about the word closest to the dot (everything you think you know about it or what it makes you feel).
- If your word is a word you don't know, write down what you think it may mean.
- This game is played alone.

If the result isn't good enough for you and you can't use it, we advise you to play the game again.

6.6 Colour spot game

This game is meant to inspire the players and to prompt them to work together and produce things within a time limit. The game is for at least two players but is more fun if played in larger groups. The duration is one hour.
Make sure to play the game in a room with various materials. The goal is to gather as many 'tools of the trade' as possible. The player with the most tools at the end of the hour wins.

The rules:

- There are seven coloured pie pieces in a circle, each with its own colour and corresponding task.
- Each player turns the wheel in turn. The wheel determines on which colour you land.
- Each 'well' executed task earns the player a 'tool of the trade'.

The tasks per pie piece:
Yellow: think of an idea for a work of art. The idea must be explained to the other players in three minutes and may include a small sketch. Reward: a self-chosen tool.
Purple: describe an object in the room in one minute, without mentioning the name of the object. Drawing or physically acting it out are allowed. Reward: a self-chosen tool.
Red: choose an opponent and draw each other's portrait. Give each other tips and feedback. Reward: a self-chosen tool.
Blue: within one minute, name three things that inspire you. All the other players then have five minutes to sketch them on a sheet of paper. Reward: a self-chosen tool.
Green: all the players have five minutes to draw something. Create a story based on the drawings and present it in two minutes. The players who made the drawings then give you tips and feedback on your story. Reward: a self-chosen tool.
Orange: exchange tools with a random player. If you don't yet have a tool, choose one.
Black: give all your tools away to the other players. You're free to choose who gets what.

6.7 Routine

This game teaches you to look around actively and to become aware of your surroundings. The game keeps your senses honed and stimulates you to look beyond the 'normal'. Routine improves your memory and develops your drawing skills. The game helps you to remember interesting things and increases your creativity. Routine is meant to be played where you live but you can also play it when you're on vacation.

The rules:
Number of players: 1
Duration: one week

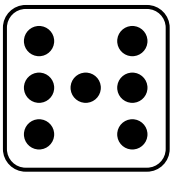
- Choose a route in the area where you live or, if you're somewhere unfamiliar, a random route.
- Walk this route once a day for a week.
- During each walk, choose three spots or objects on your route.
- After the walk, make a drawing of the three things from memory.
- Walk the same route the following day and choose three different things to draw after the walk. Also, take the previous day's sketches and compare them with the chosen spots or objects of that day.

- Ask yourself three questions: do the sketches give a good likeness? What is different about them? Could your sketches represent other spots or objects on the route?
- At the end of the week you will have 21 sketches of spots and objects that you possibly would never have noticed otherwise. Use the sketches to create a story or a map that is characteristic of your route.

  This game can help you find sources of inspiration, but it can also become a working method or a way of looking at your surroundings.

6.8 Games, exercises and tools

This concerns mostly games that are about the students' creative (in both senses of the word) process. How to find inspiration faster, how to create faster, etc. Not surprising, considering that these are truly 'creative' studies.
It's also noteworthy that the games are sometimes more playful assignments than actual games, especially the games you play by yourself. This often has to do with the fact that there is no explicit feedback system. And this is sometimes not necessary when the games are about generating ideas and inspiration. In such cases, the 'games' described above could be seen more as exercises. But these are exercises that the students themselves have designed, based on their own learning topics and goals, and which therefore suit them. In order to add more consequences to the playing of the games, it is therefore important for supervisors and coaches to keep questioning the students about the responsibilities in the game, their motivation, but especially: how do you know if you're playing your game well? How do you receive feedback? Who or what do you need for it? And which mechanics can help?
And: can you experience flow in your game?



TOOLS FOR GAMES

7.1 Mechanics

With this method you become the designer of your own game. As described above, game designers look at the world through the MDA framework. To summarise again: 'mechanics' are the basic elements the game's rules, algorithms and data are constructed with. These are the building bricks a designer works with. 'Dynamics' are the behaviours that occur when the user interacts with the mechanics. 'Aesthetics' are the players' resulting feelings and emotions. Aesthetics is therefore a term which should be understood broadly. The designer designs mechanisms (mechanics) that determine the behaviour, and that behaviour creates meaning.

