Gamification Workshop

June 13, Session 1:

- Introduction to the schedule.
- Evert and Willeim introduced themselves and their previous work.
- The participants introduced themselves and why they're attending the workshop.

- Despite all the new technology and evolution of the classroom, education is still based on teachers standing telling the students what they need to know.
  - This creates careless relaxing back students instead of leaning forward enthusiastic students.
  - Games allow people to create their own narrative (actors) while watching movies turns people into (observers).

Transfer: Designing Education:

- Education is designed for a "Homo Perfectus", an optimally informed learner with impeccable behavior.
- We should design for "Discipulus Imperfectus", a moderately motivated learner with adolescent behavior.
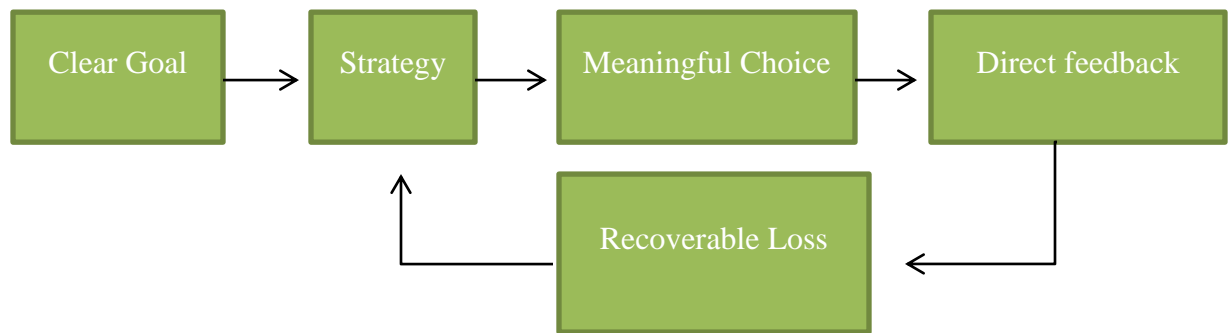
Behavior: Obstacles:

- Educational institutions simplify the material while facing obstacles and having challenges motivates people.
  - In the Netherlands, when a trash bin was placed at a height with a small opening, it motivated more people to throw their trash in it.
- Bernard Suits:
  - Playing a game is a voluntary attempt to overcome unnecessary obstacles.
  - The game is not just winning but the attempt to defeat obstacles.

- Interaction in Game:
  - Social.
  - Declarative.
  - Rules.
- The steps of learning are the steps of playing a game:
  - Action.
  - Reflection.
  - Hypothesis.
  - Testing.

Perspectives:

- New and old designs of learning are using similar perspective.
    - This perspective encourages traditional student behavior.
- Theatres and museums include the same design attached with many rules (no speaking, no running, etc.).
    - This causes the lack of goers and limits them in a specific age group.
- The Batman Effect:
    - Apple Store uses "Genius Bar" instead of the traditional customer service.
    - Role-playing: VIP card encourages the participants to participate and express their opinions as they feel important and heard.

Direct Feedback Loop:

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Clear Goal → Strategy → Meaningful Choice → Direct feedback
                 ↑                              ↓
              Recoverable Loss ←───────────────
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- Feedback length:
    - If it is too long, you lose the interest in the subject and you move on.
    - If there's no time for adapting to the feedback, no behavioral change happens.
- Recoverable loss:
    - Trying again to achieve a goal is encouraged by recoverable loss.
    - In schools, "losses" are recorded and affect final grade.
- Designer's responsibility:
    - Think about the player's behavior.
    - Understand people are not perfect.
    - Design:
        - Obstacles.
        - Perspective.
        - Feedback.
    - Test the designs and fix the flaws.
    - Be responsible for any scenario in the game:
   - Find the dark options then decide:

- That's what I want them to reach to learn.
- Not what I want but I'll leave it as an option.
- I won't allow this option in the game.

