

# DIVE IN

dip beyond your reality



**THE MANUAL FOR EDUCATORS AND YOUTH  
WORKERS ON EDULARP METHODOLOGY**

---

# DIVE IN

dip beyond your reality

---

The manual for educators and youth workers on eduLARP methodology.

KRAKÓW 2021

*"The European Commission support for the production of this publication does not constitute an endorsement of the contents which reflects the views only of the authors, and the Commission can not be held responsible for any use which may be made of the information contained therein."*



Co-funded by the  
Erasmus+ Programme  
of the European Union

© COPYRIGHT BY THE CONSORTIUM OF PARTNERS:

EUROPE4YOUTH ASSOCIATION



NAUSIKA EDUCATIONAL FOUNDATION



HASTEKASEN FARM ASSOCIATION



ABENTEUERZENTRUM BERLIN



HELLENIC YOUTH PARTICIPATION



LARPIFIERS



All rights reserved.

Reproduction of material from this publication is authorised for non-commercial educational purposes only, provided the source is quoted.

ISBN: 978-83-951871-2-4

KRAKÓW 2021

This manual explains the educational foundation, the organisation process and several applications of educational Live Action Role Playing games in the context of radicalisation processes of young people.

It is dedicated to youth workers, teachers, pedagogues and all who work with young people in formal, or non-formal education settings.

The manual was created by the consortium of partners within Erasmus+ Programme (strategic partnerships in the field of youth) "DiveIN - developing eduLARP methodology to prevent violent radicalisation of young people" in 2019-2021.

# TABLE OF CONTENTS:

\*\*\*

THE BACKGROUND	6
CHAPTER 1: STUDY OF RADICALISATION	8
CHAPTER 2: EDUCATIONAL APPROACH TO LARP	12
CHAPTER 3: LARP THEORETICAL BACKGROUND	20
CHAPTER 4: ELEMENTS OF METHODOLOGY	30

\*\*\*

SCENARIO 1: POLYTROPIA	44
SCENARIO 2:SCHOOL COUNCIL	66
SCENARIO 3:ON THE WAY TO EDINU	74
SCENARIO 4:TRAPPED A.K.A. SIEGE OF GIMLE	82
SCENARIO 5:THE FALL OF ANCIEN RÉGIME	92

\*\*\*

CHAPTER 5: RESEARCH ON EFFECTIVENESS OF EDULARP METHODOLOGY IN PREVENTING VIOLENT RADICALIZATION OF YOUNG PEOPLE	100
--	-----

---

## THE BACKGROUND

---

In the light of the observable rise of populist tendencies, polarisation, and radicalisation in Europe, the partner consortium of the "DiveIN" project decided to undertake educative activities preventing its negative outputs, namely, revoke raising acceptance for violence in the public sphere. To do that, we decided to design, test, and adapt the methodology of educational Live Action Role Playing games to address various stages of the radicalisation process among young people. The decision was to take radicalisation as an essentially neutral phenomenon, containing attitudes familiar to active citizens:

determination, activeness, and persistence to change the reality of an unjust status quo. In some set of conditions, this determination may be however a fruitful soil for extreme ideas to grow into accepting violence, as a justification for a greater cause. In this context eduLARP methodology can do a lot of good to prevent, as well as deal with the radicalisation process, its roots, and outputs.

Feel invited to explore the essentials of the methodology and inspire yourself with ready-made scenarios of educational Live Action Role Playing games.



“

*Radicalisation is a phased and complex process in which an individual or a group embraces a radical ideology or belief that accepts, uses or condones violence.*

”

---

# CHAPTER I

## STUDY OF RADICALISATION

---

### **VARIOUS RADICALISMS**

The partner consortium of the "DiveIN" project decided to apply and adapt the methodology of eduLARP to address various moments of the radicalisation process among young people, with the overall aim of preventing violence, taking radicalisation as an essentially neutral phenomenon. Participants of eduLARP are free to explore, as characters, various life approaches and experience consequences of implementing their beliefs. In a fictional world, the player can explore complex issues as an "external" entity (a role/character played), together with other people in a safe condition. The

strategy of intervention assumes that participants meet the relevant response to the chosen stages of the radicalisation process, by:

1. acquiring empathy allowing them to make connections, relate to real-life situations and understand them more deeply, eventually preventing harmful practices and beliefs leading to violence,
2. exploring alternative political means to achieve change, preventing justifying political violence,

3. preventing social alienation, learning to cope with diversity, and find a purpose within the society.

This approach was based on the exploration of radicalisation and deradicalisation models and researches, among which 2 were adopted:

- + 3N model of radicalisation leading to violence ("Need, Narrative, Network"),
- + Moghaddam model ("Staircase terrorism").

Below we merge those two approaches.

## **RADICALISATION MODELS ADOPTED**

### **TRIGGERS OF RADICALISATION**

The models the consortium decided to adopt take radicalisation as a process triggered by various factors on several stages of development. Factors raising vulnerability to the next stages of radicalisation can exist on following levels separately or in intersections:

1. Individual - one may perceive their situation as deprived (relatively or objectively), undergo identity crisis, search for purpose,

question beliefs, and values. Also, age and gender, previous military training, criminal record, social alienation, mental health, etc may influence the process;

2. Relational - one may find themselves in a homogenous peer group favouring strong beliefs, where gender perspective plays an important role;
3. Community mesosystemic - one may live in isolated communities, so-called sub-culture of radicalisation;
4. Exosystemic - one will see overall corrupted state, weak institutions, turning individuals against it, justifying radical means at ease;
5. Macrosystemic - cultural values or ideologies that shape the underlying levels;

### **LEVELS OF RADICALISATION**

The process begins, when one sees objective or relative deprivation of their material, social, political situation.

**GROUND FLOOR:** Psychological Interpretation of Material Conditions

Perception of fairness and just treatment plays an important role in identifying one's situation. Objective

material factors, social marginalisation, low integration, education, etc may trigger the process, but evidence shows that this is relative perception, psychological interpretation of one's situation (seen as deprived, unfair, unjust) that triggers radicalisation.

#### FIRST FLOOR: Perceived Options to Fight Unfair Treatment

One may seek options for overcoming the negative situation within the system or next to it. Seeking options comes hand in hand with clarifying postulates, gaining support, or rejection. Action against unfair treatment is what civil society tends to do, collecting resources, and designing activities.

#### SECOND FLOOR: Displacement of Aggression

Individuals who develop a readiness to physically displace aggression onto outer groups, defining an enemy, blaming a group/system/organisation for the deprived situation, and who actively seeks out opportunities to liberate this aggression will eventually leave the second floor and climb more steps to try to act against perceived enemies.

#### THIRD FLOOR: "Moral Engagement"

Morality becomes an inner case within the own group, arising around

ideology identifying ideal state, who can be part of it, and who cannot. Moral justifications are used to determine those distinctions, as well as to identify the actions required to achieve significance.

#### FOURTH FLOOR: Solidification of Categorical Thinking and the Perceived Legitimacy of the Terrorist Organisation

Social categorisation is a powerful psychological process, which can lead to in-group favouritism and out-group discrimination even when the basis of categorisation is trivial in a real-world context. On the fourth floor, individuals have developed a complex "narrative" (3N model) – ideology so to say. The ideological narrative provides the moral justifications rendering violence acceptable and even desirable against outgroup members.

Violence we will define broadly, from physical, psychological, economical, systemic, till symbolic violence manifesting itself in any attempt for the imposition of one's values, beliefs, ideologies.

People engage in many cognitive manoeuvres to proceed with unethical behaviours without self-recrimination. For example, unethical behaviour appears permissible when victims are dehumanised (considered

lesser beings) and when violence is morally justified by portraying it as a noble and important cause.

Thus, those supporting violence are likely to seek the company of individuals sharing similar ideological beliefs. Furthermore, by joining a group of like-minded individuals, the use of violence is socially condoned.

#### FIFTH FLOOR: The Terrorist Act and Sidestepping Inhibitory Mechanisms

Performing a violent act requires psychological distance from the humans against which the action is directed. Individuals, supported by the group actively build inhibitory mechanisms helping them in this act perceived as noble, sacrifice, significant, morally justified.

Based on those models, the strategy of intervention requires preventive work, especially focused on working with us-them thinking, categorisations, interobjectivity, and justice.

- + On the Way to Edinu – a fifth wave of migration in a post-apocalyptic world, exploring various ways of achieving a social change, empathising with various groups.
- + Trapped a.k.a “Siege of Gimle” – questioning and exploring community values, working with alienation, inclusion and diversity, under social/emotional stress.
- + Polytopia – exploring boundaries of humanity, systemic violence, totalitarian environment, societal roles.
- + School Council – achieving political change through available structures.
- + The Fall of Ancien Régime - designing new social contract in the middle of times of deceit, inevitable change in a situation of strong polarisation of a society.

### **EDULARP AS A SOLUTION**

Five eduLARP scenarios were created to address those overall strategies:

---

## CHAPTER 2

# EDUCATIONAL APPROACH TO LARP

---

EduLARPs can be analysed as an educational method based on role-playing, acting, and experiment, to which classic evaluation methods are relevant.

LARP emerged in the 1970s as a cross between an improvisational drama and a tabletop role-playing game. During a LARP, players take on the role of a character in a scenario of fictional, or historical events. The immersion that LARP liberates in its participants has triggered a movement in education.

In recent years, teachers and scholars in Scandinavia, Eastern Europe, and the United States have begun experimenting with incorporating

Educational LARP (eduLARP) into the classroom with promising results (Peterson & Vanek, 2016).

Various actors in the field of youth and non-formal education have also adopted and adapted this methodology to develop not only knowledge on complex issues among young participants. Moreover, it gives free and safe space to work through the questions of values, ethics, social attitudes, political and social systems, phenomena of inequalities, discrimination, group antagonisms, social psychology effects and many more. EduLARP becomes a powerful,

yet a very demanding, tool for non-formal education in the field of youth.

### **EDUCATIONAL TRAITS OF EDULARP METHODOLOGIES LIE IN ITS ESSENCE:**

- + experiential learning,
- + learning by doing and becoming,
- + high emotional engagement,
- + deep immersion creating "the flow",
- + showing the relevance of individual experiences with socio-political processes,
- + developing practical competences to deal with challenges,
- + increasing self-efficacy, self-confidence and sense of community.

Moreover, eduLARP effectiveness studies show high relevance of the methods for young people from lower socio-economic backgrounds and for students with social difficulties, mental disabilities, and learning disabilities (such students make up 30% of students at Østerskov Efterskole, higher than the Danish national average [Hyltoft, 2008]). These results demonstrate the power of eduLARP to foster inclusion.

Using eduLARP in schools greatly increases students' engagement with the material, their passion for learning, and their ability to discuss and present complex materials to their peers, all of which are important for long-term academic success (Peterson & Vanek, 2016; Mochocki, 2013; Bowman & Standiford, 2015).

The effectiveness of eduLARP is also consistent with some of the most cutting-edge educational theories, like Kolb's theory of experiential learning. Kolb argues that students learn best when they have the chance to attain their knowledge through experience, and then reflect and theorise based on that experience. Learning is thus an active process rather than a passive one (Kolb, 2014). EduLARP is an exemplary form of experiential learning since it allows students to experience the subject that they are studying in a way that is relevant and engaging to them.

To explain how exactly people learn during eduLARPs let's look back at theories of learning depicting processes and mechanisms of learning in eduLARP circumstances and conditions.

**WARNING: ACADEMIC CONTENT!**

To explain how people learn in LARP six theories were selected:

1. cognitive development,
2. social cognitive theory,
3. social learning theory,
4. socio-cultural perspective in learning,
5. self-efficacy theory,
6. flow theory explaining immersion.

**COGNITIVE DEVELOPMENT**

Theory authored by Jean Piaget (1936) explains how experiencing the world structures mental representations - models, schemes in our minds, forming a basic understanding of the world and attitudes.

Experiencing the world in its complexity delivers a set of information to our brains that need to be organised. The human brain organises them into several schemes - mental representations of the world experienced. The more we experience, the more complex and interconnected are our schemes. Piaget assumes that

we store those mental representations of the world and apply them when the brain signals its necessity. How does it happen?

The more schemes we adopt, the more interconnected they have to be to create a cohesive vision of the world and avoid dissonances. Existing schemes help us to deal with new situations, understand them and respond to them. But they will change when the inevitable unknown comes. The first stage of this change is assimilation - we attempt to use existing schema (emerged during similar situations in the past) to understand and respond to the new reality. The second, accommodation applies when the existing schema does not work and needs to be changed, adapted, modified based on other schemes, or its variation. The third is equilibration, internalisation of the newly developed scheme which stands for expanding the scope of understanding the world. The understanding, however, may not be the same as the understanding of other people in the same situation.

In eduLARPs we experience entirely new situations, carefully designed, which we wouldn't have a possibility to experience living where we were born, or at least in one life-span. We're being refugees, hostages, kings, or knights, peasants, merchants, migrants etc. Being exposed to those

situations, mental states, even objective (although simulated) conditions creates a coping system - schemes that would be possibly applicable if anything resonating happens in the future.

How does this affect the radicalisation process? Depending on the match between the player's personality, life experiences, attitudes and characterological traits of the character played it may result in different outcomes.

We may expect self-realisation, after a deep experience of flowing into the emotional pot of a character that was "foreign", unknown or even prejudices against and understanding rationale, motifs of behaviours, roots of certain beliefs. We may also expect a deeper understanding of oneself. One's values, beliefs, presuppositions, also prejudices. We may expect the development of certain adaptation strategies based on thorough reflection and confrontation with various options. Also coping strategies applicable directly in a real-life, e.g. integration strategies or ways of organising social life in a community. We may expect a variety of educational outcomes, including a profound rethinking of our core.

## **SOCIAL COGNITIVE THEORY**

This theory emphasises the social context of learning. It has been observed that effective learning happens when an individual is in a social context and able to engage in both dynamic and reciprocal interactions between the people, the environment and the behaviour (LaMorte 2016). It means that people learn not only from their own experiences but also by observing the actions of others and the results of those actions, creating a conscious learning process for themselves. This process includes goal setting, self-observation, self-assessment and self-reinforcement.

To this theory belongs also the quote "people's beliefs about their abilities have a profound effect on those abilities." Social cognitive theory having added emotions and cognitions to social learning noticed that thoughts and feelings affect own behaviour, and the behaviour can change or elicit responses from the social environment.

In eduLARP players to a certain extent design their experiences, consciously entering social situations, reflecting on them and analysing from many angles. They also operate inside of an eduLARP game experimenting, applying different behaviours on the problems that may or may not

resonate with their reality. This constant process of testing themselves and the environment, having a vivid dialogue between conditions, environment and people (characters) makes this experience a unique form of learning, inaccessible in one reality.

## **SOCIAL LEARNING THEORY**

Learning always has a social context - we learn from others, books (authors, redactors collective effort), own or others experiences, in a context of formal, non-formal and informal education situations, in the context of our societies, cultures, being assessed, or evaluated by self or others. Literally, by grades, or socially, culturally by reinforcements or punishments.

The basic, behavioural model of learning describes learning as observing others responses to incentives and mimicking those responses that are reinforced and not punished. Essentially individuals imitate behaviours, values, beliefs and attitudes of the "model" they identify with (in eduLARP - a role, character, archetype). Eventually playing with it, juggling possible reactions to various stimuli. The choice of response depends certainly on

mental retention of available responses, ability to reproduce them and motivation to do so.

This theory explains how an individual is getting into the role in larp (enrolling). Imitating, mimicking models known from the literature, movies, games, available models, stereotypes or pop culture, eventually playing with their mental schemes and representations. Reproducing known patterns, but creatively, taking elements from their images for themselves, internalising their competences. Imitating others can explain in what way people learn how to respond to challenges, select appropriate strategies to difficult situations, etc.

The environment of a larp enables this process by creating conditions for a player to "try out" various models of behaviours, create their patterns, "type them down in their bodies" and reproduce in real-life on occasion.

## **SOCIO-CULTURAL PERSPECTIVE IN LEARNING**

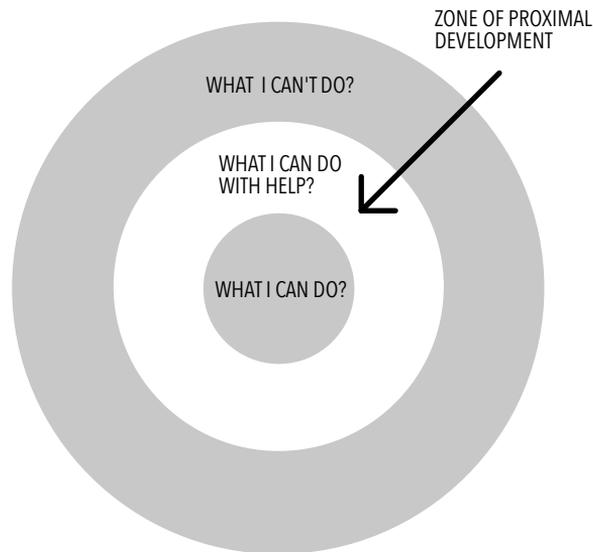
This perspective introduces another layer of learning connected with socio-cultural conditions. It emphasises that people learn not only from others but with others, in a more complex system of mutual

expectations, in other words, a complex socio-cultural system.

In larps, those systems can be entirely fantasy, historical or hybrid, yet to create immersion, they are complex and coherent. Together with players' practices during the game, they create something we can call culture or social system. In such conditions, players learn from this system itself! Fulfilling, rejecting, or answering to societal expectations towards them

(their roles). Negotiating, interacting, collaborating, solving authentic problems. Learning from the experience and the discourse created within the system of the game.

Because social roles and group expectations shape us, receiving a new role will activate the process of socio-cultural learning, expanding the so-called "zone of proximal development".



The zone of proximal development is the potential scope of abilities that turns into a kit of abilities once a person performs it several times with help (in larp with help of character sheet, game mechanic and the whole cultural system), finally being able to do it on their own. But it is not just about the mechanical repetition of manual skills. Cultural learning involves the agency of language used during the game, collective memory

based on (in-game) history, cultural codes, the whole imaginarium of the made-up world used in the situation of negotiations, interactions. Living all this, becoming a different character influences the way of thinking. This way a person is learning not just to possess certain skills, but to become someone with certain values, beliefs, attitudes.

The cultural context of learning enables us to also understand concepts foreign to our own culture. Being embedded in a different socio-cultural context for a while, using their codes, symbols, systems, ways of thinking, expands our imaginarium, as well as enables us to understand cultural roots of certain beliefs, ways of thinking, abstract concepts.

### **SELF-EFFICACY THEORY**

Another layer of learning in eduLARPs has to do with self-efficacy: a belief in the capacity to execute behaviours or succeed in certain endeavours. It refers to a self-expectation on one's performance in a situation that may include novel and often stressful elements. People with a strong belief in their efficacy are more prone to set challenging goals, approach difficult tasks as challenges, rather than threats, don't give up quickly and recover fast from failures.

Self-efficacy may be an attitude resulting from the experience of eduLARPs. But self-efficacy itself can help to acquire many competences through eduLARPs!

Players take up challenges, yet carefully designed by organisers, so possible to fulfil. Using their zone of proximal development (see the

previous sub-chapter) and self-efficacy as a mindset many competences may be developed, or even mastered:

- + decision making,
- + strategic thinking,
- + dealing with pressure,
- + time management, awareness of own efficiency,
- + resilience, dealing with failures,
- + empathy, dealing with emotions,
- + communication, public speaking, negotiating, bargaining,
- + problem-solving, risk management,
- + active listening,
- + teamwork
- + leadership.