- The mechanic 'time', for example, occurs often in games. The 'time mechanic' often demands of players to do something within a time limit, or even to want to be the fastest, for instance in racing games. This mechanic stimulates the player to make quick choices, to determine deadlines, to want to perform faster than the other players. Are you a procrastinator? Then mechanisms such as hourglasses, timers and time limits could be useful in your game.
- Dice, picking cards without looking, random picker wheels and roulette wheels, on the other hand, are mechanics that can provide coincidence and chance. They create randomness with which you can determine 'fate'. For example, is it difficult for you to make choices at work, or do you notice that you apply the same strategies to your study too often, with the risk of your study becoming monotonous, that you miss experimenting or stay in your comfort zone too much? Then 'chance mechanics' may be a valuable addition to your game.
- Hexagon tiles, puzzle pieces and domino blocks are mechanics that could help with making 'new' connections. If you often get stuck or think in 'old' or even cliché patterns, then these types of mechanics can lead to

new insights. They are applied in different manners in games, often for making paths or routes or, contrarily, for creating blockades, or in order to integrate things into a whole. But you could use them in your study to make connections.

- Various handicaps can help you to challenge yourself more, for example by giving yourself a physical handicap for something you're already good at, a handicap in the use of materials or a restriction of options or ideas. But certain 'quests' could also help you to challenge yourself more. For example, assign yourself to teach your fellow students or teacher something for a whole day.
- Of course, you can also get feedback via social media. Social media offer interesting 'presentation mechanics' for reaching a wider public or for receiving feedback from outside your study. This mechanism can also help you to move out of your comfort zone and lead you to observe more closely when you try to determine whether something is 'presentable' enough. Social media are and will remain the 'outside world', so use them with caution.
- 'Award mechanics' can help you to motivate yourself. They can help you to overcome procrastination. For example, reward yourself with something if you happened to start working on your homework right away. But be careful not to let the rewarding become the game goal itself, in which case this mechanic can lose its value, and as a result, cause the opposite effect, namely: demotivation.

A good overview is provided by Thijs Spook in his research report for the HKU Master of Education in Arts, *Dice it Up!* (2018). Spook conducted research into how to make it possible for intrinsically motivated secondary education teachers to redesign their teaching methods into a playful and/or activating form. But the tools and materials he researched are equally interesting for design or fine art students.
As part of his research, Spook developed a prototype canvas and a prototype kit that can help the teacher to transform a lesson concept into a playful and/or activating way of working. A good and complete prototype kit consists of three ingredient types:

1 Material for building the design
2 Material to experiment with in the design
3 Material for reflecting on the design

Figure 17 shows a list of materials you can use to experiment with in the design.
Figure 18 shows an interesting overview in which Spook not only links materials to functions, but also to Bartle's player types, as explained in chapter 5.3. If you don't know what suits you, maybe this diagram can offer some inspiration.

	MATERIAL	FUNCTION
1	Chips	pay, trade, save, hoard, spend, bluff, compare, win, add, lose, progression/growth, value
2	Dice	throw, count, remember, combine, chance, determine turn, determine steps
3	Pawns	represent roles/persons, position, walk, hit, lose, supplement, amplify
4	Timers	restrict, frustrate, stimulate, force, limit, reward, pressure
5	Blank cards	content, character design, create randomness, combine
6	Hexagon tiles	lay routes, divide land, make board, broaden process, make connections, create chance, cover surface, turn around
7	Building bricks	to build roads or routes, houses, hotels, building blocks, for props, exchange, unnecessary obstacles, barricades
8	Locks	mystery, secret, escape room progression
9	Spinners	quickly pick random items
10	3D Glasses	decode, mystery, secret information, hints
11	Funny money	qualify, reward, invest, save, accumulate, lose, pay, borrow, go bankrupt, gain power

Figure 17 Material and function, Dice it Up! (2018, Spook)