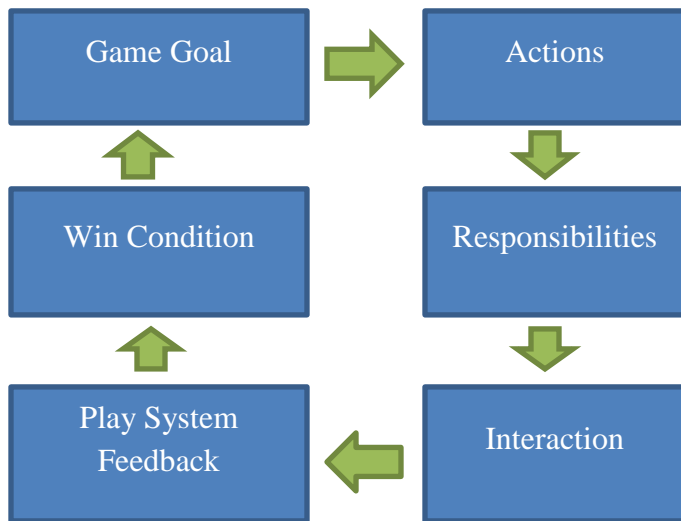
June 13, Session 2:

- To start making a game:
  - Use an actual existing game and change it (not the best option).
  - Use templates to begin and build on it.
- The participants were introduced to 3 games to test them and to see the templates:
  - The games were developed for the Indian curriculum:

1. Island:
   - Goal: teaching English via discussions and connecting the noun to its icon.
   - Dynamics: Connecting words to icons. The majority of the players have to approve the connection. The player with the most connections wins.
   - Participants "upgrades": used the game for creative collective storytelling.
2. Go Between:
   - Goal: teaching the students about conductive materials (facts).
   - Dynamics: gambling whether a material cards will conduct electricity or not.
   - Participants "upgrades": used the game to teach geographical facts.
3. Gossip:
   - Goal: teaching English via discussions.
   - Dynamics: gathering data to discover who committed the murder, how and where.

Mechanics ➡ Dynamics ➡ Aesthetics

- Mechanics: timer, starting lines, medals, leaderboard, etc.
- Dynamics: speeding up, running, etc.
- Aesthetics: pressure, (winning reaction), etc.
- Educators can start at dynamics or aesthetics.
- It's important to know the difference between the three.
- The three groups of participants who played the three games worked on filling the mechanics, dynamics, and aesthetics of one of the games.

June 14, Session 1:

MDA:

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	Dynamics	
Mechanics		Aesthetics
	Intended Behavior	
	Intended Impact	
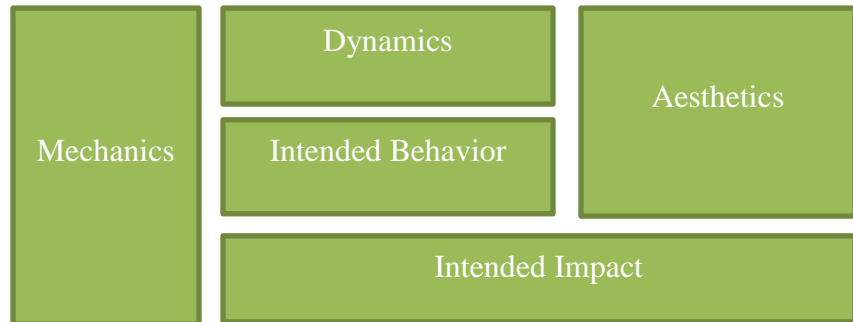
- Préja Vue:
  - Visualize the new game and how the players will interact.
  - Test your vision on an experiment, and then start editing.
- The participants pitched their initial ideas using the MDA model:
  - The Horror Movie: a game to organize the process of choosing projects on day 12 in ADEF's camp.
  - Geo Plan: a resource management game.
  - Workplace gamified: task resources for 21+.
  - Programming puzzle game: paper programing.
  - Camps Island: M&E game.
  - Summer reload game: reality day.
  - Character development: improv.
  - MNE: connecting.
  - Plastic pollution awareness: behavior change.
  - Dreams/Pictonarrative: group storytelling.
  - A game about communication not developed yet.