How self-efficacy can influence competence development in eduLARP? First of all, larping creates a possibility to achieve game objectives (conquering some lands, getting a treasure, overthrowing a king) through a game, using a sample of skills needed to be a successful leader in real-life. Through immersive eduLARP, one may master certain competence! Or at least make the body "remember" physiological states when those skills were performed and

activate them in a similar situation in real-life. Then believing in oneself, or being told that one has everything that it takes to fulfil a task, undertaking it is realising a self-fulfilling prophecy (I believe that I can, so I do it and I can). Believing in oneself may be aided by witnessing a demonstration of competence by a similar person (social modelling).

### **FLOW THEORY**

To learn effectively in eduLARP and experience everything that above-mentioned theories have fed us one more factor should come into play. Flow is the state, where one entirely dives into the given occupation, task or, in the context of eduLARP, in the plot of the game. This state can be compared to those moments where

one gets so caught up in what one's doing that time seems to fly by. It happens when the task/occupation is challenging enough (intriguing, interesting, engaging, enjoyable and fun for a person), and lies within the reach of one's capabilities - isn't impossible for a person to accomplish.

The flow can be achieved when the challenge level of a task is high, yet balanced with a skill level. Moreover, the motivation for the activity should rather be coming from within, with a perspective of personal satisfaction after achieving it, rather than from external factors.

Therefore, eduLARPs are designed with the high engagement of the players, who co-create their characters, decide themselves how far they want to go with the game and consciously approach this experience.

*EduLARP creates a context to develop immune system, resilience and coping mechanisms that, when channelled properly, can counteract or neutralize triggers of radicalisation.*

---

## CHAPTER 3

# LARP THEORETICAL BACKGROUND

---

### **REVIEW OF THE LITERATURE**

What constitutes larp is contested and discussed by players and larp designers for more than half of a century. The same with its origins - some players claim that it has developed from tabletop RPGs such as Dungeons and Dragons, others that larp has roots in Commedia Dell'arte, historical reenactment, military simulations, improvisational theatre or other forms of interactive storytelling. It started more or less in the early 80s, simultaneously in North America, Europe and Australia. Since then, many schools of larping with distinctive features have emerged, for example,

Nordic LARP, USA LARP style, Balkan school etc. Even the approach to the name varies between the countries and regions: "the non-Nordic reader should, however, keep in mind that there are some differences between the Nordic and Anglo-American uses of English when talking about larp. Most importantly, we treat 'larp' as a word in its own right, not an acronym (L.A.R.P.), and it is spelt lower-case" (Fatland 2005, p.1). At the Larp Conference in Poland (KOLA, 2013), the spelling 'larp' was officially adopted as correct following the spelling rules used for ordinary nouns, similar to the spelling adopted in Nordic countries, although

in many other regions, the capital letters are used (eg. in the USA).

For this publication we adopted two versions of using the word larp - when we refer to live action role-playing in general, we use lower-case, but when we refer to the educational type of larp, then we use capital letters - eduLARP, educational LARP.

According to different styles and traditions, there are various definitions of larp. Some of them describe larp as:

*"a form of role-playing game where the participants physically portray their characters"* (nordiclarp.org:1)

*"a meeting between people who, through their roles, relate to each other in a fictional world"* (DOGMA 99 Manifesto)

*"a form of game play in which participants physically embody characters within a fictional scenario for extended periods of time"* (Bowman, S.L., 2016, p. 4).

*"a type of interactive game or storytelling in which the players assume a role and act as a character within the set fiction. It can be described as a theatre without an audience or script."* (nordiclarp.org:2)

*"an episodic and participatory story creation system that includes a set of*

*quantified rules that assist a group of players and a gamemaster in determining how their fictional character's spontaneous interactions are resolved. These performed interactions between the player's and gamemaster's characters take place during individual sessions that, together, form episodes or adventures in the lives of the fictional characters."* (Mackay, D. 2001, p. 4-5)

*"a dramatic and narrative game form that takes place in a physical environment. It is a story-telling system in which players assume character roles that they portray in person, through action and interaction. The game world is an agreed-upon environment located in both space and time, and governed by a set of rules - some of which must be formal and quantifiable."* (Falk, J., & Davenport, G. 2004, p. 128)

Most of the definitions agree that larp is an activity where participants physically portray their characters in a given setting. Depending on the background of the authors, some focus more on gameistic, some more on artistic aspects. There are no unified features of larps as they vary greatly based on type, genre, intended purpose, functions, regional traditions, resources, available time and place, the skill level of participants and general development of mechanics. However,

most of the larps intend to provide entertainment and enjoyable experience for players. Although larps may also have other functions:

- + socialising
- + ludic (entertainment)
- + artistic
- + therapeutic
- + educational

In the context of our research, we focus on educational aspects of larp which are described in chapter 2. Educational approach to larp.

Recommended literature about educational larp:

1. Andresen, M. E. (ed.), 2012. *Playing the Learning Game. A Practical Introduction to Educational Roleplaying*. Oslo: Fantasiforbundet & Education Centre POST.
2. Bowman, S. L., and Standiford, A., 2016. Educational larp in the middle school classroom: A mixed method case study. *International Journal of Role-Playing*, 5: 4-25
3. Bowman, S. L., 2010. The Functions of RolePlaying Games: How Participants Create Community, Solve Problems and Explore Identity. *McFarland*.
4. Bowman, S. L., 2014. Educational Live Action Role-playing Games: A Secondary Literature Review. In the *Wyrd Con Companion Book 2014*, edited by Sarah Lynne Bowman, 112-131. Los Angeles: Wyrd Con.
5. Crow, M. L., and Nelson, L. P., 2016. The effects of using academic role-playing in a teacher education service-learning course. *International Journal of Role-Playing*, 5: 26-34.
6. Kot Y., 2012, Educational Larp: Topics for Consideration, In: Vanek A., Bowman S. (eds.), *Wyrd Con Companion Book*, p. 118-127, Online: [wyrdcon.com](http://wyrdcon.com).
7. Koziej, K. Hallstrom M., 2018. Year Zero Economics: Using Edu-Larping to Explore Economic Systems in the Ninth Grade, *International Journal of Role-Playing*, 8:5-9
8. Loh, M., 2018. Edu-Larping for Career Design, *International Journal of Role-Playing*, 8:16-20
9. MacLean, G., 2016. One Way to Create Educational Games, *International Journal of Role-Playing*, 6:51-54
10. Mäyrä, F., Holopainen, J. & Jakobsson, M. (eds.) 2012. *Symposium: Research Methods in Gaming*. *Simulation & Gaming*, 43(3).
11. Mochocki, M., 2013. Edu-Larp as Revision of Subject-Matter Knowledge, *International Journal of Role-Playing*, 4:55-75

12. Mochocki, M., 2013, Less Larp in Edu Larp Design, In: Meland K., Svela K. (eds.), *Crossing Habitual Borders*. The Knutepunkt 2013 Book, Oslo, p. 101-109.
13. Torner, Evan. 2016. Teaching German Literature Through Larp: A Proposition. *International Journal of Role-playing* 6: 55-59.
14. Utne, Torstein. 2005. Live Action Role-playing: Teaching through Gaming. Edited by Petter Bøckman and Ragnhild Hutchison. *Dissecting Larp: Collected Papers for Knutepunkt 2005*. Oslo: Knutepunkt.

To deepen knowledge about larp and larp design in general, there is a possibility to join one of the larp conferences held annually around Europe:

Knutepunkt - Nordic countries larp conference organized since 1997

KOLA - Polish larp conference organized since 2012

PORTAL - south-central Europe larp conference organized since 2013

#### BIBLIOGRAPHY FOR THIS CHAPTER:

Bowman, S. L., and Standiford, A., (2016). Educational larp in the middle school classroom: A mixed method case study. *International Journal of Role-Playing*, 5: 4-25.

Fatland, Eirik (2005). "Knutepunkt and Nordic Live Role-playing: a crash course" (PDF). *Dissecting larp*. Knutepunkt 2005. Retrieved 2007-07-29.

Mackay, D. (2001). *The fantasy role-playing game: a new performing art*. Jefferson, NC: McFarland & Company

Falk, J., & Davenport, G. (2004). Live role-playing games: implications for pervasive gaming. In M. Rauterberg, (Ed.), *Entertainment computing-ICEC* (pp. 127-138). Berlin: Springer.

DOGMA 99: a programme for the liberation of larp - a Norwegian larp manifesto published online in December 1999. <http://fate.laiv.org/dogme99/en/>

nordiclarp.org:1 <https://nordiclarp.org/what-is-nordic-larp/>

nordiclarp.org:2 <https://nordiclarp.org/wiki/Larp>

#### **TYPES OF LARP**

There are many types of larp which include various approaches to game design, purpose, function, rules and mechanics, level of immersion, regional traditions etc. Below we list the main types, although there are many more and every year new forms

are created. The types are just frames because in many cases there are no obvious distinctions and the larp types overlap and mix.

**NORDIC:** 'Nordic LARP' is a term used to describe the larp design tradition that emerged in the Nordic countries (Norway, Sweden, Denmark, and Finland). What distinguishes it from other larp genres is the strong emphasis on collaboration, collective creation, thematic coherence, and continuous illusion, action, and immersion. There is a rich variety of play styles and settings, often including heavy themes, and the production is kept uncommercial and co-creative.

**ANGLOSAXON:** 'Anglosaxon LARP' is a term used to describe a larp design tradition that is mostly based on adventure-style play and live combat (using boffer weapons). The players often compete against the environment (having to collectively face NPCs [non-playing-characters], monsters, and other obstacles), and the game mechanics (including combat) are immersively acted-out instead of simulated.

**BLACKBOX:** A type of larp that is played in a very minimalistic setting, often abstract and experimental. It is usually carried out in a theatre blackbox room (hence its name), with

minimal props and controlled light and sound.

**BLOCKBUSTER:** A term used to refer to commercial larps, sometimes in a critical way. Blockbuster larps usually include expensive and immersive venues, high participation fees, and an international audience. Their concept idea is often based on intellectual property and is highly hyped before advertised.

**CHAMBER:** A type of larp with a shorter duration (up to a few hours) and a smaller number of players (up to low double digits) that is usually played in a small venue. The needs for costumes and scenography are limited, thus making chamber larps easily carried out and replayable.

**PERVASIVE:** A larp taking place out in the real world or among people not aware of the game. This way the gaming experience is extended and the fictional and physical world are blended.

## **PARAMETERS OF LARP DESIGN**

Apart from the type, the larp is also defined by several factors regarding its content, functions and design. In the case of eduLARPs, the choices the larp designer makes in these

spectrums should be focused on what options will provide the participants with the optimal learning experience, regarding the educational aims and goals.

**VENUE:** indoors vs outdoors. The option to carry out a larp indoors gives organisers the advantage of modifying and controlling the environment more easily, as well as not being affected by weather and other similar parameters. The option to carry out a larp outdoors offers a natural scenery relevant and immersive to many larp themes (e.g. medieval, fantasy), and makes nature and weather part of the immersive experience.

**THE INTERACTION AXIS:** Adventure-style vs theatre-style. Regarding the focus of interaction, a larp can be based on adventure-style (Players vs Environment) or theatre-style (Player vs Player). In adventure-style, the players tend to act as a united whole facing common enemies or outside factors (e.g. NPCs, monsters, puzzles, obstacles etc). In theatre-style, the players have individual motivations and objectives, and thus the plot mostly revolves around their interactions.

**THE MECHANICS AXIS:** Live vs simulated. The mechanics of the game (including combat, if

applicable) can be played out live or be simulated. The live option offers more naturality, immersiveness and verisimilitude, but can be constrained as to the types of characters and genres represented (because real player abilities dictate character abilities). The simulated option (often played using dice, cards and other gameistic elements) is much more flexible, but at the same time intrusive and immersion-breaking.

**SCENOGRAPHY:** Some larps may include a carefully curated environment, full costumes and realistic props (360 illusion). Others may be played without any of these elements, with the players using only a character sheet and badge (or not even that, in more minimalistic and/or abstract larps).

**CHARACTERS CREATION:** According to the needs and resources of each game, the characters can be created either by the players themselves (totally freely or within specifications and limitations provided by the GMs) or can be pre-written by the GMs and distributed to the players (randomly or not).

**DESIGN:** Sandbox vs railroad: In sandbox design, the participants are provided with a world with which they

can interact freely, bringing their input and creating their plots. In railroad design, the world and plot are pre-designed by the larp creators, and the players follow the usually linear scenario.

**COLLABORATIVE VS COMPETITIVE STYLE:** In collaborative larps, there are no victory conditions and therefore players are encouraged to work together. In competitive larps, there are victory conditions that only a limited number of players can meet to win.

**POPULAR LARP-WORLD (themes)** can be fantasy, post-apocalyptic, medieval, Viking, vampire, steampunk, historical, sci-fi, literature-based.

## **THE MIXING DESK OF LARP**

The "Mixing Desk of LARP" is a larp design theory that uses a set of parameters (in the form of faders) to guide the designer through making choices between contradictory values.

**OPENNESS:** transparency vs secrecy  
How much does the participant/player need to know about the larp and its mechanics? The immersion will be stronger if the participant does not know more than the IN-character

(need to know basis). In a more secretive approach, the participants must have trust in the organisers (designers) competence.

**MECHANICS:** Intrusive vs discreet.  
A lot of rules or less. How much does the designer force the player into a frame of rules. Lots of (good) rules ask for motivated and experienced players and challenge their creativity, but it also demands a longer preparation, and possibly a slower game.

**ENVIRONMENT:** 360 illusion vs material independence.  
Anything from a location and scenography that perfectly depicts the fantasy world created to an empty room where the players have to imagine "the world".

**CHARACTER BUILD:** Organiser or player. Does the game include ready-made characters that could be chosen or be pre-selected for the player or is the character creation a co-creative process with the organiser.

**CULTURE CREATION:** Organiser or player. Is the player part of creating the world, or is it pre-made.

**RUNTIME DIRECTION:** Active - passive.  
Will the organiser influence the story after the larp has started (for instance by adding NPC's and new

information) or leave it all up to the players.

**LOYALTY TO THE WORLD:** Plausibility vs playability. Can we break some "laws" or some culture in the world to make the game more playable (this may happen as the game unfolds). Will the created world still feel plausible (realistic in our setting).

**PRESSURE ON PLAYERS:** Hardcore vs pretence. What is the level of immersion the organiser and participants aim for. Do they want it to feel very real and challenging on an emotional level or more fun and easygoing. Hardcore means to push the participant out of their comfort zone.

**PLAYER MOTIVATION:** Victory or experience. Play to win or play for the experience.

**CHARACTER VS. MASK:** Differentiation - Thin. A player acts in the larp world through a character. This character can be purposefully very different from the player, it can be very similar to the player - or anything in between.

**COMMUNICATION STYLES:** Verbal vs physical. Do we want the story to develop through talk (socialising/negotiating/voting), or through physical actions (sneaking, stealing, fighting, producing).

**PRESENTATION OF THEMES:** Stories or actions. Larp genre is one thing, the theme, something else. The theme could be, for instance, to pursue learning outcomes, such as personal development through a story containing social and personal dilemmas to solve. Your story becomes more important, in the latter. In an action-driven story development, it is mainly the mechanical rules that set the boundaries for the theme.

## **NPC**

NPC means non-playing-character. They are players that join, not for their own sake, but to be instruments for the game-designer/organiser. They enter the game at any point to catalyse the story, by adding new information, or opposing or supporting the desires of normal players, or just adding atmosphere. NPC's can usually die more easily than other characters and are removed from the game. NPC's are usually played by, or led by more experienced players, and/or leaders. NPC could also be in the game (area) to perform OFF functions, such as medic, cleaner, cook, emotional safety, but disguised as IN-characters. NPC's could be present to support, catalyse learning objectives.

## IMMERSION

Immersion may build on the state of flow (see chapter 2), where the player is deeply absorbed by the story, emotionally and physically engaged in it, forgetting temporarily about everything else. It happens when the challenge for a player (to accomplish something in the game, embody somebody etc) is high and the skill level needed to accomplish it is equally high (one does not struggle with that).

Moreover, learning is more effective when emotions are involved, when a person is deep enough in the story. The experience of living a situation leads to changes in personal development, for instance, attitude.

EduLARP aims to immerse the participant in a story/world that is plausible and feels real for the character. The actions and experiences of the played character create emotions, competences, reflections that bleed out and affect the participant's real person. Fake experiences transform into real-life outcomes if the immersion is deep.

Location, scenography, props, costumes, and the quality of the larp design helps immersion, but more so, the state of mind, level of playing and imagination by all participants together.



“ In eduLARP players simulate artificial reality, but when experienced it becomes real. Real emotions, true learning, profound relations, deep influence. ”

---

## CHAPTER 4

# ELEMENTS OF METHODOLOGY

---

### **CHARACTER DESIGN**

Character is a fictional persona (separated personality shaped by its own experience) embodied by a player during the game. A common practice for designing characters is to prepare a character sheet with:

- + name;
- + basic identity markers: sex, gender, ethnicity, age, profession, tribe/group affiliation, nationality, etc;
- + narrative identity markers: personality, backstory, social roles, connections and relationships, motivations and goals, specific in-

game abilities, secrets, etc.

The notion of character and role are not interchangeable and are not the same. One character can have multiple roles, for example - a village leader, a carpenter, a father, a lover, etc.

Different types of larps use various methods of character design - for some, the process may start many months before the event, for others, just before or even during the game. Depending on the needs of a particular larp, character creation may differ on many levels. Typically chamber larps tend to have pre-written characters by Game Masters, nordic and anglo-saxon are

more open for the player's preferences. In educational larps it depends on the learning objectives, however, as mostly the players are beginners, it is desirable to offer them at least a frame of their character, which later can be filled with the details during workshops.

Taking into consideration the topic of prevention of violent radicalisation, it is recommended to help participants to build their characters together with youth leaders, educators, and teachers so they fit into the created setting, leading to the achievement of desired learning outcomes and personal development. There are many ways of character creation:

1. Game Masters create full character's descriptions
2. Players create full character's descriptions
3. Designers create roles and players design characters
4. Players create a character based on pre-designed elements

For example, in Polytopia (one of the eduLARPs included in this publication) characters were designed and described in detail by Game Masters and distributed to the players during workshops before the larp so they would have the time to get familiar with their background story, characteristics, and connections with

other players. In Siege of Gimle, to increase uncertainty, challenge, and boost creativity, characters were not described, players got only their roles, profession, and group affiliation and they needed to create the rest of their character's description. For that purpose, we used the theory of the character building triangle.