	MATERIAL	FUNCTION	PLAYERTYPES
1	Chips	pay, trade, save, hoard, spend, bluff, compare, win, add, lose, progression/growth, value	Achievers, Killers, Socializers
2	Dice	throw, count, remember, combine, chance, determine turn, determine steps	Killers, Achievers
3	Pawns	represent roles/persons, position, walk, hit, lose, supplement, amplify	Socializers, Explorers, Killers
4	Timers	restrict, frustrate, stimulate, force, limit, reward, pressure	Killers, Achievers
5	Blank cards	content, character design, create randomness, combine	Explorers, Socializers
6	Hexagon tiles	lay routes, divide land, make board, broaden process, make connections, create chance, cover surface, turn around	Explorers
7	Building bricks	to build roads or routes, houses, hotels, building blocks, for props, exchange, unnecessary obstacles, barricades	Explorers
8	Locks	mystery, secret, escape room progression	Achievers, Killers, Socializers
9	Spinners	quickly pick random items	Achievers, Killers
10	3D Glasses	decode, mystery, secret information, hints	Explorers
11	Funny money	qualify, reward, invest, save, accumulate, lose, pay, borrow, go bankrupt, gain power	Killers, Achievers, Socializers

Figure 18 Material, function and player type Dice it Up! (2018, Spook)

7.2 Manifestos and rules

Maybe it's easier for you to reach a game goal by using rules. Rules are also mechanics. One example of a set of rules is a manifesto. Below are two examples of manifestos. One developed by Sister Corita Kent for both students and teachers at an art academy in Los Angeles, and the other a Dadaist manifesto for creating a poem.

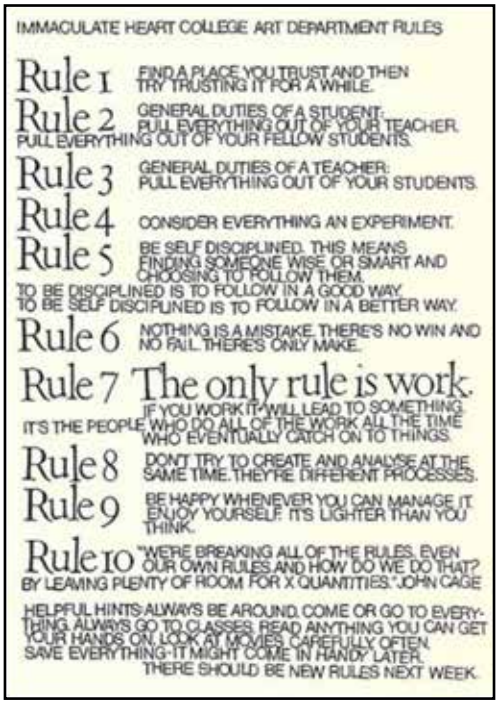


Figure 19 Immaculate Heart College Art Department Rules by Sister Corita Kent (1967)