Playful Learning Cycle:

Game Goal	→	Actions

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Game Goal  →  Actions
   ↑            ↓
Win Condition  Responsibilities
   ↑            ↓
Play System  ←  Interaction
Feedback
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- Game Goal: Something worth achieving and playing for. Not the same as the learning goal. Achieving the game goal ends the game loop.
- Actions: Several different actions a player can perform to close the game loop. More actions encourage more autonomy and more motivation.
- Responsibilities: Every player should feel needed in the game. Give each player a vital contribution to avoid them disengaging from the game.
- Interaction: A designer must think about the type of interaction they want. It should be balanced, engaging, fun, maybe even difficult.
- Feedback: A vitally important step. Give feedback to tell the players whether they are performing well or not (are they getting close to the goal?). Without it, the players get lost. If they're lost for too long they get disengaged.
- Win condition: When and why they fulfilled the goal. They should be able to monitor themselves. It can be done without competition by designing it to encourage being helpful and cooperating.

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June 14, Session 2:

- Extrinsic motivation:
    - In game value: tokens, medals, titles, badges, etc.
    - Real world value: cash, credit, etc.
        - Impact: diminishing return.
- Intrinsic motivation:
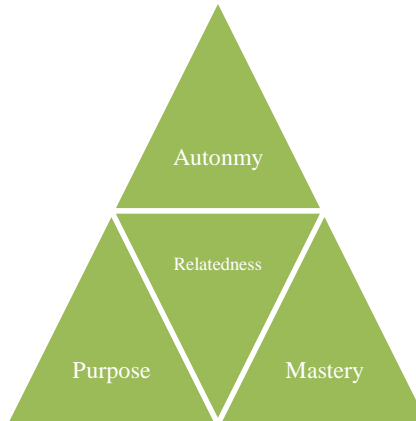
- Autonomy: action, strategy, recoverable loss.
- Purpose: game goal, win condition, system feedback.
- Mastery: empowerment, system feedback, achievement.
- Game dance: the fun of playing not just winning.

- The participants were given time to work on their first prototype with Evert and Willeim checking on them to answer their questions.
- Participants played each other's games and were asked to give the designers a written feedback on how to improve the game.

June 15, Session 1:

HET Playful Design Canvas:
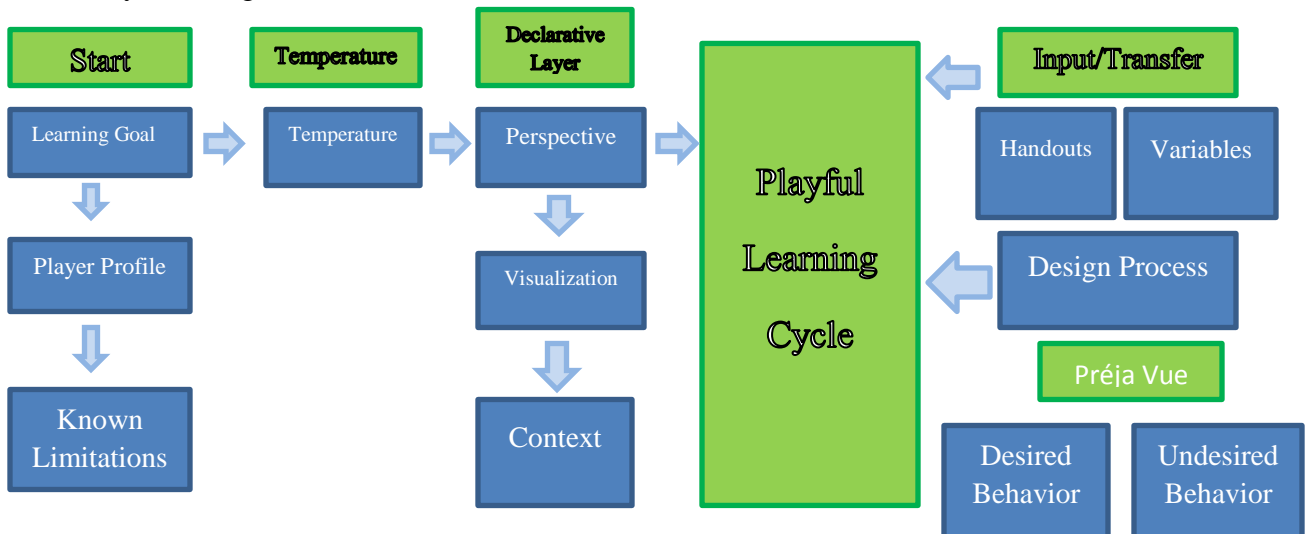
- Player profile: Who are the players? What's special about them?
- Known limitations: time, money, space, equipment, etc.
- Perspective: Are the players playing as themselves or roleplaying?
- Visualization and context: Is it reality? A fantasy world? A parallel universe?