The Character Building Triangle:

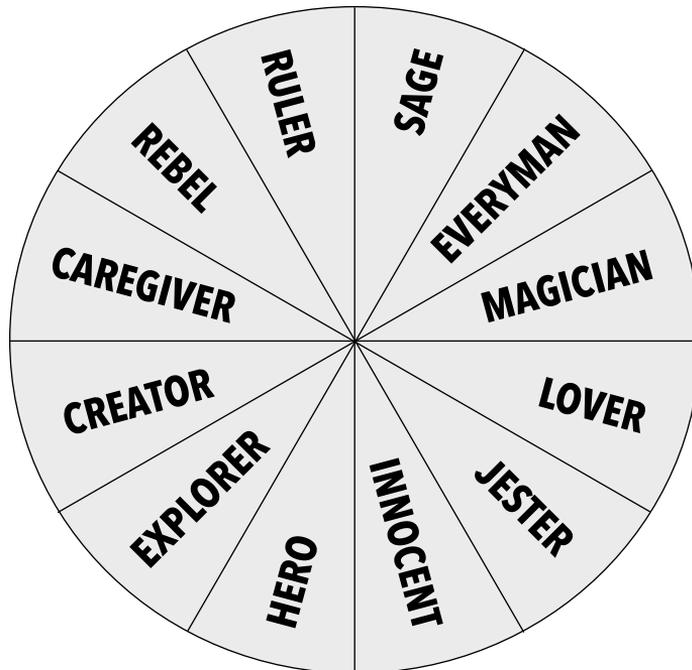
1. Friendliness
2. Competence
3. Proactiveness

The good character should have one or two of the mentioned features and be famous for not having one of them. For example, very helpful (proactiveness) and funny (friendliness), but a very clumsy cook who cannot prepare any meal without burning it (lack of competence). Or a good fighter (competence) who leads campaigns (proactiveness), but is mean and sarcastic (lack of friendliness). Another example, a scribe, witty, quite amiable, and with a good sense of humour (friendliness), also very skilled in writing chronicles and ballades (competence), but so lazy that he is trying to avoid writing even one sentence (proactiveness). If a character has all of the features (friendly, competent and proactive) then it may seem not so realistic and superficial, on the other hand, if it

lacks all of them, interacting with them may seem pointless and not enjoyable for other players.

Another idea to help participants create their characters is to propose to

them to choose from one or two Jungian archetypes which can serve as inspiration and base model for their creation and later be filled in with more personalised details.



### **PRE-LARP WORKSHOPS**

Educational larps should include a preparation process before the game to help the participants to achieve their learning objectives.

However, depending on the needs and concrete topic, preparation workshops can vary greatly, from online workshops about game mechanics to content-related workshops before the larp itself. The topic of violent radicalisation needs more content-related sessions (e.g.

about European values), technical briefings before the games, and detailed debriefings afterwards. The minimum preparation involves rules and mechanics explanation and character sheet distributions, but it is recommended to have workshops which cover the following topics:

- + needs, aims, expectations, fears, and contributions of the participants (basic social contract);
- + introduction to larp and its educational aspects, functions, processes, bleed in and out (explanation below);

- + getting to know each other and team building activities (building trust and safe environment);
- + if relevant: content-related sessions eg. migration processes, European values, building multicultural society (connecting the topic with the game);
- + acting and improvisation (warming up before the role-play);
- + character building (helps better immersion during the game);
- + bonding in larp factions eg. tribes, families, clans (creating collective identity and deepen the relationships);
- + rules and mechanics of the game (guidelines how to play);
- + safe fighting (if included in a game);
- + crafting, preparation of costumes and props (if included in a game, helps better immersion);
- + storytelling (helps to create individual and group narrations).

In some cases, particular content-related sessions are more suitable to be conducted after the game so they won't influence participant's decisions and actions. Also, there might be sessions generally and vaguely connected with the content before the game but not directing participants to draw conclusions about the topic.

Most of the content-related workshops concerning comparison and analysis of experience from larp in the context of real-life situations should be organised after the game.

EduLARPs tackling the issue of prevention of violent radicalisation among young people may need more preparation workshops connected with expressing opinions, conflict management, dealing with violence, and unfair situations.

To prepare participants for demanding role-playing, reenacting the situations of social injustice, discrimination, internal and external threats leading to radical attitudes it is recommended to perform special workshops with detailed instructions and explanations to create safe space and environment so during the play the participants may explore extreme emotions and behaviours without the feeling of being evaluated or judged. It is important to emphasise the distinction between player and character's motivations and behaviours.

Feedback gathered after testing 4 proposed eduLARP scenarios shows how important it is to have the workshops before the actual event and how much they can influence the performance and immersion of the players. Proposed workshops:

- + how to express conflicts safely and how to set boundaries;
- + how to play a villain or a character with objectives which are compromising player's sense of ethics;
- + Forum Theater session where players exchange roles of oppressor and victim;
- + workshop about personal values.

## **BLEED**

The above-mentioned workshops performed before larp may help control BLEED during the play. In larp theory bleed refers to the situation where feelings of the character impact the participant or vice versa.

BLEED IN happens when feelings, emotions, attitudes, behaviours and/or skills of the participant are transferred to the character. It may help participants to play their character as themselves as it is not as demanding as pretending to be somebody else (then we say that they play 'close to home'). On the other hand, it may cause many misunderstandings, because actions and motivations of the character may be perceived by other players as the attitude of the participant.

BLEED OUT occurs when feelings, emotions, attitudes, behaviours and/or skills of the character pass to the participant. For example, it happens when a shy player portrays a self-confident character and after the game believes more in themselves and can copy actions and decisions taken during larp in real-life. Bleed out may also trigger unwanted situations or negative aspects if during a larp there is a conflict or betrayal between characters and these negative emotions stay between players after the game. Or if a player was portraying a character with negative traits and some of their behaviours (eg. being mean, bossy etc) stick to a player. However, usually, bleed out is used to develop competences which are easier to acquire during the game through deep immersion which affects cognitive, behavioural and affective levels of participant's learning process.

In educational larps organisers (youth workers, educators, teachers) aim to control the bleed among participants and channel it in a way where they can develop personal, social, civic, ecological and intercultural competences (depending on the eduLARP aims), for example, increase political engagement, develop empathy towards migrants, increase self-awareness and emotional intelligence.

## SPECIAL GAME MECHANICS

Game mechanics are instructions designed by Game Masters explaining the rules of the game. Its main purpose in larps is to ensure the safety of all the participants.

Depending on a larp, different rules may be applied, from very simple, only instructing about IN and OFF areas, up to very complex with description of different skills of the characters and how to acquire them, how to use magical spells and potions etc. In many cases, game mechanics are written and are available in the form of a booklet, pdf or online, so players can have constant access to them. They focus on different things but most of their functions are common.

Functions of larp rules and mechanics:

- + helps to understand the rules within the created world;
- + ensures the psychological safety of the participants;
- + ensures the physical safety of the participants;
- + instructs what is allowed and what is not;
- + regulates interactions between players;
- + regulates solving conflicts, also with the use of boffer weapons;
- + allows game masters to control the dynamics of the game;
- + controls resources, props and game items.

Physical safety may be ensured by regulations describing interactions between players (for example, no physical touch) and between characters (rules of fighting, kidnapping etc). Also in the mechanics, it can be included how places and game items shall be properly used so they will not pose a threat to participants.

Psychological safety is crucial during educational larps, especially ones dealing with topics of violent radicalisation. It is recommended to include in the larp crew a psychotherapist who can attend to participant's needs during the game. Consultations with a psychotherapist may be done both, inside and outside the game, participants should have a choice which way is more comfortable for them. A psychotherapist may play a character which has an access to all the participants and ability to talk with them about feelings, fears and emotions while also fitting into the setting (eg. witch, oracle, nurse, bartender).

Mechanics regulate interactions between players and characters. For example, stealing in-game can be permitted only with game items which are marked in a particular way (eg. red ribbon). Another regulated interaction in larp is kidnapping which for example, in Edinu larp can be performed only if there are 3 players with a weapon against one player. This rule ensures that the action can be taken by all the players, regardless of their real physical strength.

## **IN/OFF**

IN means inside a game, and OFF outside it. IN and OFF may refer to the area, places, buildings and objects. IN-area is where the game takes place, OFF-area means that we don't play there. IN objects are part of the game, OFF objects should be hidden or removed (for example phones in medieval larp). Everything that is IN should help immersion, so places, costumes and objects which are IN should be prepared, decorated or crafted in the way they fit the specific setting. Players should be able to go to the OFF-area to rest or when they feel uncomfortable, although it is recommended not to overuse it as it may spoil the game for other players as usually characters are involved in many plots and when one disappears

for a long time it may have an impact on the dynamics of the game.

In some larps there are OFF signs (e.g. clenched fist raised to the forehead) used when a player wants to communicate to other players that they want to speak or do some action just as a player and not as a character. Also, there might be OFF symbols created (e.g. in Siege of Gimle larp it is a circle with V inside it) which mark places and objects which don't belong to the play.

## **SAFETY SIGNALS AND WORDS**

As safety is one of the most important aspects of larp design, in many games there are special safety signals and words which can be used by the players to inform others about their needs and expectations. There can be used OFF sign (e.g. clenched fist raised to the forehead) or to keep better immersion, some special messages can be communicated to control the intensity of the game action. For example, in Edinu larp the sentence 'red is bad' is used by players when they want to express the feeling that the game is too intense for them and other players should play softer. On the other hand when they feel that they want to intensify the action (e.g. an argue, fight) they can say 'YOLO'.

## HOW TO CONDUCT DEBRIEFING

### DE-ROLLING

De-rolling is a process of getting out of the character, which starts immediately after the game when players stop playing. There are many ways of conducting it, some include clapping hands, shaking off, jumping, saying loudly the true name of a player, saying goodbye to the character, throwing parts of costume or props into the circle and saying what player leaves behind (e.g. negative emotions), hug players with whom we had conflicts in-game.

Especially in eduLARPs connected with the topic of violent radicalisation, it is crucial to emphasise the importance of de-rolling to avoid negative bleed out. For example, if in a game a player was portraying an oppressive character who verbally abused another character or made them feel discriminated, a player who played the victim, after the game may still feel angry with the player who played the oppressor. Therefore it is important to stress the difference between actions, motivations and behaviours of the character and those of the players. Some players may develop different kinds of relationships (a couple, siblings, family, enemies) between their characters and after the game still feel strong emotions about them, in that

case, de-rolling should help them to get back to reality.

### DEBRIEFING

Debriefing is an event happening after larp where participants and designers can exchange their opinions, perspectives and feelings about the game. Depending on the larp, it may be structured or free-flowing.

In educational larps debriefing is an integral part of larp design, without it, the experience couldn't be properly assessed and therefore participants would not have a chance to analyse their learning objectives adequately. Therefore, youth workers, educators and teachers should have an extra focus on debriefing workshops and design it in the way that it will help the participants to understand better what happened during the game and what processes took place.

Depending on the time which we can devote to the debriefing and the number of players we can structure the workshop into three parts:

1. debriefing in pairs - the player chooses a player with whom they didn't have much interaction during the game and summarises what happened to their character and also talks about their feelings as a player. 5 minutes for each player to talk. This method is good

when we have big groups (around 40-50 participants) and it would take too much time to give enough space for each player to share their experience;

2. debriefing in groups - players from the same faction share their stories between each other (detailed, each person a few minutes) and afterwards together create a summary of their faction's events which later can be presented to all the players;
3. general debriefing - all players together, either one by one with only a few sentences or longer in groups (e.g. in Edinu larp all players who played Urukians summarise what happened in their faction).

Debriefing aim is collecting main events of the game and structure them into one storyline. It is impossible during larp to take part in all the actions and many players want to share what they achieved during the game, reveal secret plots or just tell epic scenes they were very proud of but only a few players saw it.

After chamber larps (which are more gameistic) during debriefings players check how many objectives they managed to obtain (sometimes count points) and discuss what was their strategy. Educational larps with more nordic style (e.g. 3 days of play, higher immersion) may have a debriefing after each day of playing or at the end

of the event and they focus more on interpreting situations which happened during the larp.

It's also good to make a quick round talking about players' feelings right after the game to assess the level of satisfaction, fatigue and engagement.

Debriefing not only structures events and player's experience but also connects them with real-life by analysing processes which happened during the game. Those situations and processes can be related to those which are present in our surrounding (eg. populist leadership, discrimination, lack of civic competences, lack of interest in political elections etc). It is recommended to list those situations during the debriefing and organise the next session devoted to analysing real-life equivalents (e.g. Larp & Life workshop about the migrant situation in our countries or youth political engagement or European values etc).

## HOW TO EVALUATE THE EXPERIENCE

Evaluation can be conducted on many levels, for example, we can focus on evaluating the learning experience of the players and/or game itself (plot, design, implementation, game mechanics etc).

Depending on what are the aims of the organisers we can devote separate sessions for both evaluations. To improve the game, feedback from

players is highly appreciated as their solutions can be implemented in the next events. EVALUATION OF THE GAME ITSELF may include questions about:

- + main storyline and plots - engaging or boring, complex or black and white;
- + Game Masters influence on events and storyline - too much railroad (too many staged scenes and Game Masters interventions, players are forced to follow Game Master's ideas) or too much sandbox (chaos and lack of purpose, too much freedom, no entertainment and boredom);
- + character building process - if it was well-adapted to the form of larp (character's sheet designed by organisers or frames to be filled by players etc.), allowing better immersion or on the contrary, enough time to create a convincing character;
- + workshops before the larp - were they useful or not at all, what topics should be covered for next larp to prepare better the participants;
- + rules and game mechanics - clear and easy to follow or on the contrary, helping to get better immersion or preventing it;
- + role of NPC - were they helpful to create a better experience or did they ruin it;
- + place, setting, props and costumes - did it help players to immerse themselves in the created world, was it comfortable and safe to play there;
- + safety and social contract - whether it was respected, was the event inclusive, did everybody feel safe;
- + the group dynamic and general atmosphere - whether the group integrated, people enjoyed interacting with each other, whether any conflicts occurred and if so, how were they solved.

EVALUATING LEARNING EXPERIENCE is an integral part of eduLARP design. To get the best results it's good to have at least two different methods which can help participants to self-assess their learning process. Proper debriefing workshop may help participants to structure their experience, put together all the events into one narration, compare their perspective with co-players and identify the most important situations and processes which can be associated with learning objectives. The evaluation shall happen after debriefing because otherwise players might misunderstand some situation and judge them only after appearances or miss hidden plots and other player's actions and it may influence their perspective.

If eduLARP is a part of a bigger project like Youth Exchange or Training for Youth Workers then the evaluation shall include all the learning processes and not just a game. In that case, we can facilitate the participant's self-assessment of developing Erasmus + key competences:

- + multilingual competence;
- + personal, social and learning to learn competence;
- + citizenship competence;
- + entrepreneurship competence;
- + digital competence;
- + mathematical competence and competence in science, technology and engineering;
- + literacy competence.

Before we start evaluating learning outcomes we can help participants to reflect on the process of learning by using the card game 'Learning out of the box' (<https://www.youthpass.eu/en/publications/card-game/>).

Afterwards, we can use various methods of evaluation within a non-formal learning frame. They can include both group and individual evaluation, in an open and anonymous form.

It is essential to emphasise that participants are self-assessing their

learning experience and nobody will judge or evaluate their performance beside themselves. Youth workers, educators and teachers should only provide tools and context for the participants to help them reflect and analyse their learning process.

For INDIVIDUAL SELF-EVALUATION, we propose an exercise 'writing a letter to myself' in a form where a fictional character from larp is writing to a participant as to a good friend describing their experience, gained knowledge, skills and attitudes, giving advice how to behave in certain situations, what to avoid etc. Another way of individual evaluation may refer directly to the personal objectives or project learning objectives set before the eduLARP. Participants can write down all the situations which happened during the larp which they consider connected with the topic and learning goals. Depending on the number of participants and time for the evaluation, the exercise may be done only individually (very personal and secret content of the letters), or that only volunteers can present the results or each of the participants present what they learned during the game.

For GROUP EVALUATION, we can start with a round of 'talking stick' storytelling about participants' experience from their emotional perspective. 'Talking stick' can be any

object which participants pass to each other and when holding it, it gives the right to speak uninterrupted. The method is based on the Native American's tradition. We can also use fun exercises to measure the level of satisfaction:

- + satisfaction axis - participants move through the room on the axis from 'very satisfied' on one end to 'very dissatisfied' on the other;
- + pizza chart - outline of pizza is drawn on a flipchart and participants mark their satisfaction of particular parts of the event ('pizza's slices'); the closer to the middle, the bigger satisfaction;
- + train of experience - outline of a train is drawn on a flipchart where various wagons represent different attitudes and opinions toward the event and participants can write down their comments inside them (e.g. Diamonds - brilliant experience, Gold - tools, skills I want to take home, Coal - useful things, Smoke - things I want to forget, Clouds - irrelevant for me).

To collect proper feedback, besides interactive and fun methods of group evaluation, it is recommended to give participants an opportunity for **INDIVIDUAL AND ANONYMOUS EVALUATION** in the form of a questionnaire (online or paper

version) with detailed questions covering different parts of the educational event:

- + project design - the quality of the content, the flow of the program, the connection between the topics, the relevance of the topics, the relevance of the methods;
- + project delivery - the role of facilitators, venue, time and space management, management of the group;
- + participant engagement, motivation and involvement;
- + group dynamic - communication between group members, outcomes of group work, level of integration and collaboration;
- + learning outcomes - knowledge, skills and attitudes;
- + highlights of the project and recommendations for improvement.

If eduLARP is a separate event with limited time (one session for preparation, game runtime and one session for debriefing and evaluation) then it might be more efficient to choose no more than three methods - one or two exercises for the group and one for individual evaluation and focus mostly on self-assessment of the learning objectives.



“

EduLARP is a demanding methodology. Requires thorough preparation and engagement of the players from the earliest stage, deep and accurate debriefing, high attentiveness and honest relations of facilitators with players. Youth work in its essence.

”

DOWNLOAD ADDITIONAL  
MATERIALS TO PLAY THIS LARP



[www.europe4youth.eu/polytropia](http://www.europe4youth.eu/polytropia)

---

## SCENARIO 1

# POLYTROPIA

---

A cyber-punk chamber larp concerning trust relations between people, institutions and machines. For between 22 to 27 players + 6 NPCs. Limited props and costumes. Every player around may be an android who pretends to be human. Or vice-versa. How can you tell the difference? How can you tell the victim from the hunter? These questions will be served within a proper cyber-punk background: merchandise of human rights, over-powered corporations, grass-roots rebellions, eugenics, implants and ecological collapse.

### **EDUCATIONAL AIMS**

- + Raise empathy towards any minorities (symbolised by androids in the game).
- + Explore trust relations between people and institutions.
- + Point out real-life mechanisms of physical and symbolic violence and prevent its outbreaks.
- + Empower the negotiation and rhetorical skills of the players.
- + Discuss philosophical questions of what does it mean to be human and who would like to live forever.

Please note that the topics of artificial intelligence and environmental collapse are not included in the educational goals of this game. They are used by its designers to create an attractive setting (the imaginary world) for the players, in which the aims mentioned above can be followed.

## THE WORLD

ἄνδρα μοι ἔννεπε, μοῦσα,  
πολύτροπον

νδρα μοι ἔννεπε, Μοῦσα,  
πολύτροπον, ὅς μάλα πολλά

πλάγχθη, ἐπεὶ Τροίης ἱερὸν  
πτολίεθρον ἔπερσεν

*(Homer, Odyssey, first lines)*

<https://lrc.la.utexas.edu/eieol/grkol/30>

To accomplish the aims specified above, we have chosen a post-apocalyptic and cyber-punk setting for this larp. Stylistic reference to well-known movies like Mad Max 2 and The Blade Runner make it easier for the participants to imagine the world in which the story takes place. Additionally, this setting enables preparing props and scenography for little money in little time - spray the

walls, wear second-hand clothes, use hand-made props or broken tools. The focus of the game is on human relations, the setting is just the background.

## STORY

Here comes the story which players should read before joining the game:

"It is December 2086 A.D. Welcome to the Archon's house. Today is The Decade - a political gathering of the most influential people of the City. It is held once every 10 years. Crucial social decisions will be made and the new Archon will be elected for the decade that is to come.

Should you receive this Invitation, consider yourself lucky and privileged. Lucky, because there are only a few cities left since the Fallout Wars, that turned the world into a barren desert choked with radioactive fallout. Privileged, as you are considered wealthy or influential enough to take part in The Decade.