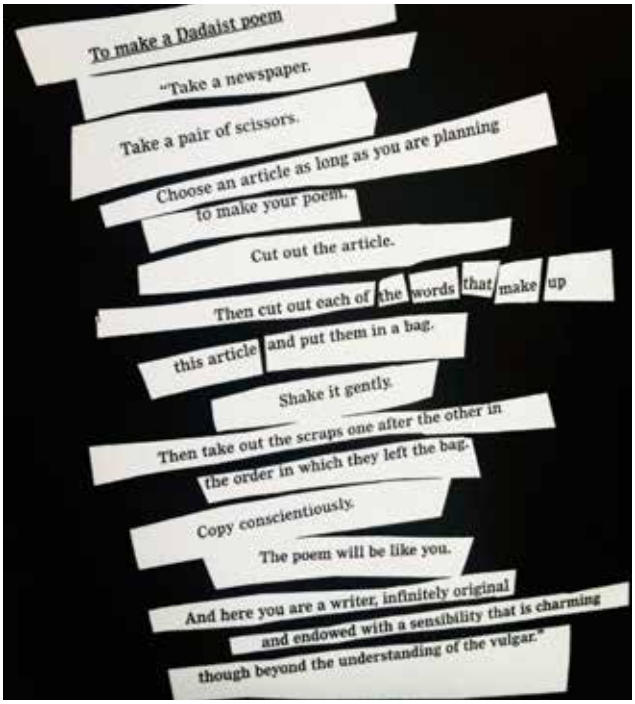
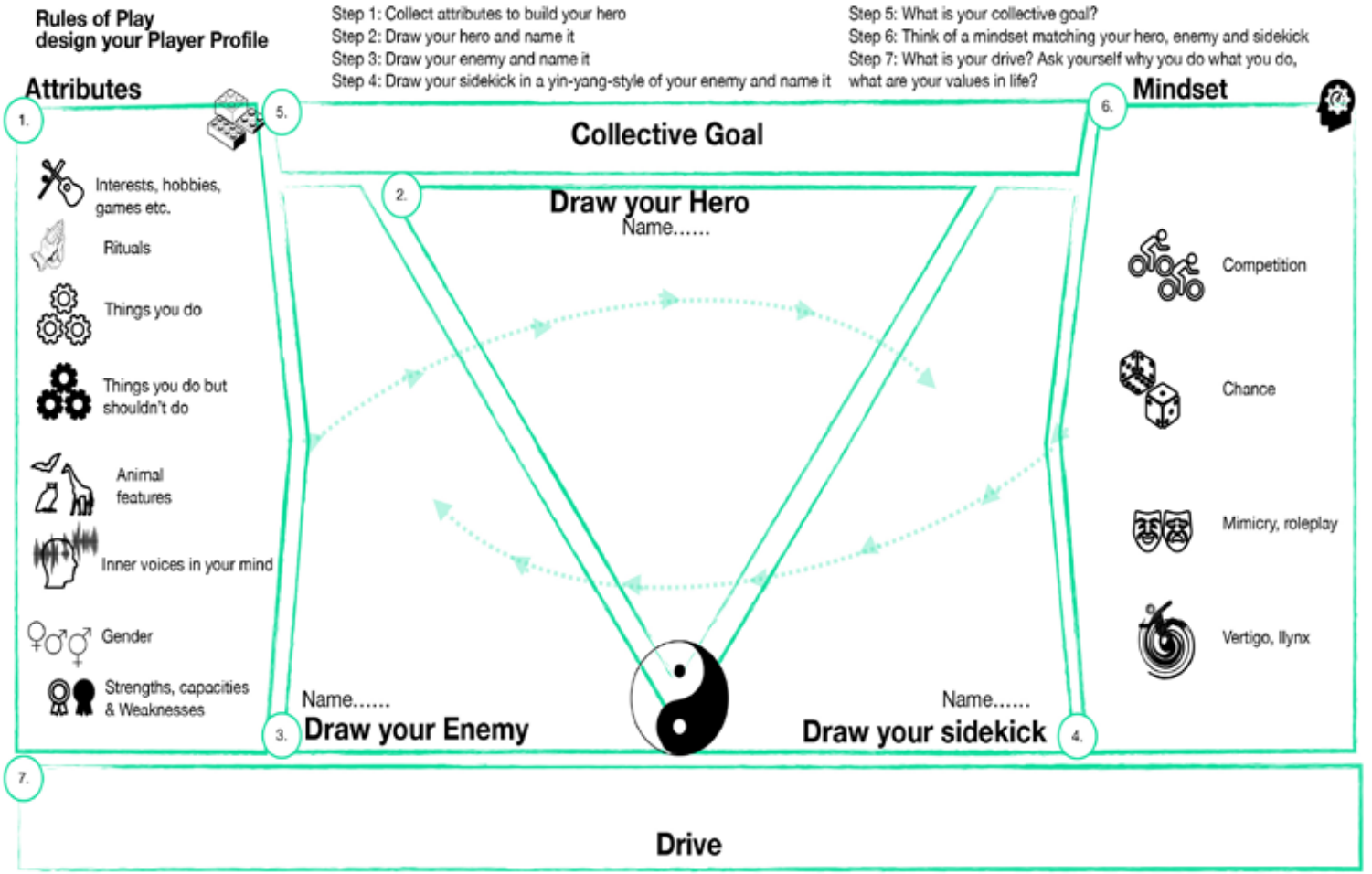


Figure 20 Dadaist manifesto

Many more mechanics exist. Playing a lot can help you to get a better idea of which mechanics can help you and which player type suits you. It's important to keep observing the problems you encounter and to investigate how to overcome them in a way that keeps you motivated.