- Input/Transfer: What can I monitor? How can I scaffold the player?
- Design process: make many prototypes and learn by testing.

June 15, Session 2:

- Skill tree:
    - Color based: ex. Martial arts.
    - Titles, etc.
- Skill tree characteristics:
    - Roadmap for future development of skills.
    - Offers possibilities to create entry and progress conditions to steer the development process.
    - Provides self-directed behavior by the players.
- When to use it:
    - Autonomy within defined paths.
    - To guide complex decision making.
- Criteria:
    - Visible.
    - Known condition to progress.
- Playtest:
    - What do you want to test?
    - Pitfalls: defending the design – explaining for too long – argue about intention.
- Best playtest:
    - Let the players start alone.
    - DO NOT TALK.
    - Take picture, or even better, videos.
- Manual:
    - Instructions, keep it as short as possible.
    - Manuals include:
        - Components.
        - Rules.
        - What you need to start.
        - Describe the game loop for the players (not explaining).
    - Designers can include support cards that can be used during the game to scaffold players.
- For next steps testing:
    - How do you invite your players?
    - Manage expectations.

- ▪ Be clear what they get.
- Participants were given the time to work on their second prototypes with Evert and Willeim checking on them to answer their questions..
- Participants gave verbal feedback on the experience of playing the game.

June 16, Session 1:

- The participants were instructed to work on their third and final prototype with Evert and Willeim checking on them to answer their questions.

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June 16, Session 2:

Final Designbrief:

- Impact:
    - ▪ Problem definition.
    - ▪ Learning goal.
    - ▪ Learning variables.
    - ▪ Indicators.
- Design:
    - ▪ Playful design canvas.
    - ▪ Feedback.
    - ▪ Playtest.
    - ▪ Production value.
- Production:
    - ▪ Distribution.
    - ▪ Deadlines.
    - ▪ Player manual.
    - ▪ Polish the game.
- Execution:
    - ▪ Introduction.
    - ▪ Context.
    - ▪ Min-max players.
    - ▪ Role game-master.
    - ▪ Documentation.

June 17, Last session:

- Participants prepared their final polished prototype to the restaurant to present (in less than 10 minutes) their games and their next steps.

- Willeim and Evert gave every participant feedback on what needs to be fixed and how to finalize the game.

The Games:

1. Artificial World by Marwa and Omar (FabLab):
   - 2 players.
   - Players try to collect resources and try to defeat the other player. At the end the players discover they have to cooperate to defeat the invading aliens.
   - They plan to turn it into a digital game.

2. Dalia by Mahrous:
   - Murder-detective puzzle, 4 players or more.
   - Scenario based, a bit like Gossip game.
   - He might add role playing in the next prototype.

3. Paper programing by Magdy:
   - Connecting papers to program a robot to solve a maze to save the princess.
   - He might develop it later to be a digital game.

4. نشنت يا فالح by Dina and Lamis:
   - A game to encourage more Campers to fill their opinions and give feedback on the different aspects of the camp.
   - The players will write/sticker their opinions, curl the paper into a ball then try to aim at one of three baskets. It includes individual and team based competitions.

5. World Hunger by Sultan:
   - Players guess the answers of questions about world hunger in rounds.
   - The goal is to see what the map of hunger is like in their mind than correct it to the actual hunger map.

6. (name unknown) by Karim:
   - 4 players, each two are in a team trying to avoid obstacles and connect together from the different ends of the paper.
   - Based on urban planning.

7. The Horror Movie by Sanaa:

- A system to select the projects at camps with fewer issues and in a more fun manner.

8. حلمي حلمك by Mohamed Khaled:
   - Players use cards and scenarios to talk about their dreams.
   - Players try to bluff to win the game and use their cards.

9. Role-playing by Awadi:
   - Players roll the dice to build their character then they go on mission on a board city and they have to improv how they'll do the tasks being that character.

10. Ocean by Martin:
    - Players learn about plastic numbers and how to protect the ocean from the current plastic pollution.

- Evert and Willeim gave the participants graduation patches.
- They noted the participants created more original work than they have seen in previous workshops.