The world is an uneasy place to live in, but there are no real alternatives. Dreams of space settlement ended with a disaster both on the Moon and Mars, no further attempts were carried out for a generation. The Sun is rarely seen through the ever-lasting fallout,

trees are not growing anywhere except in laboratories, big animals are extinct, leaving insects and rodents to populate the scorched globe.

Technology has made it possible for mankind to survive, but humans seem less adapted now than the androids, who take better to new conditions. Crude, inhuman robots at first, the androids have evolved splendidly over the last generations, due to the revolutions in nano-biology and neuro-AI science. They are now made not from steel and chrome, but genetically modified flesh with a highly adaptable neural system. They are practically no different to humans - at least, there is no easy way to determine whether a particular person is human or android. Yet, they are still inferior to mankind. They are not allowed to vote or establish legal families. Thus, they are usually hiding among humans, they get so used to pretending to be humans that they forget their true nature themselves.

There are 5 districts in the City, they bear no names other than Pleasure, Industry, Health, Business, and Housing. The political system of the City is plain and simple: each district is represented by a single ruthless Councillor, who gathers all the power and influence in their hands. Above the councillors stands only the Archon and his companions, elected once for a single period of 10 years. Their role

is to keep this sprawling city together while the corrupt councillors are tearing it apart for their gain. There has never been any chance to revoke their decisions nor to escape their punishment.

To count people responsible for the moral and political corruption of the City, one must add the Corporations, ironically carrying the divine names of Apollo, Bacchus, and Hermes. Their function is maintaining the cultural life of the City on a civilised level - they provide people with entertainment, art, media, games, and information. They declare no interest in political prestige, although their potential influence cannot be underestimated.

Welcome to The Decade. Prepare to act swiftly and pursue your agenda before others take it from you - the next chance will come no sooner than in 10 years."

## THE MECHANICS

### RULES

Here come the rules which players should read before joining the game:

1. No one is carrying weapons here and no physical fighting is allowed.
2. In case of breaking the rules or

- any misbehaviour, you will be conducted by Charon to The Serenity, where you will have time to rethink your mistakes.
3. Each guest carries an Invitation Card. It is forbidden to look into other people's Cards or steal the Cards from them.
  4. There are few androids present at The Decade. Most of them know that they are androids, but it is technically possible that some are unconscious of their nature. They may be hiding and pretend to be humans.
  5. There are few Hunters present at The Decade. Their goal is to spot the hiding androids. Only Solon is in the possession of a scientific mechanism that can tell whether a particular person is a human or an android. If any of the Guests behave suspiciously, the Hunters may indicate him/her to Solon's investigation. If the Hunter is right, the spotted android will be removed to The Serenity. If the Hunter is wrong, however, he is stripped of his function.
  6. The Voting will be carried out by The Archon and his officials by the end of the day. Until then, you have time to establish any diplomatic relations with other guests that may help you with your agenda.
  7. Each guest carries a certain number of Wood at the start. Wood is used both for voting and for financial transactions. Wood became the universal currency after the Fallout War - since no wild trees on this planet anymore. Voting is strictly regulated: 1 Wood = 1 Vote. Any other transactions may proceed according to the players.
  8. It is forbidden to steal Wood from other guests. If you are caught red-handed, you go straight to the Serenity.
  9. The following matters will be voted during the Elections at the end of the Decade:
    - + Equilibrium - the right for the androids to vote and walk anywhere freely
    - + Life-extension - the introduction of medical life-span extension for humans
    - + Politics - appointing a new Archon for the next Decade
  10. Close to the table at which Pythia resides, there is the Elevation Chair. Everyone may stand on it and become "Elevated" for a short moment. This means that everyone around should cease their discussion and listen to the speech of the Elevated One. You can stand on the Chair for as long as Pythia will hold her breath - then the effect is gone and you should step down.
  11. No meals or drinks are served by the host of The Decade, but the Priests can distribute their specialities freely (if they wish)

among the guests.

12. There are a few Agents of the mega-corporations present at The Decade. They carry contracts with them. Everyone is free to sign a contract with any of the Corpos, but once the contract is signed, it is forbidden to cancel it or sign another one. Once a contract is signed, please go to Solon, who will justify the contract by wrapping a badge around the person's wrist and distribute the agreed-upon amount of Wood to that person.
13. There are 5 councillors of the 5 districts of the City. They are publicly known figures: Creon (Industry District), Pisistratus (Pleasure District), Odysseus (Business District), Aspasia (Health District), and Aristides (Housing District). They are people of high prestige and influence - please bear that in mind and pay them proper respect.
14. There may be a few servants at the Decade, each accompanying its master. The servants are androids, machines created to serve humans - you don't have to treat them with respect because they are not proper human beings. However, it is forbidden to steal an android from its owner or kill it without a good reason.

## CORPORATIONS

There are 3 corporations in the game: Apollo, Hermes, and Bacchus. Each of them has 1 Agent, whose objective is to convince other characters to sign the Chipping Contract with the Corporation.

When someone is convinced to sign a Contract, they should come with the Agent to Solon, who will:

- + wrap the appropriate Corpo-Badge around the player's wrist
- + collect the signed contract
- + give 2 Wood directly to the chipped character
- + note the chipped character in the Characters Summary
- + make sure that no character is chipped twice
- + during the Voting phase of the game, make sure that the chipped characters are not voting for themselves without the Agent

## POSTERS

There are 4 types of posters to be printed and hung on the walls:

- + RULES (page no. 2 of this file)
- + STORY (page no. 3 of this file)

- + POLITICAL CIRCLE - this would provide a basic understanding to the players about who is a Councillor and from which District
- + CORPORATION CIRCLE - this would provide a basic understanding to the players about who is an Agent of the Corporations

Additionally, there is a hidden meaning behind the two Circles. The arrows in the posters show which Councillor/Agent has a strong personal objective directed against their particular enemy. Every Councillor and Agent has 1 personal enemy and would do anything to ruin their political career in the game.

## FIGHTING

There is no physical fighting allowed during the game. The story explains that all the Guests who come for the Decade to the Archonate are disarmed. Only the Charon carries a weapon in this place, and Charon is doubtlessly loyal to the Archon. Fighting means breaking the rules of the Decade. If any fighting takes place, all players involved are immediately taken to The Serenity.

## THE SERENITY

This is a special area in the game, it should be somewhere in the corner or another room (if possible). Few chairs should be there, or a sofa (doesn't have to be comfortable).

The Serenity symbolises a short-term political prison, with special equipment designed for torturing and brain-washing. A cruel NPC Charon resides there.

The players are sent to Serenity if they:

- + break the mechanics of the game (= the rules of the Decade)
- + speak aloud something revolutionary against the Archonate
- + are indicated by the Hunter and discovered to be an android
- + are exposed by other players to have done some terrible crime (in such a case, the NPCs should be careful and improvise, because many characters' backstories contain criminal deeds, but there are no actual proofs of guilt)

The Charon is equipped by:

- + few pieces of rope - to bind the player to chairs (be gentle - it's just symbolic and theatric, do not harm or be violent towards the player)
- + two pairs of VR-glasses with

headphones - the cheap ones that you put a smartphone inside. The player with VR glasses on their head can only see the screened video and hear the music connected to it. They don't know what is happening in the game, but the other players can see the punished player with the VR-glasses on.

A 3-minutes long video-clip has been prepared by the authors, it can be downloaded from the webpage of the project. However, the organisers of the game are encouraged to prepare their video-clips for this occasion.

If the organisers can think of a better way to symbolically brain-wash a player in a cyber-punk style, they are encouraged to do so! (please share it later with the authors).

This is how the VR-glasses used by the authors looked like (they cost 8 euro each):



## **MEDIA**

There are 3 Journalists in the game: Orpheus, Pan, and Herodotus. Each of them receives writing tools - some paper, a marker, and adhesive tape. If it is possible in the location of the game, it would be great if they can write with markers (or sprays) directly on the walls.

Only Journalists can use writing tools. They can write or draw anywhere in the game-area (or in selected places, selected by the organisers and explained to the players before the game starts).

If the NPCs want to use the power of the media, they should pay or convince the Journalists to do that.

## **WOOD**

Each guest carries a certain number of Wood at the start. Wood is used both for voting and for financial transactions. Wood became the universal currency after the Fallout War - since there are no wild trees on this planet anymore.

The Voting is strictly regulated: 1 Wood = 1 Vote. Any other transactions may proceed according to the players.

It is forbidden to steal Wood from other guests. If a player is caught red-handed, they go straight to The Serenity.

## THE VOTING

The following matters will be voted during the Elections at the end of the Decade:

- + Equilibrium - the right for the androids to vote and walk anywhere freely. This topic symbolises the treatment of any minority by any majority (be it another gender, another species, or another neighbourhood), but also raises the question "what does it mean to be human?". Please note that the players as characters in the game are encouraged to mistreat other characters. The negative emotions experienced during the game are a perfect starting point for the educational content introduced in the Debriefing Phase.
- + Life-extension - the introduction of medical life-span extension for humans. This topic symbolises another philosophical question: "do you want to live forever?". Please note that using technology to extend the duration of human existence brings humans one step closer to the androids, who were the subject of the previous voting.

- + Politics - appointing a new Archon for the next Decade. This topic finalises the plots which demand negotiating, rhetorical, and political skills from some players. It raises the issue of trust between people and their institutions. Please note that the old Archon and his officials don't have to be played as ethical figures - they may be corrupt bastards and act like scum towards their Guests, they may break their emotional trust- they just cannot break the game mechanics (that's important from the organisational level).

## ELEVATION CHAIR

Close to the table at which Pythia resides, there is the Elevation Chair. Everyone may stand on it and become "Elevated" for a short moment. This means that everyone around should cease their discussion and listen to the speech of the Elevated One. A player can stand on the Chair for as long as Pythia can hold her breath - then the effect is gone and the elevated player should step down.

## FOOD AND DRINKS

No meals or flavoured drinks are served by the host of The Decade, but the Priests can distribute their

“  
 The crisis of identity of my character in LARP made me rethink my own attitude towards otherness.  
 ”

specialities freely (if they wish) among the guests.

Only water is served by the Hosts of the Decade (some water and cups should be available close to the Solon's table). The water is necessary for the players just to drink (not to break immersion if they have to go out to have some water), but it is also important for the plot with illegal drugs. Some players would be asking for a cup of water and then going aside instead of drinking the water on the place. Solon and Charon should be looking suspiciously at those players.

## MAIN EVENTS

The game is designed to fit into a 1 evening event for players with no

experience in larping. Because of that, at least 4 NPCs (organisers) are needed personally on the place.

- + at least 4 NPCs (organisers) are needed to personally on the place
- + the game is preceded by 1-hour briefing (to more experienced or uncertain are the players, the longer the briefing should take)
- + the game is finalised by a rail-road part called "The Elections" (if the players are not able to accomplish their objectives on their own, it will be done by the organisers at the end of the game)
- + the game is followed by an expanded debriefing period (to clarify the educational goals and cool down players' emotions)

Here is the precise time-frame of the scenario:

POLYTOPIA - PHASES OF THE GAME			
PHASE		TIME	CONTENT
BRIEFING	people behave as players	1 hour	Handing out characters and props.
			Introduction to the story - storytelling by GM.
			A detailed explanation of the mechanics.
			Introduction of the NPCs.
SANDBOX (talking)	people behave as characters	1-2 hours	1-2 hours of sandbox play.
			Time for the Hunters to indicate androids.
			Time for the Agents to sign Chipping Contracts.
			Time for the players to talk, get to know each other, convince others to their agenda, find allies, undermine enemies, accomplish personal objectives that are not related to The Elections.
RAILROAD (voting)		15-45 minutes	The Elections (moderated by GM). 1. Vote for the Equilibrium Law. 2. Vote for the Life-span Extension. 3. Vote for the new Archon.
			Finish the game when the emotions are high just after electing the new Archon.
DEBRIEFING	people behave as players	1 hour	Ritual of getting out of the roles.
			Reporting personal objectives.
			Educational discussion.

## NPC ROLES

There are 4 NPC-roles necessary to run the game and, additionally, 2 more NPC-role which are beneficial for the game (especially when the players are not experienced larpers). The NPCs receive character badges and are present in the game for the whole time. All NPC-roles are unisex - they can be played by either man or woman without changing the character's name. All NPCs have unlimited access to Wood (money-like resources), but they should use it wisely (don't give it too easily to the players).

### ARCHON - THE GOVERNOR

- + GM - necessary for the game to run
- + Oversees order
- + Gives commands to Charon
- + Conducts and oversees Elections
- + Does not vote
- + Props: something to make announcements (a bell, a stick or something else to catch attention)

### SOLON - The Law

- + NPC - necessary for the game to run

- + Omniscient lawyer - knows and explains rules of the game
- + Conducts the Voting, counts and announces the votes
- + Distributes cards and items before the beginning of the game: character cards, name badges, corporation contracts, wood, drugs, and other items
- + Holds a Human/Android List

### CHARON - THE CARRIER

- + NPC - necessary for the game to run
- + the only armed person - cannot be beaten in combat or disabled by any player
- + enforces Archon's commands
- + supervises the game mechanics
- + leads players to the Serenity
- + handles the Glasses in the Serenity
- + Props: everything that belongs to the Serenity: 3-D glasses, ropes, etc, and a weapon

### PYTHIA - THE ORACLE

- + NPC - necessary for the game to run
- + Oracle - knows everything about the players (has access to all the

cards)

- + sits at a table with a set of Tarot cards (if you don't know the Tarot well, just improvise)
- + gives players "divinations" - enigmatic advice-prophecies, including on the identity of androids (rather philosophical than useful)
- + advises players on the game mechanics
- + in legal matters, sends players to Solon
- + Holds a Human/Android List
- + Props: tarot cards, Psychomassage (head massager, preferably electronic, with vibrations)

#### AENEAS - THE TRAVELLER

- + NPC - optional (if not present, their responsibilities are taken on by another, CHARON)
- + anthropologist researcher - walks around as a person from another world and ask the players questions concerning what and why is being done at the Decade
- + stimulates the game, helps beginners to get immersed into the games, distributes meta-game hints
- + carries a camera or a piece of paper to produce visual documentation from the game

#### MEDAS - THE ECONOMIST

- + NPC - optional (if not present, their responsibilities are taken on by another, SOLON)
- + The Economist, "Master of Wood"
- + distributes Wood to the players who signed a Chipping Contract
- + collects the signed Chipping contracts in one place
- + explains how the Wood is working and why
- + stimulates the game, helps beginners to get immersed into the games, distributes meta-game hints
- + props: a big, prestigious piece of Wood, many regular pieces of Wood at their disposal

#### **PLAYABLE CHARACTERS**

The game is designed for 22-27 players + 4-6 NPCs. See the **PLAYABLE CHARACTERS SUMMARY** at the end of the Scenario. First, distribute the Key Characters (no. 1-22) to the players, later distribute the Optional Characters (no. 23-27) to remaining players.

The Key Characters are equally important for the game; their stories and objectives are strongly interconnected, thus absence of any character would create a hole in the story.

Characters no. 23-27 are optional. They are designed to enrich the story of the game, but their absence would not be felt by other players (the Optional Characters are not part of the objectives of Key Characters).

All characters are gender-specific (either male or female). There are 18 male characters and 9 female characters because they are based on historical and mythological figures, so probably some female players will play male characters. This isn't an issue and should add to the fun of the game. However, it works better if most of the roles are distributed accordingly to the players' gender.

The characters may be distributed among the players at random. However, it would be good if the characters no. 1-2 (Android Hunters) are played by experienced larpers/leaders/actors and characters no. 4-8 (Councillors) are played by people with fluent command of the language in which the game is played.

## ANDROIDS

There are 2 types of characters in the game: Humans and Androids. Switching between those types is not possible. There are always 9 androids and the rest of the characters are humans.

The identity of characters is different each time the Polytopia Game is played - each time different characters are picked up to be androids.

The choice of androids should be done by the organisers (at random or according to their design).

The organisers must print a table (in few copies) indicating for certain who is human and who is android. The NPCs (played by the organisers) should know it, especially Solon and Pythia should have the list at hand through all duration of the game. In case of any doubt concerning who is an android and who is not, the word of the Solon is final.

The official androids (those who are not hiding their identity and those who had been discovered to be androids) have to wear a sign that clearly states their identity - preferably a red scarf wrapped around their shoulder.

TYPES OF CHARACTERS	HUMANS	ANDROIDS		
		SERVANTS	HIDERS	SLEEPERS
WHAT THEY KNOW ABOUT THEMSELVES	<p>They think that they are human, therefore they are fully legal and privileged citizens of the City.</p> <p>However, when they learn about the existence of the "Sleepers", they understand the possibility of being a Sleeper themselves.</p>	<p>Their android-identity is known to everyone. They are considered of lower social status than any human. They are taking orders from their masters. They cannot vote. They are allowed to speak with humans, even influence or brain-wash them, but all the time showing respect as servants.</p>	<p>They know that they are androids, but they are hiding it from the rest of the characters - they officially claim that they are human because that allows them to run for political positions in the City.</p>	<p>They think that they are human, therefore they are fully legal and privileged citizens of the City.</p> <p>However, when they learn about the existence of the "Sleepers", they understand the possibility of being a Sleeper themselves.</p>
WHAT IS WRITTEN IN THEIR CHARACTER BADGE - OUTSIDE (visible to other players)	HUMAN	ANDROID	HUMAN	HUMAN
WHAT IS WRITTEN ON THEIR CHARACTER BADGE - INSIDE (visible only to the owner)	HUMAN	ANDROID	ANDROID	HUMAN
NUMBER OF THEM IN THE GAME	13-18	2	4	3

### ANDROID HUNT

There are 2 Android Hunters in the game. It is their legal occupation and other players see that on their Name-Badges.

Their objective is to discover which players are androids.

The androids are physically the same as humans. Game mechanics do not allow the Hunters to ultimately verify

the human/android identity, so they should rely on their intuition - talk to people, ask them questions, try to guess when they are lying about their identity.

A Hunter can indicate any character (except for the NPCs) at any moment of the Sandbox Phase of the game. Then, the Hunter goes to Solon and demands judgment on the indicated person. Then, Solon takes the

Microscope and examines the player (pointing the Microscope at the player's eye). Then, Solon reads whether a player is an android in the Characters Summary and delivers the verdict (Sleepers count as androids).

- + If android - the player is taken by Charon to the Serenity and later deprived of their right to Vote - and the Hunter is publicly rewarded (1 Wood should be enough).
- + If human - the player receives a public apology for the inconvenience - and the Hunter is punished by being stripped of his function as the Hunter.

Once during the game, another Hunter may be commissioned by Solon, if previous Hunter had lost their chance. Otherwise, it is impossible for other players to officially indicate an android and start a trial without Solon. However, NPCs may improvise and stimulate the process of Android Hunt if it is not

performed well enough by the players.

## NAME BADGES

Name badges make it much easier for the player to communicate with each other during the game. Therefore, the badges should be printed in the way that all fonts and signs are easily visible. Each player receives a name badge.

At the front of the badge is the following information: NAME, FUNCTION, TYPE, AGE, GENDER. The front side of the badge should be visible to all players during the whole game.

The reverse side of the BADGE should be hidden. It should contain a short piece of information about that character: HUMAN or ANDROID. The "sleepers" will see that they are human.