WORKSHEET 1 PERSONAL NARRATIVE CANVAS


Rules of Play
design your Player Profile
Step 1: Collect attributes to build your hero
Step 2: Draw your hero and name it
Step 3: Draw your enemy and name it
Step 4: Draw your sidekick in a yin-yang-style of your enemy and name it
Step 5: What is your collective goal?
Step 6: Think of a mindset matching your hero, enemy and sidekick
Step 7: What is your drive? Ask yourself why you do what you do, what are your values in life?
Attributes
1.
Interests, hobbies, games etc.
Rituals
Things you do
Things you do but shouldn't do
Animal features
Inner voices in your mind
Gender
Strengths, capacities & Weaknesses
5.
Collective Goal
2.
Draw your Hero
Name.....
6.
Mindset
Competition
Chance
Mimicry, roleplay
Vertigo, Ilynx
Name.....
3.
Draw your Enemy
Name.....
Draw your sidekick
4.
7.
Drive

Personal Narrative Game Design Canvas 2.0

What is your Challenge?

Context

Describe the context you're in:
e.g. education, subjects, teachers, etc.

What is it you'll have to learn?
Describe your

Learning goal

Boundary Conditions

Describe your known limitations.
For e.g. paying rent/mortgage, need money to buy food etc.

Play Aim

What is it you want to become?
Describe your

Professional goal

Feedback

How do you know if you're playing it right? Who or what gives you feedback in how you play?

Actions

Describe the goal of your game and the rules in your game in order to achieve your learning goal and professional goal

Responsibility

What are your responsibilities in the game?

Motivators

In what way do you stay motivated to play your game?

Resources

What kind of perks can help you? (check your player profile)

Can you use a helpdesk?

People who can help? (e.g. stakeholders, allies)

Can you cheat? Take shortcuts? etc.

Drive

What is your drive? Ask yourself why you do what you do, what are your values in life?

The well-played study

In the years during which I asked students to create a game based on their learning goals and professional ambitions instead of putting together a PDP, and to experiment with creating a hero based on themselves, I observed that—as opposed to with a PDP—they then started to actively work on their learning topics and goals. This helped students gain insights that were much deeper and more authentic than I'd ever come across in reflections in various PDPs. Play is more than studying; it is what Henry Jenkins, Director of the Comparative Media Studies Program at the Massachusetts Institute of Technology, defines as one of the most important skills in modern-day education in his paper *Confronting the Challenges of Participatory Culture: Media Education for the 21st Century*:

'Play, as psychologists and anthropologists have long recognised, is key in shaping children's relationship to their bodies, tools, communities, surroundings, and knowledge. Most of children's earliest learning comes through playing with the materials at hand. Through play, children try on roles, experiment with culturally central processes, manipulate core resources, and explore their immediate environments. As they grow older, play can motivate other forms of learning.' (Jenkins, 2009)

The best education, in my opinion, should focus on recognising and developing the students' talents. Talent development isn't something that happens during or after education and shouldn't be the privilege of only a small number of pupils or students but should be education's primary objective. To bring out the best in a student should be every teacher's goal so that each student is given the opportunity and is stimulated to excel, and so that you can not only achieve learning goals in your education and nurse professional ambitions, but can also experience mastery in the achievement and, in so doing, come closer to your professional ambition.

To return to the question with which I started this project: 'Can studying be the same as playing and can you therefore study excellently?'
Perhaps play isn't precisely the same as studying but is rather an all-encompassing competence within which studying is possible and which is essential in today's and tomorrow's education.
I believe that everyone can achieve excellence if playing is made possible. That means that the entire educational system should embrace this goal, and we, being part of that system as architects and facilitators should focus on play.

Let's make play, playfulness and worldfulness our goal. To a well-played study!

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Figures

Play

can also function
as a tool to understand
the self Flanagan, 2009

comes closer to reality
than the assumed
reality itself Fink, 1968

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the art of HKU new practices new solutions

This book, written for both teachers and students, describes a method for helping students gain ownership of their studies. The method, a combination of game principles and philosophy, is based on Johan Huizinga's concept of Homo Ludens which sees humans as intrinsically 'playing' beings.

INNER PLAY

By combining philosophy and game design in a narrative for studying, students will become aware that reality is ambiguous and constructed by concepts. The method offers students insight into the various functions and positions in society and will help them, in a playful manner, to find their own voice and continue to develop themselves.

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