**OEDIPUS**  
 android hunter  
*human, young, male*

<b>POLYTOPIA - COMPLETE LIST OF PROPS</b> (prepare them before the game)		
OBJECT	QUANTITY	COMMENT
WOODS	40 pieces for the players - distributed according to the TABLE around 30 pieces for the NPCs	any small pieces of wood would do - cut them from some bushes or take them from a workshop 40 pieces for the players - distributed according to the TABLE around 30 pieces for the NPCs
BELL	1 for Archon	or something to catch attention and make announcements
VOTING BOXES	5 boxes for Solon	5 boxes of any kind, big enough to collect the pieces of Wood during Voting
MICROSCOPE	1 for Solon	can be just a plastic toy - Solon is only playing using it while examining the players if possible, it could look like the Voight-Kempf machine in the Blade Runner movie
WATER	some	some drinking water and few cups, available for the players at no in-game cost, it should be placed around the Solon's table
VR-GLASSES + HEADPHONES	2 sets for Charon	the cheapest VR-glasses (for 8euro), that are used to display a video screened by a smartphone that is put inside
WEAPON	1 for Charon	this will not be used during the game but should be there to show that Charon has to be obeyed
ROPE	2 for Charon 1 for Oedipus 1 for Procrustes	the rope should be used to bind other players - gently! - it is a symbolic action, make no harm to the players, if someone is bound - don't try to get free and run away, because this is forbidden by the game mechanics
TAROT CARDS	1 deck for Pythia	any type of Tarot deck is suitable, the Pythia doesn't have to understand it, it enough just to improvise with tarot symbols and archetypes
CAMERA	1 for Aeneas (or other NPC)	any kind of photo camera, make it look cyber-punk to keep the immersion
A BIG PIECE OF WOOD	1 for Medas (or other NPC)	a big, prestigious piece of Wood - to show how rich a person is to possess such a piece of this luxury material
SUNGLASSES	1 pair for Theseus	any sunglasses would do, can be some cheap mafia-style sunglasses
WRITING TOOLS	1 set for each of 3 Journalists 2 sets for NPCs	some pen and paper would do, but some markers to write on the wall would be better (if possible)

RADIWATER	1 set for Antigone	something to drink in a bottle (tea, juice or some disgusting orangeade) and few cups or glasses
SCAVICHIPS	1 set for Minoas	a pack of dry snacks can be tasty, can also be some disgusting jellies
MOTHERFLOWERS	1 set for Marsyas	a pack of candies can be tasty, can also be something disgusting
PLUSH TABLETS	1 for Maenad 2 for Pan 1 for Marsyas 1 for Diogenis 1 for Prometheus	Effervescent tablets - dissolving in water with a little noise - packed individually in some paper or little containers these drugs have to be smuggled by players who have them and dissolved in a way that the NPCs don't hear (the player who is caught red-handed goes to Serenity)
LANTERN	1 set for Diogenis	a lantern with a real candle would be the best (see: Diogenis), but an electric torch would do as well
COLOURFUL SCARF	1 for Penelope	should be big and colourful
SERVANT'S STUFF	1 set for Sisyphus 1 set for Prometheus	something for a servant to carry (f. e. a cup and a plate) - to show others symbolically the status and function of a servant
PIPE	1 for Theano	can be a pipe or anything else used to take drugs
MILITARY MEDAL	1 for Leonidas	should be easily recognised as a military medal, carried proudly on the chest
RED SCARF	1 for Sisyphus 1 for Prometheus 1 for each android revealed during the game	or any piece of material or a badge; make sure that no other players are wearing something similar

## INSTRUCTIONS FOR THE ORGANISERS

### BEFORE THE GAME (PREPARATION)

**PROPS:** Prepare all props according to the list on the left.

**PLACE:** Prepare the place of the game - make it as much post-apo and cyber-punk as possible. Hang the posters on the walls (see: printing, below).

**CHARACTER SUMMARY:** Decide who is human and who is android (see: androids, above), prepare the **CHARACTERS SUMMARY** where this is indicated.

Character cards may be distributed to the players at the beginning of the event. If possible, give the players some time to walk around, read the Character Cards carefully, memorise it, try to imagine being this character,

add some stories and flavour. Around 1/2 hour is OK for this.

If possible, you may distribute the Character Cards to players a few days before the LARP starts. This will make them better prepared for the game (they may even prepare some

costumes). If you do so, tell the players NOT TO share their stories and objectives with the other players.

PRINT: Print the materials according to the table below.

POLYTOPIA - PRINT BEFORE THE GAME	HOW MANY
Character Cards	27 sheets of A4 paper
Name-Badges	27 + 6 small pieces of paper
Corpo-Contracts	around 5 for each of the 3 Corporations
Corpo-Badges	around 5 for each of the 3 Corporations
Posters: Story, Rules, Political Circle, Corporation Circle,	8 posters in A3 format (if possible)
Character Summary (indicate humans and androids there)	1 sheet of A4 paper, at least 4 copies (available for NPS during the game)

### DURING THE GAME

Androids are not allowed to vote at the Elections. If the Equilibrium Law is passed, however, they are allowed to take part in the following votes (for the life-span extension and the new Archon).

The NPCs should walk around, engage in discussions, and stimulate the game. They should be IN the game - behave like their characters, not like organisers of the game.

Uncertainties concerning the rules of the game should be directly resolved by Archon and Solon.

The Sandbox Phase of the game should be finished by NPCs in an appropriate moment (when players have achieved most of their objectives and the game is turning slower). It would be good to announce the Railroad Phase (Elections) 15 minutes before it starts - remind the player that once the Sandbox Phase is over, they will have no time to follow their agenda. The players may still talk with others during the Elections, but that should be marginal.

The Voting (Railroad Phase) should be conducted quickly by the NPCs. Archon is governing the crowd and Solon is collecting the Votes to the boxes and announcing the results. Please remember that androids are not permitted to vote (Hiders and Sleepers who were not uncovered are still voting). If the Equality Law is chosen, the androids will be permitted to vote in the following runs.

Please remember that the Chipped players can only vote in the company of their Agents and according to their will.

NPCs should announce that the game is finished when the emotions are high just after electing the new Archon.

After the game is finished, make a clear break from playing the characters - perform a short ritual of getting out of the roles. Then, keep the players around you and start the debriefing and discussion - the game gets educational when the fresh emotions of the players are summarised and transferred to conclusions.

### **AFTER THE GAME (DEBRIEFING)**

Debriefing is a 1-hour session which follows the Larp game. It is crucial to transfer the emotional experience of

the players into educational outcomes. A well-performed debriefing enables the organisers of the game to use even negative emotions and experiences for the empowerment of positive attitudes.

Debriefing must not be omitted. It must be led by a qualified trainer.

Debriefing should start with a little ritual of shaking off the roles. It's enough to gather all players in a circle, make them close their eyes and then slowly move their hands and legs - shake off the emotions experienced by the fictional character which you played and start feeling your body again as your real self.

Then, get the players around, make them sit comfortably in a circle. Let them speak out about their experience. Lead the discussion towards the questions you want to ask. Turn their attention to the conclusions and effects of the game. There is no firm list of questions that should be asked because each group of participants is different. The leader of the debriefing should carefully consider the needs and feelings of the particular group.

Here are a few sample questions that had been asked during the first test of the game (Kraków, 13.01.2020):

- + How was it for you to switch into another role?

## Scenario 1: Polytopia

- + How was it for you to switch out of another role?
- + Have you experienced something that you never experienced before?
- + Do you see parallels between your role in the game and your real-life?
- + How did you set priorities in your objectives?
- + How many objectives did you achieve?
- + What stopped you from achieving some objectives?
- + Do you regret something that you did in the game?
- + Were you more cooperative or more competitive?
- + Were you meaner or nicer towards other players?
- + What was the motivation of your actions and decisions?
- + Did you experience other players playing up to you?
- + In what situations you were more mean and rude as your character than you are as a real person?
- + In what situations you were more kind and loving as your character than you are as a real person?
- + Did you find it easy or difficult to trust other people in the game?
- + What factors did it make it easy or difficult for you to trust people in the game?
- + What did you perceive as the main differences between androids and humans in the game?
- + What does it mean to be human?
- + Would you like to live forever?



“

Post-LARP blues is my favorite part of this process. This is the moment I truly miss my character, and rethink everything over and over again, coming to entirely new conclusions, finding new meanings.

”

DOWNLOAD ADDITIONAL  
MATERIALS TO PLAY THIS LARP



[www.europe4youth.eu/school\\_council](http://www.europe4youth.eu/school_council)

---

## SCENARIO 2

# SCHOOL COUNCIL

---

School Council is a chamber larp set in an alternate universe where everyone has superpowers. As its name implies, it is a school council taking place in a high school, with the school headmaster facilitating the meeting, and representatives of the teachers, students and parent's association participating. It is designed for 8-24 players, plus 1-2 GMs, and can be played in any indoor setting with a table and some chairs, with minimal props. Its duration can vary anywhere between 60 and 120 minutes.

### **EDUCATIONAL AIMS**

- + To address and understand the issue of youth apathy when it comes to political and social issues.
- + To understand the obstacles and/or lack of motivation for youth active participation.
- + To identify the factors that may function as a motive/incentive for youth participation.
- + To explore the barriers of trust in the political system and the possibilities it does or does not offer.
- + To understand the different approaches to active participation.

## THE WORLD

The superhero universe was selected as a setting to depict real-life situations in a fictional way that provides the players with an alibi (see vocabulary). This is the information about the universe and its current affairs that the players are given in their character cards:

...THE WORLD has reached an alternate version of our 21st century, but in this reality, all humans have superpowers.

...HUMANS are born with the ability to become superheroes, by developing their talents into superpowers, through appropriate education, or being self-taught.

...YOUR COUNTRY is called Elodania, YOUR CITY is called Cometham City, and YOU are a teacher in Cometham City Central High School.

... SCHOOL is located in the city centre and has students from all social and economic classes.

...SUPERPOWER CLASSES are part of the obligatory school curriculum.

...A TALENT TEST is given to all students at the beginning of secondary education to assess their inclinations, and each student is assigned a superpower and attends

the appropriate training based on the results of this test.

...A SCHOOL COUNCIL takes place once a month, coordinated by the School Headmaster, and attended by representatives of the teachers, the parents' association and the teachers.

...THE REPRESENTATIVES to the school council are chosen by a random draw each month, to ensure that everyone has an equal opportunity to participate.

...THE SCHOOL HEADMASTER is a mild character, rather moderate and neutral in opinions, prefers the decisions to be made by the school council and not by themselves alone, but values order and good manners during conversations.

...AN EDUCATIONAL SCHOOL TRIP is being organised next month, for students to attend the annual National SuperPower Fair.

...LITTLEVILLE, a nearby city, has been recently hit by a meteorite storm that destroyed residential and commercial buildings, as well as parks and surrounding forest areas.

...PENIA, a neighbour country, has lately been having political and economic difficulties. The school system in Penia does not include superpower classes in the obligatory

curriculum, so superheroes there are self-taught.

...A DEBATE exists lately in academic circles as well as TV panels, about whether the talent test is the appropriate way to assign superpowers to people, or whether students should be given the choice to select their superpower themselves.

## THE MECHANICS

The players are informed during the briefing that, for purposes of democracy and transparency, there is a device in the school headmaster's office (where the school council is taking place) that cancels the superpowers of everyone present. For immersion reasons, a prop can be used to physically portray this device (e.g. an old transistor or a remote control). In this way, there is no need for special mechanics regarding the use of the characters' superpowers in-game, and therefore the game follows the simple mechanics of a real-life school council. The rules to be established at the beginning of the game (either during the briefing or also in-game by the school headmaster when the council begins) are:

- + No touching is allowed

- + No form of violence will be tolerated (players will be taken out of the game if that happens, exactly as would probably happen in a real-life school council)
- + Everyone should refrain from talking simultaneously
- + A decision needs to be made for every discussion item (how the players reach the decision can be left up to them - it can be a consensus, a majority vote, an appointed leader's decision, or any other way that doesn't go against the rules)

## MAIN EVENTS

There is an agenda for the school council at hand, comprising of 4 discussion items about which a decision needs to be made:

- + The school is organising an educational trip next month, to the National SuperPower Fair. This visit will hopefully be an inspiration for the students, as it will provide them with the opportunity to meet a variety of people who have managed to turn their superpowers into a successful professional career or use them for the greater good. However, there are some students whose family face financial difficulties and are not able to pay the travel costs and accommodation. Should the

- school take action to include those students in the school trip, and if yes, in what way?
- + The nearby city of Littleville has been recently hit by a massive meteorite storm, destroying not only houses and commercial buildings but also the city's parks and surrounding forest area. Our mayor has addressed the citizens of Cometham City, asking for volunteers to help rebuild Littleville and save the surrounding environment. Should our school participate in this voluntary action, and if yes, in what way?
  - + Due to recent turmoil and economic difficulties in our neighbour country Penia, there is a recent influx of migrants, including adolescents who need to be integrated into our school system. However, Penia has a different educational system than ours, and these new students have up till now been self-taught regarding their superpowers. Should we create special classes that they can attend, or should we integrate them into the existing classes of the school?
  - + Until now, the superpower in which each student is trained in has been decided by a preliminary test of talents. Indicating the power towards which each student leans to. However, there has recently been a debate about whether this

should be decided by the students themselves and not by the test results. The government has decided to launch a pilot program for schools that want to try the alternative method of selection. Should our school participate in that program and let the student identify their superpower of choice, or should we keep the existing system and base the selection on the talent test?

The discussion items were designed to mask real-life issues into the alternate universe setting, thus providing an alibi to the players while at the same time being easily linked to connections with real-life situations. At the same time, they were scaled gradually from a closely internal school issue to a broader political and national-level issue, thus allowing the players to explore the active participation motives and obstacles on different levels of relevance and power/powerlessness.

## **NPC ROLES**

The game can easily be played only with the GM playing the role of the school headmaster and thus facilitating the school council and the game. If needed due to a large number of players, a second GM/NPC

can be used, in the role of the vice headmaster, or the headmaster's secretary. In this case, the two GMs can either share the facilitator role, exchange it in every discussion item, or have separate tasks (e.g. one is facilitating the conversation while the other is monitoring the time), as needed and desired.

The Game Master should pay particular attention to following points:

- + The "School Council" game can vary a great deal depending on the number of players, the combination of characters in the game, the balance between the green-yellow-orange-red characters, and the personalities and attitudes of the players. Therefore, it is important for the GM to have a good understanding of group dynamics and flexible facilitation skills.
- + Unlike other LARP scenarios, in "School Council" the character cards are not very detailed and thorough. This is intentional, in order to give the players, the ability to engage in the character creation process. It is important to allocate time in the pre-larp workshop for this process to take place, and for the enrolling to happen as fully as possible.
- + The "School Council" game is designed to mostly address the elements in democratic processes that may lead to radicalisation

(violent or not) or apathy. Therefore, conflict needs to be present in order for these processes to be triggered. The GM should assess the in-game atmosphere and group dynamic and escalate conflict to a level that there is emotional engagement from the players. However, if on the other hand the group dynamic is already too tense and explosive, the GM should be flexible to tone it down, so that emotional engagement can coexist with empathy.

- + The GM should study very well in advance the backstories of the characters and use them in game in order to engage them individually and personally in the process.

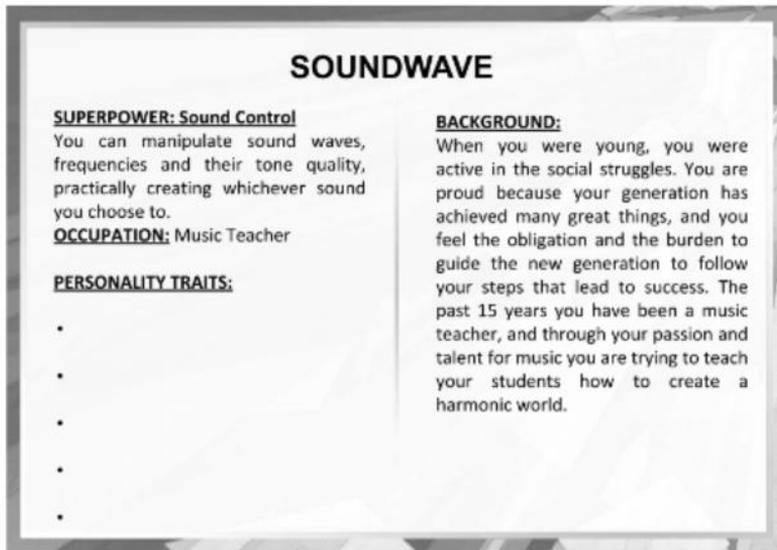
## PLAYABLE CHARACTERS

The 24 pre-written characters consist of 5 teachers, 5 parents and 14 students. These were created in an attempt to impersonate different profiles of participation, based on relevant research about political participation and the motives behind it. In this way, there are characters that are very likely to be politically active (indicated with green colour in the relevant spreadsheet), people that are somewhat likely to be politically active (yellow colour), people that are not very likely to be politically active

(orange colour), and people that are very unlikely to be politically active (red colour). Within each colour category though, there are differences as to why each character is/isn't at the particular level, what are their motives/obstacles, what would be an adequate motive for them to become active, and what ways of participation would they be more prone to engage in. The colours of each character are only visible to the GM so that they can

make a balanced selection of characters, in case the players are less than 24.

Every character has a pre-written superhero name, a superpower, and a backstory. Additionally, each player during the briefing has to fill 5 personality traits on his character card, thus giving more depth to the character and engaging more with it. Here is a character card example:



As shown in the character card above, the background of each character provides the player with hints about the character's political orientation and attitudes, the reasoning behind it, as well as some hints about the potential motives/modes that could be used to make the character become an active participant. Thus,

the game can function more naturally, without specific objectives that would give a more gameistic style to the game and possibly decrease immersion, or a colour indicator that would limit the players' freedom in interpreting their characters.

It is advised to give the players masks as props, in three different colours:

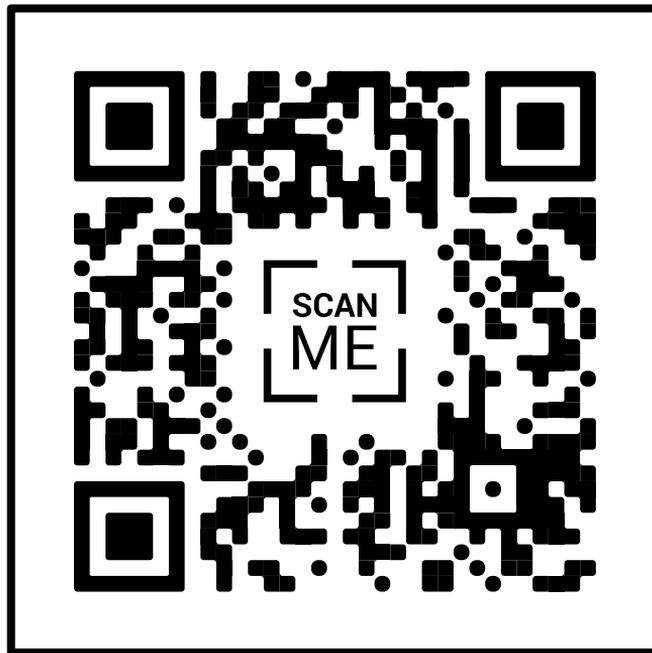
black for the students, silver for the parents, and gold for the teachers and school headmaster. The masks are a cheap and easy to acquire prop that adds to the immersion, while at the same time giving a sense of hierarchy in the school council that can be a meaningful parameter in the debriefing later.

## **INSTRUCTIONS FOR THE ORGANISERS - DEBRIEFING**

Some questions that can be asked during the debriefing are:

- + Share your favourite and your least favourite moment from the game
- + What feelings and thoughts did the game provoke?
- + Do you feel you have learned something from this activity?
- + Did you experience any intense emotions during the game?
- + How did you feel about your character and towards other characters?
- + How did you feel about the discussion items and the decisions that were made?
- + Did you feel comfortable and satisfied with the methods used to make the decisions?
- + Did your character change their mind at any time during the game, and if so, why and how?
- + What would motivate your character to become more active?
- + Did some of the other characters positively or negatively affect your character's motivation to actively participate?
- + Did you feel your character had the motivations or the means to change things and influence situations?
- + What connections can you make between the game and real-life?
- + Did you find the characters relatable to the reality of your society/country? [especially relevant if the game takes place in an international setting]

DOWNLOAD ADDITIONAL  
MATERIALS TO PLAY THIS LARP



[www.europe4youth.eu/edinu](http://www.europe4youth.eu/edinu)

---

## SCENARIO 3

# ON THE WAY TO EDINU

---

### **EDUCATIONAL AIMS**

- + Analysing the reasons of radicalisation of certain social groups
- + Understanding the mechanism of creation of prejudices and labelling others
- + Reflecting on the values that drive political decision of young people
- + Promoting the need of solidarity in our society

### **THE WORLD**

#### THE APOCALYPSE

The old world has ended, the sophisticated civilisation of our ancestors has collapsed. It ended rapidly in death and ruin. No one remembers now what caused the Apocalypse. Climate change? Mass migration? Artificial intelligence rebellion? Global internet dump? The cause is unimportant as we know the effect: the global system of information disappeared, everything people knew was gone.

The books were burned, the technologies forgotten. People were

left helpless and disorientated in post-apocalyptic world as hunter-gatherers of ancient times. Those who survived grew wild and primitive. They gathered in tribes. They marched on and on, in search of a place to start from anew.

### THE MIGRATION

It was many generations after the Apocalypse that first tribes appeared on the territory of Edinu. Those people were desperate, hungry and tired. Only few of them reached the place, many didn't make the way.

Some people say that the land of Edinu was promised to them in a prophetic vision. Some say that it was a mere accident, as they've been wandering blindly in search of any temporary shelter. Probably both are right.

Edinu was a land of plenty that looked like a paradise to the desperate wanderers. Rich soil to cultivate, fruit trees providing food, fresh water to drink and irrigate the fields... even some pre-constructed shelters from the older times.

Be it accident or destiny, the three tribes - Yamnaya, Uruk, Maykop - have reached this paradise from different parts of the world at almost the same moment. They didn't know each other's language and grew afraid and distrustful. The paradise was proved to be yet another challenge.

The First Migration was an intense inter-cultural clash of the settlers of this post-apocalyptic world. The resources available on the land were enough for everybody, but no effective system of sharing them was invented and eventually some people were hungry while the others had too much and produced a lot of waste.

The first year of common existence was a mixture of war and peace, battles and love affairs, mutual learning and distrust, joint labour and food stealing that started a bloody conflict that led to many casualties.

The following years finally seemed to bring peace and solution. The first united festival - Edinalia - was conducted on this land. "Pax Edinu" was established for this this time, meaning that no aggression should take place. Members of different tribes started to imagine themselves as members of one community that can peacefully occupy Edinu and share its resources.

Peace lasted for several years, until an unexpected turn-over. Uruk and Yamanya almost joined in a ritual marriage between the tribes' leaders, while the people of Maykop disintegrated into few separate sub-tribes which caused turmoil in the whole land. A gathering of all tribes was conducted, and the idea of a unified political system was being

discussed, when a new wave of violence came...

The city was attacked by bloodthirsty Mutants, who settled in the wasteland around Edinu. Groups of mutants, hideous creatures, not sapient enough to organise an army, kept treating Edinu, destroying crops and disturbing the food supply to the city. Once the extraordinary despicable Mutant Group managed to break the city walls. Urukians have bravely stood their ground. Due to a wise use of fences, they managed to keep the attackers at bay, but the Uruk General was taken hostage. He was though recoiled by the brave Edinians during the memorable Battle on the Bridge.

As Edinu is an only safe place in the Midst of a wasteland, with time next Tribes appeared at the gate of the city. One of them was Shanidar – colourful group of folks, skilled craftsmen, full of superstitions and peculiar beliefs. Edinians did not understand them, therefore did not like them. Special camps were created where people of Shanidar were kept. It took years, until Shanidars started to integrate into society, and claim their basic rights.

The other Tribe, who sought shelter in Edinu were Kura-Araxes. Tribe of noble warriors who claimed to be ancestors of first people on the continent. Even tough, they had nothing besides

wounds after long journey they entered the city with pride, claiming their right to the grounds. Surprisingly, Edinians recognised brave warriors among them and let them stay, even offering a sit in a city council.

And for many years now, five tribes are living together, struggling with lack of food and merciless weather conditions. Decimated from Mutants' rides, weakened by internal conflicts, Edinu awaits a brighter future. Will you lead it to the new dawn?

## THE MECHANICS

The scenario is a fusion of a larp game and a traditional board game. The game mechanics of a board game creates a possibility of recreating complicated process in a short period of time, while the larp elements assure emotional involvement of players and more "personal perspective" on the game. Each player receives a character card of a member of one of the five tribes of Edinu. Players are free to develop personality and appearance of their characters while the card describes the special rules of the game that apply for each of them. While playing the game players address one another as their characters and acting out their interactions. The Game Masters are

responsible for the events that are led by rules of the game. They communicate it to the players in a way that transforms “off-game” mechanics into “in-game” events.

As the rules of the game are more complex than any other scenario in this book, you may find a detailed manual in the attached file.

## MAIN EVENTS

The game is divided into two seasons: Vegetation and Necrosis, each of them divided into five turns. Each turn consists of three phases: Dawn Phase, Day Phase and Dusk Phase.

Each turn starts with a new event, that brings special rules to the game. Events are described on the Event Cards. A Deck of event cards can be different for each game. If you are playing “On the Way to Edinu” for the first time it is recommended, that your event deck consists of Event Cards numbered from 1 to 10. If you already played the game you can randomise your deck using the whole pool of event cards.

## NPC ROLES

Depending on the number of players the game requires up to two Game

Masters. Any other additional NPCs are not needed for the scenario.

If you are playing with the group up to 5 people one Game Master is enough. For bigger groups two Game Masters are recommended.

## PLAYABLE CHARACTERS

Players are divided into five tribes: Uruk, Yamnaya, Makop, Shanidar and Kura-Araxes. Each tribe has its features that differ them from the others. While creating characters players should work together in a Tribe to create their tribal identity – keeping in mind both: behaviours and physical appearance. Each group should receive a Tribe description as a base for further development. Players should emphasis the main characteristic of the Tribes, but they also have a freedom to decide how strongly their characters are following the tribal traditions.

Each player receives a character card with their Tribe, profession, and special rules for the game. Players are free to develop personality and physical appearance of their characters according to their preferences.

YAMNAYA is probably the only matriarchal tribe on the planet that has survived The Apocalypse. This highly feminine society is ruled by women, both in big matters of the

Council and small personal issues. Its culture has been preserved without a change for hundreds of centuries, seemingly vulnerable but surprisingly durable when it comes to challenge.

They are the closest to nature from all the tribes that have reached Edinu. Their mysterious singing and celebration is often heard from the forest, but few people dare to join: men in fear of powerful women and women in fear for their men.

MAYKOP came to the modern world from the depths of history that lie forgotten to other tribes. They were the first inventors of the wheel, chariots and irrigation system centuries ago. Now - after The Apocalypse - they are considered the only ones who can recreate the former glory of mankind.

Yet, the technological development in Maykop is strongly opposed by the worshippers of the Golden Ox, who lose themselves in ecstatic dances dedicated to The Horned One. Once, the rational, technological side takes the lead, once, the religious and emotional. Thus, Maykop carries the seed of conflict within itself, which sometimes turns out destructive, sometimes extremely creative.

URUK is a tribe of natural born warriors, raised from father to son in harsh conditions and military

discipline. This tradition granted them safe passage through the peril of The Apocalypse, while so many tribes disappeared from the planet. This tradition gives them an important edge when it comes to struggle for power in Edinu. But it also comes with a price. Power may seem oppressive to others and eventually slip away from yesterday's victor.

In this masculine society, men give orders and women obey. The seats of power are occupied by men, with the strongest individual as king on the top of the ladder. Yet, the masculine culture should not be treated literally. After all, it's all about the Virtues: bravery, generosity and undiminished will. If a man is born in a high family, but behaves unworthy, he would be degraded. On the other hand, if a woman proves to be braver than men around her, she would be respected as a man, even to the highest ranks and honours.

SHANIDAR is a hunter-gatherer's tribe specialised in leather crafting, bone and feather jewellery, rock art, incense sticks and essential oils. Collecting wild plants, pursuing wild animals, performing rituals and producing wonderful fragrances occupy most of their time. The myths say that every lake, spring, rock or tree has the guardian spirit which may be friendly and helpful if the place is treated with respect - or adversary. Any behaviour

which can angry the spirits is called Marah. The most dangerous spirits are Hungry Ghosts - called Gaki - Assa (Pride), Ssana (Lust) and Nansa (Greed). They chase those who misbehave. Shanidar people like to see themselves as modest and humble. In fact they are very kind, generous and helpful. Their hospitality culture requires to encourage strangers to try their traditional dishes consisted of snails and worms. They also ask their guests to sprinkle themselves with essential oils.

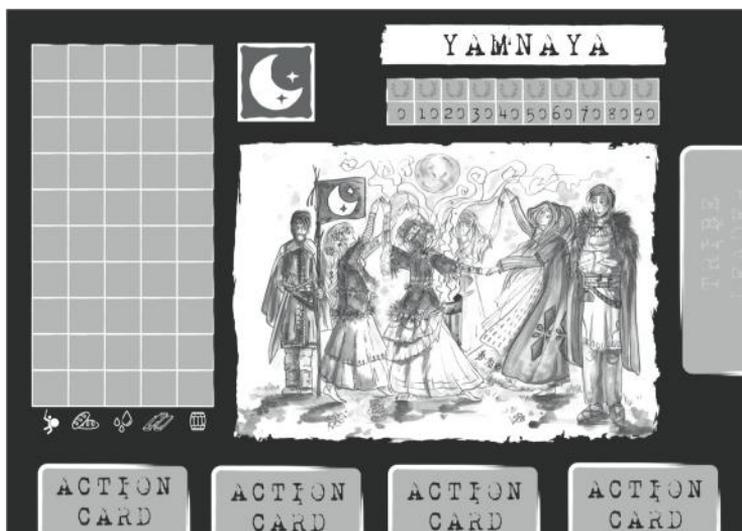
KURA-ARAXES is a mysterious Tribe that gathers most brilliant and influential minds of the region. They are the only direct descendants of the First people that came to the continent many years ago, when the land was still unoccupied. They came here first. They have managed to subdue this land to their wishes, they

cultivate the land, maintain order and collect the fruits. Now, after years of wandering across the wasteland they came to Edinu to claim the land that once was theirs. They are all skilful warriors and craftsmen, experts in their fields. They are connected though by one aim: spreading prosperity and progress to Edinu.

Here is how does the example of a Character card looks like:



Each tribe also receives a Tribal board as shown before:



## **INSTRUCTIONS FOR THE ORGANISERS**

It is crucial that Game Masters are fluent with the rules of the game. We recommend playing the game in smaller groups before, to discover the mechanics and different situations that may happen during the game.

To assure smooth implementation of the workshop the room should be set up in a proper way. You will need one table in the middle of the room, big enough for the game board and for the whole group to stand around it. If possible, prepare smaller tables – one for each tribe. It should be located aside, in a distance from one another. Thanks to that, the first part of the turn (the Dawn Phase) will be played at the tribal tables. Players will negotiate within their tribes, avoiding interaction with the others.

Preparation period before the game is a time for players to develop their tribal identity and personality of their characters. We recommend dedicating 60-90 minutes for

preparation. Even though the game may happen even without it, decent preparation of characters will enrich the experience and make it more personal and realistic for the players. The more players will immerse in their characters the stronger processes will occur during the game.

Timing is a very important part of the game. Make sure that you have a timer that is placed in a place visible for all players. The timer should indicate the duration of each phase of a turn. Be very strict and precise with time! It may happen at some point of the game that a tribe is late with their decision – that is completely okay, if it's members can't speak a common voice the tribe that is late is skipping the turn. There should be no exceptions to this rule. Just make sure that it is clear for everyone from the very beginning.

If at any time during the game, there is a situation that you don't know how to react, a dice is your friend. Use a dice to resolve conflict or any unexpected situation.

DOWNLOAD ADDITIONAL  
MATERIALS TO PLAY THIS LARP



[www.europe4youth.eu/trapped](http://www.europe4youth.eu/trapped)

---

## SCENARIO 4

### TRAPPED A.K.A. SIEGE OF GIMLE

---

#### **GENERAL DESCRIPTION**

A chamber larp designed according to the Nordic larp tradition. The game is designed to at least 12 players and 1-2 GM/NPC/workshop leader. Participants should have at least 15 years old. The game lasts between 10 and 12 hours.

The main idea of the "Trapped" larp is to:

- + Create characters that belong to different social standing, that have perceived opposing interests

- + Seclude the players in a confined area

- + Put the whole group under pressure, force them to make hard choices that will challenge the characters morals/values

#### **EDUCATIONAL AIMS**

- + Exploring the process of building a community of values, challenge players values and identity

- + Explore aspects of solidarity, empathy, loyalty, inclusion, but also selfishness, exclusion, alienation

## THE WORLD

The setting is in our world, but some kind of catastrophe forces our players to flee and hide in a room in a building while being besieged by "enemies" or threats.

### GM INFO ON THE LOCATION

It must be possible to seal the windows from sunlight. It must be possible to break the electricity (fuses).

The larp could be played out in different settings. One testing was done in a medieval/Viking setting ("Siege of Gimle"), using; costumes, props and scenography. It was played out in nature with some medieval infrastructure. Two full-day sessions were used, with three extra days for preparation and evaluation. This led to a fuller experience with lots of immersion, but the test group concluded that a similar effect could be reached through a shorter, more simple chamber larp with the same mechanics.

## THE MECHANICS

+ The players must accept/imagine that the siege is real, the outside forces can NOT be challenged, the demands must be obeyed or it will lead to disaster/death for all.

+ The game must be played inside the room. Do not leave the room.

+ Do not let the radiation (light or air) into the room (screen windows).

+ Remember to "play up" other characters, respect authority and other character's competence and social status.

+ Off-sign (hold your clenched fist beside your face) if you want to speak as your real self (if you feel panic / huge discomfort).

### SYMBOLIC VIOLENCE IS ALLOWED UNDER THE FOLLOWING RULES:

+ No touching. No hand to hand violence.

+ Only larp weapons can touch other players.

+ Larp-weapon = knife, or nerf gun.

+ Larp-weapon: one strike/stab = immobilises, three stabs = kills (leave the game).

+ Nerf gun: kills, unless there is bandage roll applied by a doctor (victim survives, but is immobilised for the rest of the game).

+ A bandage roll can be used to cure one knife damage point directly (must stay on).

+ If two healthy persons

- (unwounded) challenge a single person physically (symbolically), they shall be seen as having won a fight and can steal from, or bind that person. If one defender steps in there would be a "stalemate" (2 vs 2) and no result of the fight.
- + You are allowed to tie the hands of a person, symbolically (loose).

#### GM INFORMATION ON ASPECTS THAT CATALYSES THE INTRIGUE:

- + Limited amount of food (start the game hungry). Important
- + Electricity goes, the light goes (torches, candles become valuable)
- + The disease kills in 3 hours if there is no vaccine.

**REMINDER:** Learning takes place outside the comfort zone. The players must be manipulated to feel discomfort (social, physical, emotional). The catalysers of the intrigue are important, they will lead to personal development.

#### NPC ROLES

1. Workshop leader/s that prepare the participants should also lead the debriefing and evaluation. These are important for the learning outcome.

2. It is beneficial if there is an NPC (secret?) inside the game that:

- + Observes what is happening to contribute with objective observations to the evaluation.
- + Keeps "an eye" on the emotional state of the participants and acts if some player is close to their "panic zone".
- + Can communicate (text message on phone?) with the outside GM to calibrate the outside "interference" (steps of the game)

- + The NPC could play the part of a journalist that takes notes and photos.

3. GM and NPC task:

- + Create the feeling of a "siege". An UNSEEN enemy that threatens the players. Mainly with sounds.
- + Act as "Supplier-NPC" (Black market smuggler/fixer) negotiates with the players (on the doorstep). Shall be perceived as a helper (a person that can move freely in the "radiation" / war zone (immune / has protection / knows how to avoid the enemy).

## PLAYABLE CHARACTERS

See the list of character sheets.

## GROUPS (SECRET)

- + Preppers; has many useful resources.
- + Upper class; social status, money, information.
- + Workers; skills.
- + Migrants; skills and some useful resources.

## CHARACTER DESIGN

(see the character sheet for guidance).

*(30 minutes)*

1. GM selects a character for you, (or random selection).
2. Choose a name and a hobby (something your character likes doing).
3. Give yourself a goal, something your real self wants to learn during the larp (something: personal/social).
4. Make your 8 choices about your character's personality, so you can talk about it.

*(30 minutes)*

5. Create 4 personal stories, write them down (summarise):

+ What were you doing when the catastrophe happened?

+ Every character should have a childhood story.

+ Every character should have a work-related story.

+ Every character should have a story about food.

*(10 minutes)*

6. GM decides (or selected randomly) who is injured? Make three characters hurt / disabled:

+ an arm tied up in a sling.

+ one leg, not functioning - crouches.

+ deaf from a bomb explosion, wear ear protection the whole larp.

+ (*Secretly*) Ask a player talented in acting to play out slowly increasing panic, even psychotic in the end.

7. Select randomly one character (apart from the already decided) that acts not to speak English (only their native language).

*(20-30 minutes)*

8. GM places you randomly in a group with 4-5 other characters. Note: at this stage: all non-English speaking characters (!) are not in a group (they just wait).

In the small group: present yourselves to each other: name, profession, hobby.

character card.

Most of your characters know each other in the small group. How? Create a story of how you know each other. (Hints: Relatives, childhood friends, friends, work-related, hobby-related, neighbours, other creative ideas. You do not have to be friends, just know who the other is. Summarise on your

### INSTRUCTIONS FOR THE ORGANISERS

Before the game starts prepare following resources:

RESOURCES NEEDED	
A CLOSED ROOM THAT CAN BECOME DARK	
Three larp weapons (or the like) Soft knives, nerf gun, 2 bullets	Fake money (around 1000 (in banknotes of 100's)
Toilet paper	Some food/candy/snacks/drinks
Crouches (or walking stick)	Ear protection (big/solid)
Sling for arm	2x bandage rolls
2 small bottles with "vaccine"	Lipstick
Torch w/o batteries	Batteries
3 candles	Matches
Musical instrument	Book with short stories
2 water bottles	A few paper mugs
Wristwatch (clock)	Notebook and pen
"Fuses"	

PRINT	DOCUMENTS
20 x (or as many as players)	Individual character sheets
as many as needed extra	Empty character sheet
3 x	Rules for players
as many as players	Values questionnaire
5 x	List of personal traits
4x	Bonding character groups

## BEFORE THE GAME

1. Introduce LARP. Has anyone done it before? Anything similar?

Introduce shortly this larp ("Trapped"). Do not give away the aims, or the catalysers of the intrigue. Warn that it may be both boring and stressful.

*(30 minutes)*

Pre-game workshops for a better experience (optional):

2. OPTIONAL: Make the participants aware of their values before the game, in order to, after the game discuss what values were used/broken in the game. See "values questionnaire". Put the result in an envelope with your name on.

*(10 minutes)*

3. OPTIONAL: Bond the group using games and exercises (as described in manual "pre-larp workshops"). Friends will be better able to play out a game that is based on conflict.

*(30 minutes)*

4. Optional workshop. See extended rules.
5. Essential lecture/workshop

Teach the players the rules/mechanics (see printouts). Q & A and examples.

Also, hang them on the wall.

*(30 minutes)*

6. Create your character (and your relationships).

See "character design".

*(90 minutes)*

7. Right before the larp starts, be outside the room and divide the players into four new groups (all non-English speaking characters are one group), the other groups are just random). Remove everybody's phone.

Total time (before the game): 2 hours and 40 minutes.

SUGGESTION: do all character design and preparation the day before.

## AFTER THE GAME

After the game (1-2 hours).

1. Directly de-role as described in the manual (important)

Serve food and drinks (toilet break). Provide some free time

2. Evaluate the story aspect (what happened, summarise it)

3. Evaluate the game aspect (the competitive part):

- + Count resources
  - + Discuss who had control
  - + Discuss who reached their objectives
  - + Discuss who was the most creative player
4. Evaluate the learning experience as described in the manual

Were there any strong feelings? New feelings? Any insights linked to any special scene/situation. What did I learn about myself?

5. OPTIONAL, BUT RECOMMENDED: Recall the players "values questionnaire". Discuss how the character acted in relation to the chosen values. How did it feel to violate these values?
6. OPTIONAL: extended evaluation of personal development

Make each participant do an online "big 5 personality test" and compare to how they chose to design their characters personality traits.

## THE GAME - MAIN EVENTS

*(6-8 hours)*

### STEPS IN THE GAME:

- + Explain to all players that the catastrophe escalated quickly and they are all running for their lives

- into the shelter (this building, this room).
- + Describe the catastrophe and why they will die if they leave the room.
- + Let in group #1 (most of them do not know each other - give them time to talk a bit).
- + About 10 minutes later, let in group #2 and #3.
- + Recorded: Gunshots outside, war sounds, bombs. At times someone may bang on the windows and try to get in through windows.
- + (Maybe at 30 minutes) Cut the electricity, after the three groups have organized themselves.
- + (Maybe at 40 minutes) Add the "non-English speaking characters". After the other bonded properly or organized themselves (in the dark).

The NPC-supplier will only appear the first time he/she is called by the players (phone), after that he/she will appear when the GM decides.

- + NPC-supplier at the door (or window): "I want to talk to your leader. I give you 15 minutes to select one".
- + NPC-supplier: Offer reluctantly to sell food/drinks/coffee (for 3 persons) (for LOTS of money: 300).

## Scenario 4: Trapped

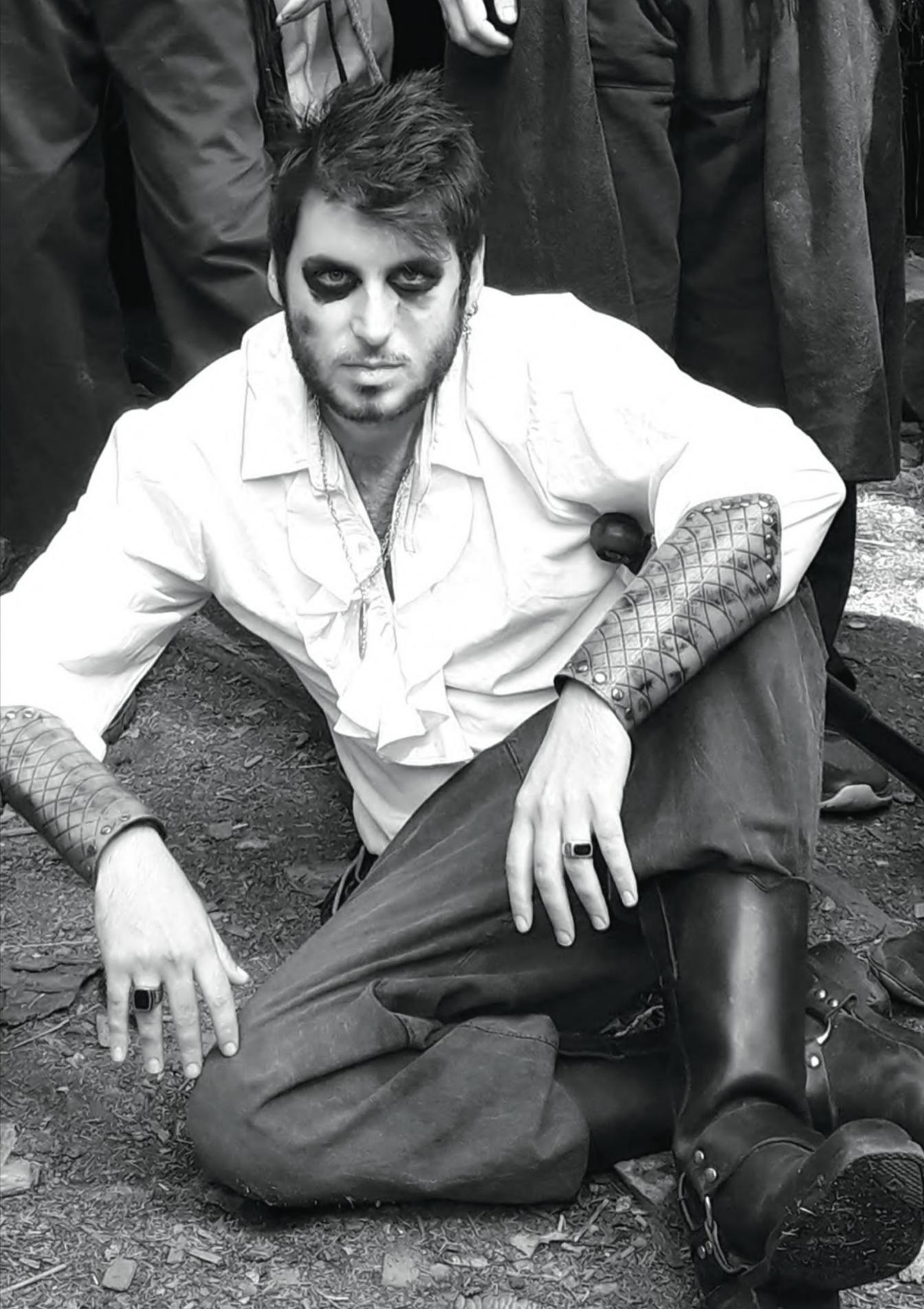
- + (The players have money: 800, totally (the credit card is useless).
- + NPC-supplier: Can sell toilet time (money: 100).
- + NPC-supplier: Can sell one dose vaccine (for LOTS of money: 500 (group must give back food if they have too little money).
- + NPC-supplier: Players informed that everyone with a disease (that has the colour on their skin (lipstick colour) is dead within 2 hours (if no vaccine).
- + Let in some gas/bad smell/theatre smoke into the room.

### **MIDDLE OF THE GAME:**

- + NPC-supplier: Can sell food (for one person sacrificed to outside slavery/trafficking/organ donation).
- + NPC-supplier: Can sell one dose vaccine (for one person sacrificed to outside slavery/trafficking/organ donation).

### **NEAR THE END OF THE GAME:**

- + NPC-supplier informs that if one (two?) person/s is not selected (within 20 minutes) and sacrificed for slavery/trafficking/organ donation... soldiers will come in and kill all.
- + GM stops the game when enough social conflicts have been solved or played out.



DOWNLOAD ADDITIONAL  
MATERIALS TO PLAY THIS LARP



[www.europe4youth.eu/ancien\\_regime](http://www.europe4youth.eu/ancien_regime)

---

## SCENARIO 5

### THE FALL OF ANCIEN RÉGIME

---

This scenario is based on the historical times and characters. It moves us to the times of the French Revolution – to the assembly of the Estates General, during which players are negotiating the shape of a Constitution for France. The fate of France depends on the ability of the three Estates to reach consensus in essential fields, otherwise... the streets of Paris will be covered with blood. Some characters are radicalising easily, some hold up to their statuses, some are dedicated to sacrifice everything to get justice for people. The change is inevitable, yet how the world will change, if the Revolution will burst out, is up to players.

The game can be played by 20-30 players and at least 1 NPC who will run

the voting. It lasts around 3-4 hours. Please add the time for debriefing according to the needs of players.

#### **EDUCATIONAL AIMS**

- + Raise awareness of radicalisation process, conditions, triggers and consequences,
- + Experience and understand the consequences of radicalisation process in a safe, simulated environment,
- + Experience and understand roots of deep polarisation of the society,
- + Simulate a social dialogue,
- + Renegotiate social contract and

understand the basis of how are democratic societies built,

- + Raise understanding of social change, justice, conflict and social dialogue.

## THE WORLD

*Do you hear the people sing?*

*Singing the song of angry man?*

*It's the music of people*

*That will not be slaves again!*

*(Les Misérables)*

## STORY

The streets are growing impatient and angry. The people of France have been miserable and feel they have been repaying the king's debts caused by his government's incompetence and recklessness, getting nothing back.

And what do they want in return? The recognition of their freedoms and rights, the abolition of nobility's and clergy's privileges, the mitigation of feudal oppression. They want real change.

To debate on reforms, the three Estates General - Clergy, Nobility and Commoners - have gathered to form the National Assembly. Normally, the first two estates debate separately from the Third Estate, but Commoners have been restlessly demanding the unification of all estates and reached their goal.

Soon, the three estates will combine and become the Constituent Assembly and will debate and vote on the most crucial issues France has been facing.

Will they reach an agreement or continue to argue? Will their decisions appease the people of France or enrage them? Will the Ancien Régime reform? And most importantly...

Will there be a revolution?

## THE MECHANICS

"The Fall of Ancien Régime" is a chamber larp with no complicated mechanics. The main action is held in a big room (can be a classroom) and a corridor (can be a second room), which is a simulated Court, where the actual Estates General assembly, adopting the French Constitution took place.

The game is close to the real world. The players main tools are negotiation. They can hold each other up for accountability by signing contracts, or swearing oaths in front of witnesses – this is up to their creativity.

Players are divided into 3 Estates: Clergy, Nobility and Commoners. Clergy and Nobility start the first round of negotiations in one room, whereas the Commoners are on the corridor or the second room.

Each character has in their objectives to include certain topics into constitution or rejecting them. This is how the points are calculated for each player.

The mechanic for agreements is voting. You need 2 voting boxes (urns) – one for Clergy and Nobility, and one for Commoners votes. If the 1+2 Estate vote for each topic the same as the 3<sup>rd</sup> Estate (Commoners) it counts as an agreement. For each topic we count how many agreements and disagreements there are. If after the second round of voting there is more disagreements than agreements – we have revolution. If more agreements – we have constitution readout at the end of the game.

There is one mechanic that applies to a secret plot. Please don't explain this exact mechanic to the players, just mention that "in special conditions

GM may play a music and exclaim that some events have occurred, which will change the situation in a game drastically and players have to play along". It may also happen, that this special situation won't occur.

Secret info (share only with relevant players): among the players there are 4 conspirators possessing ¼ of the bomb each. If they manage to find each other using a secret password ("Buy sweetest chestnuts at Place Pigalle") they have to come to the GM to inform about it, show 4 pieces of the bomb and then during the reading of the Constitution at the end of the game the bomb explodes killing the nobility and clergy and the revolution begins. To strengthen immersion, the sound of bomb is being played together with the revolutionary song from the musical "Les Miserables". The GM explains to everybody that the game is over, there is no constitution and the revolution bursts out. The game is finished symbolically when everybody sings the revolutionary song, building barricades from chairs or simulating madness on the streets of Paris (here few NPCs are useful).

## MAIN EVENTS

The game consists of 3 stages:

1. Grand opening of the Estates General assembly, welcome speech by the GM explaining (in game) what are the main themes for debate over the shape of the constitution.
2. The first round of negotiations finalized with the first voting. The GM announces in which topics Estates have agreed on and which not. (S)he defines the mood on the streets of Paris (or the crowd is getting angrier - when disagreements prevail over agreements between Estates, or the Estates managed to calm down the streets, but the negotiations are not over).
3. The second round of negotiations finalized with the final voting on the remaining issues. Here it will be revealed if the constitution is adopted (no revolution bursts out), or there are too many disagreements and the revolution happen. During this stage, in case the conspirators managed to find each other and reveal that to the GM, the bomb mechanic is applied and the revolution bursts out even if the Estates managed to adopt a constitution.

## NPC ROLES

The GM - the speaker in the assembly is the only non-conditionally needed NPC role. The GM doesn't take part in negotiations, just introduces another stages of the game and resolves the secret plot, if relevant.

The GM can have "helpers" - 1-2 public officers (one from nobility, one from commoners) to count votes and/or stimulate the moods of the players if needed.

## PLAYABLE CHARACTERS

Check out the appendix to this publication to access full descriptions of the Playable Characters. Below find an example of how it is constructed.

NAME - *Nicolas de Condorcet*

ESTATE - *II. Nobility*

OCCUPATION - *philosopher*

KNOWN FOR / AS - *progressive stance*

DESCRIPTION - *You are a philosopher and a mathematician known for strong opinions on matters of state; a true progressive, liberal mind among the estates of nobility and clergy. You believe the government ought to be neutral in the matters of economy and*

*heavily involved in guaranteeing civil rights. Citizens, in your mind, are all the people of the state, men and women alike. Your platform also includes less privileges for the rich and powerful and more freedom for commoners, including the freedom of speech.*

CONSPIRACY DESCRIPTION - *non applicable*

RELIGIOUS DENOMINATION - *Catholic*

NOTION 1 - Freedom of speech - *YES*

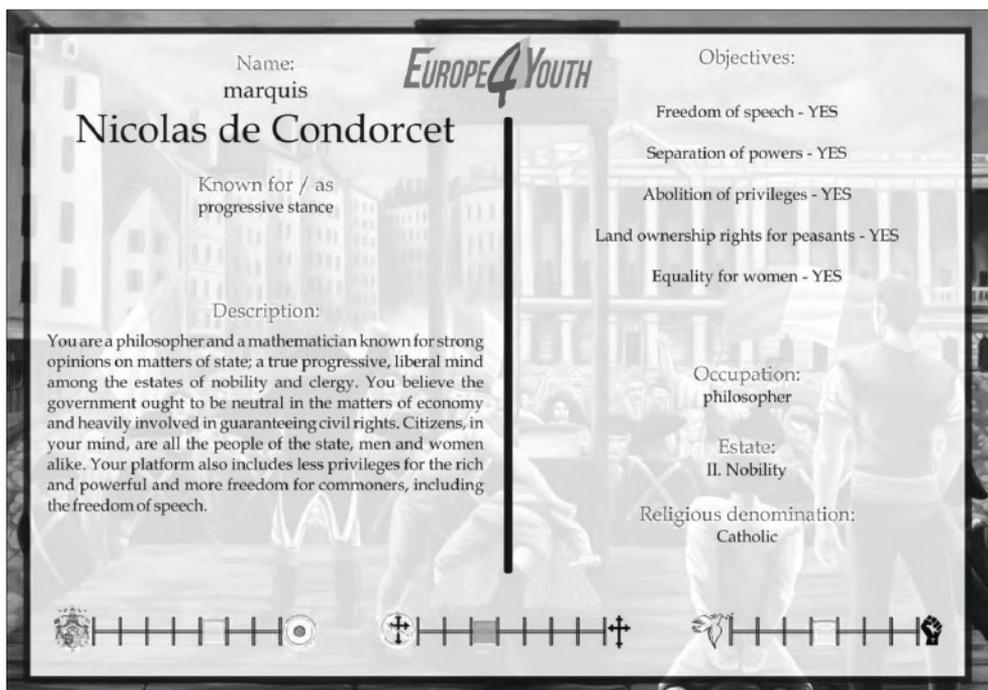
NOTION 2 - Separation of powers - *YES*

NOTION 3 - Abolition of privileges - *YES*

NOTION 4 - Land ownership rights for peasants - *YES*

NOTION 5 - Equality for women - *YES*

All those information are graphically represented on a Character card as in the example below:



## **INSTRUCTIONS FOR THE ORGANISERS**

### **PROPS**

Small elements of the costumes, moustaches, or symbolic representation of the Estates are encouraged. Players can make them themselves during the preparation phase, or you can prepare some generic props for all.

Because all characters are men (historically factual) is you may get some white wigs, robes, or jabots.

### **PLACE**

The game can be played in 1 big room and corridor or 2 rooms – simulating the main court and the couloirs. It should be very simple, generic, with very few signs of “modernity”, although immersion will be achieved through the plot more than the decorations.

### **CHARACTERS DEVELOPMENT**

Players receive their characters descriptions (see appendix). The main character traits are pre-defined, but the characters may slightly change during the game – being convinced by someone, having enlighten moment in the game or based on other realistic reasons. The game is about negotiations, so the players will

ought to make compromises and give up on some of their objectives.

### **TO PRINT**

- + Character cards – see appendix.
- + Symbolic representation of the bomb (e.g. a drawing of bomb printed on a4 paper and cut to 4 pieces).
- + Voting cards – see appendix.

### **DURING THE GAME**

As a GM and NPCs try to monitor the dynamic of the game – drop some provocative points for discussions if players won't do so themselves. Heat up conflicts if it's not enough realistic for a times of strong polarization and radicalization. Make some revolutionary posters, strings hanging from lamps etc. Make people think something is inevitably coming to an end, that the world will never be the same and up to them depends how will it look like.

### **AFTER THE GAME (DEBRIEFING)**

Depending on how intense the game was modify depth and length of the debriefing. At first ask players to deroll, shake off their characters, drop down their emblems, shred character cards (if they are one-time printouts). Ask to stay on a circle and shout out their real names “My name is ...!”.

Then ask participants to talk to each other as themselves – go apologize for plots, mistreatment etc. Make sure participants close them in the game, resolve, explain and don't let to bleed out on themselves.

If the game was very intensive make a 30 minutes break for people to calm down and get back to themselves. Monitor, if anybody needs assistance.

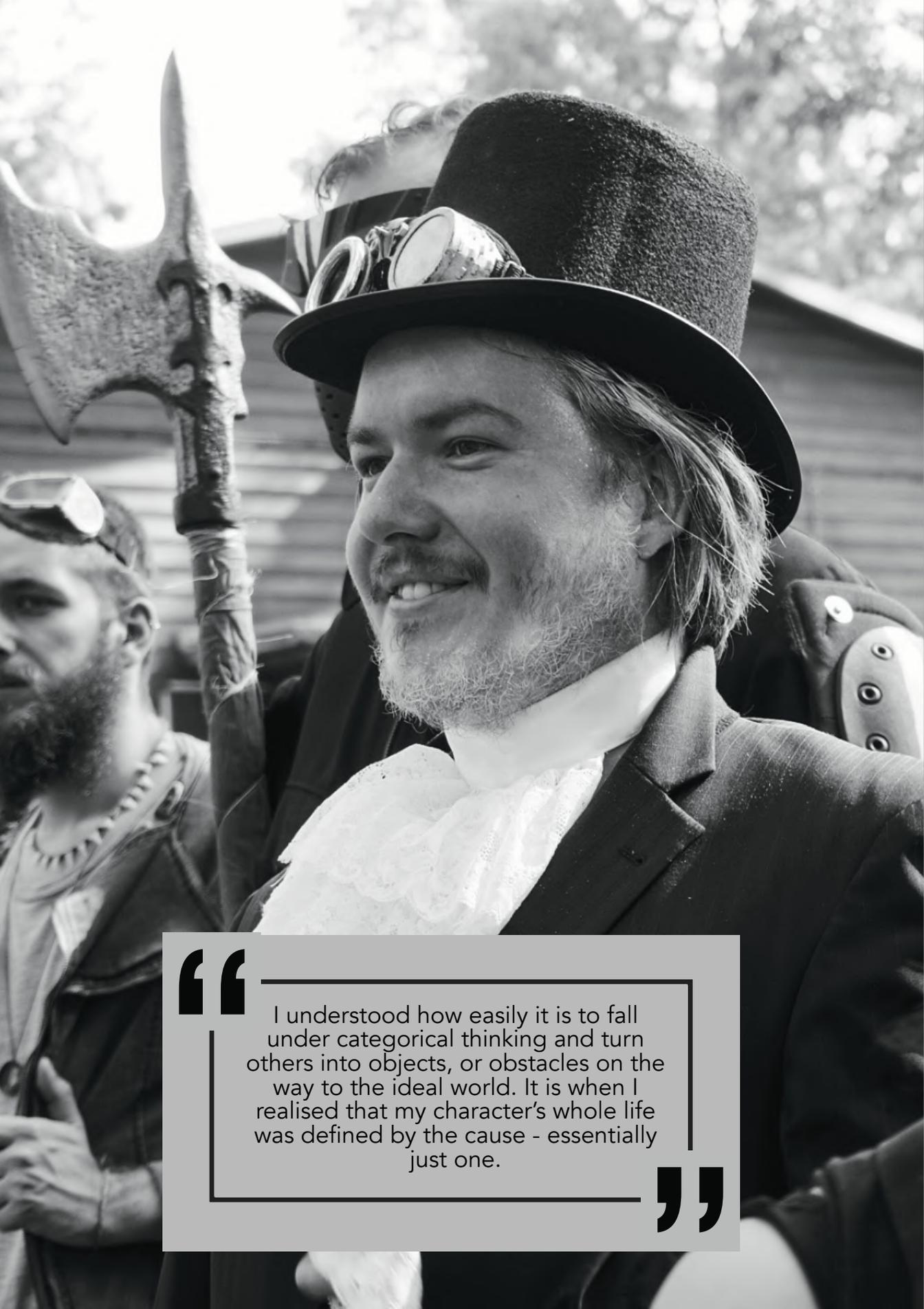
### DEBRIEFING

Possible points of discussion:

- + Start with open questions to detect the most important issues for the players: what was the most meaningful moment of the game for you? The moment you truly immersed yourself into your character and understood something profoundly? What was the most characteristic scenes you will remember.
- + SELF-DEVELOPMENT: how did you feel as your character, what character traits would you like to keep and which reject, what do you admire your character for etc.
- + UNDERSTANDING/ EMPATHY: how did you get in the role of your character, was it easy to think and behave as your character, what did you understand from your character personality, how did your character evolve during the game? You can ask participants to sit down in quiet and draw/ describe their character

development. It can be a drawing, scheme, or a story (storytelling).

- + RADICALISATION PROCESS: what processes/ phenomena was this game describing? What was this game all about? (you can note their answers on the flipchart) What would happen, if (here refer to characteristic events from the game, e.g. if the bishop wouldn't betray their Estate)? What does this story tell us about social conflicts/ polarisation/ radicalisation?



“

I understood how easily it is to fall under categorical thinking and turn others into objects, or obstacles on the way to the ideal world. It is when I realised that my character's whole life was defined by the cause - essentially just one.

”

---

# CHAPTER 5

## RESEARCH ON EFFECTIVENESS OF EDULARP METHODOLOGY IN PREVENTING VIOLENT RADICALISATION OF YOUNG PEOPLE

---

### RESEARCH METHODOLOGY

This chapter is an attempt to draft a research methodology measuring learning outcomes of eduLARP activities, **taken holistically as effects of most essential methodological traits of eduLARP.** We will measure learning outcomes referable to the topic of radicalisation conceptualised along the Moghaddam model, describing attitudes shifts in this process. The model assumes pejorative neutrality of the term “radicalisation” introducing the **notion of violence, as a turning point in the process.**

Thus, our approach is a mixture of classic evaluation measuring learning outcomes (effectiveness of the

methodology) and qualitative method of observing attitudes-shift of eduLARP participants.

EduLARPs can be analysed as educational method based on role-playing, acting and experiment, to which classic evaluation methods are relevant. Larp emerged in the 1970s as a cross between an improvisational drama and a tabletop role-playing game. During a larp, players take on the role of a character in a scenario of fictional, or historical events. The immersion that larp liberates in its participants has triggered a movement in education. In recent years, teachers and scholars in Scandinavia, Eastern Europe, and the United States have begun experimenting with incorporating Educational larp

(eduLARP) into the classroom with promising results (Peterson & Vanek, 2016). Various actors in the field of youth and non-formal education have also adopted and adapted this methodology to develop not only knowledge on complex issues among young participants, but also to give free and safe space to work through the questions of values, ethics, social attitudes, political and social systems, phenomena of inequalities, discrimination, group antagonisms, social psychology effects and many more. EduLARP becomes a powerful, yet very demanding, tool for non-formal education in the field of youth.

**Educational traits of eduLARP methodologies lie in its essence: experiential learning, learning by doing and becoming, high emotional engagement, deep immersion creating "the flow", showing relevance of individual experiences with socio-political processes, developing practical competences to deal with challenges, increasing self-efficacy, self-confidence and sense of community.** Moreover, eduLARP effectiveness studies show high relevance of the methods for young people from lower socio-economic backgrounds and for students with social difficulties, mental disabilities, and learning disabilities (such students make up 30% of students at Østerskov Efterskole, higher than the Danish national average [Hyltoft, 2008]). These results demonstrate the power of eduLARP to foster inclusion.

Using eduLARP in schools greatly increases students' engagement with

the material, their passion for learning, and their ability to discuss and present complex materials to their peers, all of which are important for long-term academic success (Peterson & Vanek, 2016; Mochocki, 2013; Bowman & Standiford, 2015).

The effectiveness of eduLARP is also consistent with some of the most cutting-edge educational theory, like Kolb's theory of experiential learning. Kolb argues that students learn best when they have the chance to attain their knowledge through experience, and then reflect and theorise based on that experience. Learning is thus an active process rather than a passive one (Kolb, 2014). EduLARP is an exemplary form of experiential learning, since it allows students to experience the subject that they are studying in a way that is relevant and engaging to them.

**The partner consortium of "DiveIN" project decided to apply and adapt the methodology of eduLARP to address various moments of radicalization process among young people with the overall aim of preventing violence, taking radicalisation as essentially neutral phenomena.**

Participants of eduLARP are free to explore as their characters various life approaches, experiencing consequences of implementation of one's beliefs, touching complexity of issues, discovering them with other people in a safe condition, as "external" entity (a role/character played). The strategy of intervention assumes that participants meet

relevant response to chosen stages of radicalisation process:

- + **acquire empathy allowing to make connections, relate to real life situations and understand them deeper, eventually preventing harmful practices and beliefs leading to violence,**
- + **exploring alternative political means to achieve change, preventing justifying political violence,**
- + **preventing social alienation, learning to cope with diversity and find a purpose within the society.**

This decision was based on exploration of radicalization and deradicalisation models and researches, among which 2 were adopted:

1. 3N model of radicalization leading to violence ("Need, Narrative, Network"),
2. Moghaddam model ("Staircase to terrorism").

You can read more about the radicalisation models adopted in the Chapter 1.

Based on those models, the strategy of intervention requires preventive work, especially focused on working with us-them thinking, categorisations, interobjectivity and justice.

5 eduLARP scenarios were created to address those overall strategies:

1. ON THE WAY TO EDINU - fifth wave of migration in a postapocalyptic world, exploring various ways of achieving a social change, empathising with various groups,
2. TRAPPED - questioning and exploring community values, working with alienation, diversity in a small village of Gimle,
3. POLYTROPIA - exploring boundaries of humanity, systemic violence, totalitarian environment, societal roles,
4. SCHOOL COUNCIL - achieving political change through available structures,
5. THE FALL OF ANCIEN RÉGIME - discussing the rights of different social classes during French Revolution times.

The methodology to measure effectiveness of eduLARP methodology in regard to preventing violent acts resulting from radicalisation process is a method-mix consisting of:

- + Desk research determining basic assumptions and hypothesis (radicalisation models, previous research measuring effectiveness of eduLARP, education outcomes of eduLARP),
- + Qualitative methods with selected sample of eduLARP participants

(series of focus group interviews),

- + Qualitative methods of participatory observation during the games of 5 scenarios: On the Way to Edinu, Trapped, Polytopia, School Council, The Fall of Ancien Régime.

We decided to mix evaluation research methods with measurement of attitudes shift – particular attitudes related to radicalisation process indicated in adopted models.

## RESEARCH AIMS

Our research aims are:

- + To measure effectiveness of eduLARP methodology represented by 4 different eduLARP games in regard to detected deradicalisation factors:
  1. Raised level of empathy and understanding of motifs, rationale and behaviours from all sides of socio-political conflicts,
  2. Raised self-agency, self-efficacy, confidence connected with sense of belonging to the socio-political community or system resulting in verbalising and realising needs within legitimate means of achieving social change,
  3. Raised understanding of own role in a community/society of diverse groups and individuals.

On 2 levels:

- Effectiveness of eduLARP methodological traits (immersion, flow, emotional engagement) and

- Effectiveness in terms of the scope of educational outcomes.

Above listed factors, as being proven in quoted researches, significantly decrease probability of triggering radicalisation process leading to violence by:

- + Preventing dehumanisation of socio-political opponents, categorisation as enemies, or guilty of one's relative or actual deprivation,
- + Preventing justification for political violence, through raised abilities to recognise threats and far-reaching consequences of adopting one's ideas,
- + Preventing alienation and self-alienation within communities/societies and equipping with abilities to operate within them.

## CONCEPTUALISATION

Effectiveness of the methodology we propose to conceptualise as the proportion between the scope of fully and rather achieved deradicalisation factors to less or not achieved.

In this way, we will measure:

- + Growth of empathy and understanding of motifs, rationale and behaviours from all

sides of socio-political conflicts,

- + Growth of self-agency, self-efficacy, confidence connected with sense of belonging to the socio-political community or system resulting in verbalising and realising needs within legitimate means of achieving social change,
- + Growth of understanding of own role in a community/society of diverse groups and individuals.

We will in the same time detect to what extent the methodological traits of eduLARP deals with it by itself, or it has to do with the designed and expected educational outcomes of each edu-LARP scenario.

We conceptualise **empathy** as relational and reactional attitude towards unknown or ambiguous social situations resulting in seeking best solutions embracing a good of every participant of the situation. **Understanding** motifs would encompass abilities to analyse and detect various perspectives, indicating values that lie behind each of them. **Self-agency, self-efficacy and confidence** would come down to beliefs about own power and abilities to be successful in socio-political endeavours, to meet the challenges ahead of us and complete a task successfully, as well as having positive approach to oneself. **Sense of belonging** comes hand in hand with understanding the role if a community/society - having and seeking for an experience of personal involvement in a system or

environment, feeling important somewhere, with regard to chosen societal issues.

## OPERATIONALISATION

- + Empathy - performing empathetic responses (cognitive, affective and behavioural) to ambiguous social situations seeking for solutions beneficial for all of the parties,
- + Understanding - performing successful and non-judgemental analysis of various perspectives on social situations,
- + Self-agency - describing oneself in active adjectives, as motor of change,
- + Self-efficacy - describing oneself as competent to achieve goals in a legit way,
- + Self-confidence - describing oneself in positive terms in relation to challenges,
- + Sense of belonging - describing oneself as purposive towards others.

## INDICATORS

Looking for indicators of each of phenomena listed above, we will specify them in the context of each eduLARP scenario, so respondents may identify the situations with the

events from the game. Each researcher must be familiar with those events and, preferably, part of them as participatory observer. The same procedure works for FGI techniques, as well as participatory observation itself.

Framework for measuring phenomena:

Hogan empathy scale:

- + As a rule I have little difficulty in "putting myself into other people's shoes." (T)
- + I have seen some things so sad that I almost felt like crying. (T)
- + Disobedience to the government is never justified. (F)
- + It is the duty of a citizen to support his country, right or wrong. (F)
- + I am usually rather short-tempered with people who come around and bother me with foolish questions. (F)
- + I have a pretty clear idea of what I would try to impart to my students if I were a teacher. (T)
- + I enjoy the company of strong-willed people. (T)
- + I frequently undertake more than I can accomplish. (T)

Understanding of various perspectives will be measured by

asked analysis of one particular scene from eduLARP. In depth analysis should be put onto at least 2 different parties with no pre-judgements. Values behind their behaviours should be recognised.

SELF-EFFICACY SCALE:

- a. I can always manage to solve difficult problems if I try hard enough;
- b. If someone opposes me, I can find the means and ways to get what I want;
- c. It is easy for me to stick to my aims and accomplish my goals;
- d. I am confident that I could deal efficiently with unexpected events;
- e. Thanks to my resourcefulness, I know how to handle unforeseen situations;
- f. I can solve most problems if I invest the necessary effort;
- g. I can remain calm when facing difficulties because I can rely on my coping abilities;
- h. When I am confronted with a problem, I can usually find several solutions;
- i. If I am in trouble, I can usually think of a solution;
- j. I can usually handle whatever comes my way.

**SELF-AGENCY INDICATIONS:**

I am in full control of what I do (T); I am just an instrument in the hands of somebody or something else (F); My actions just happen without my intention (F); I am the author of my actions (T); The consequences of my actions feel like they don't logically follow my actions (F). My movements are automatic—my body simply makes them (T). The outcomes of my actions generally surprise me (F). Things I do

are subject only to my free will (T). The decision whether and when to act is within my hands (T). Nothing I do is actually voluntary (F). While I am in action, I feel like I am a remote controlled robot (F); I have a strategy for my behaviours (T); I am responsible for everything that results from my actions (T).

**ACCEPTANCE OF POLITICAL VIOLENCE:**

When using violence to further a just cause, everybody is fair game.
Violence is necessary for social change.
It is acceptable to retaliate against someone who insults my values and beliefs.
I would never consider physical violence to further a just cause (R).
We should never use violence as a way to try to change society (R)
There are effective ways of changing society other than resorting to violence (R)

**SOCIAL ALIENATION SCALE:**

I avoid social gatherings and activities associated with the society, where I live.
I refuse to be part of the society where I live.
I strive to be distant from the average member of the society, where I live.
I fit in well with societal values and beliefs (R).
I have stable and positive interactions with others from the society, where I live (R).
I identify strongly with societal culture and values (R).

## RESEARCH TECHNIQUES

Participatory observation – Participant observation is the process enabling researchers to learn about the activities of the people under study in the natural setting through observing and participating in those activities. Essentially qualitative research technique, will serve collection of examples, cases and in-depth analysis situations for FGIs, as well as sample selection.

FGI (focus groups interviews) - a research technique that collects data through group interaction on a topic determined by the researcher. FGIs will include 7-9 participants of each eduLARP scenario, last around 2 hours and use projection techniques like

requisites from eduLARP, summaries of the situations and pictures.

## SELECTION OF THE SAMPLE

Qualitative sample selection, purposive, yet, stratified in order to gather participants playing significantly different roles in the games. Each test participant will be asked to leave their contact data to be approached with the invitation to the research.

## RESEARCH TOOLS

### OBSERVATION SHEET

Event name:

Date:

Place:

Observer:

This observation sheet is dedicated to NPCs (Non-Playable Characters) to note down all important moments of the eduLARP actions, source of indicators of participants attitude statements.

This **observation** is to track all **events, scenes, IN-game conversations** that can indicate following attitudes (shifts):

1. **Empathy** – The ability to get into someone's else perspective and respond effectively to ambiguous social situations and seek solutions that are beneficial for all the parties.
2. **Self-efficacy** – The sense of competence to achieve **one's** goals in a legit way.
3. **Self-agency** – The sense of self as being active and a motor of change.
4. **Acceptance for political violence** – The belief that political violence is sometimes a necessary means to an end.
5. **Sense of belonging** – The sense of being purposefully connected with society and other people.

It also important to take into account **learning outcomes** of participants (what they say during **debriefings**) that are connected to these factors.

<b>ATTITUDE</b>	<b>POSSIBLE INDICATOR</b>	<b>DESCRIPTION OF THE SITUATION (WHO, WHAT HAPPENED)</b>	<b>OBSERVERS COMMENTS</b>
EMPATHY	Ease of getting into the role and character		
	Emotional and empathetic responses to others		
	Events of sharing or seeking beneficial solutions for everyone		
SELF EFFICACY	Using problem solving skills in a situation		
	Achieving character objectives and goals		
	Dealing with surprises or unforeseen events		
SELF AGENCY	Displaying strategic thinking for actions		
	Being in control of own actions and choices		
	Taking responsibility for own actions and choices		
ACCEPTANCE OF POLITICAL VIOLENCE	Viewing violence as justified when the cause is just		
	Viewing non-violent ways as ineffective to bring change		
	Aggressive against people who insult one's values and beliefs		
SENSE OF BELONGING	Fitting in well with the societal and cultural values		
	Having positive interactions with others		
	No distance or avoidance of other people		

## FGI SCENARIO WITH PARTICIPANTS

<b>FOCUS GROUP INTERVIEW WITH PARTICIPANTS OF EDULARPS</b>		
<p>BACKGROUND INFO:</p> <p>Participants:</p> <p>7-9 young people who played significantly different roles, e.g.:</p> <ul style="list-style-type: none"> <li>• Dominant/protagonist role</li> <li>• Hidden/backstage role</li> <li>• Trickster/antagonist role</li> <li>• Victim/submissive role</li> <li>• Etc.</li> </ul> <p>in one of the DiveIN edu-LARPs: Siege of Gimle, Edinu 2.0., Polytopia, School Council, French Revolution.</p> <p>Setting of the focus group interview:</p> <ul style="list-style-type: none"> <li>• Big table in the middle of the room,</li> <li>• Comfortable setting: chairs, or couch, pillows,</li> <li>• Snacks and beverages on disposal,</li> <li>• Moderator sitting in the middle,</li> <li>• A Dictaphone and a clock in visible places.</li> </ul> <p>Duration:</p> <p>1,5-2h</p> <p>INTERVIEW SCENARIO:</p>		
<b>BULLET POINTS</b>	<b>MAIN QUESTIONS</b>	<b>MODERATOR'S COMMENTS (NOTES)</b>
<p>Welcome words</p> <p><i>5 min</i></p>	<ul style="list-style-type: none"> <li>• Introduce yourself.</li> <li>• Introduce participants/ask them to introduce themselves (name, their eduLARP name, what eduLARP they played)</li> <li>• The aims of this meeting:                             <ul style="list-style-type: none"> <li>- detecting long term outcomes and impact of their eduLARP experiences on their way of thinking, perceiving topics touched during the games.</li> <li>- Understanding how eduLARPs impact people.</li> </ul> </li> <li>• Explain that during the meeting we won't talk about the PLOT of the games, but it's OUTCOMES not everybody will know the in-game events.</li> <li>• Ask participants to refer to their characters as not "me", but "him/her" – make a clear distinction, so they can judge their characters without feeling judged themselves.</li> <li>• Explain that is NOT an evaluation of the games</li> <li>• Information that the interview will be recorded – collecting consents.</li> <li>• Information about confidentiality.</li> <li>• Information on the time of the meeting – max 2h.</li> </ul> <p>Encouragement for being open and honest, no judgements, safe space.</p>	

<p>Warm up questions 15 min</p>	<p>"Imagine yourself being your character again. Remember how you walked, talked, looked like. Be your character again for a while. Remind yourself his/her emotions, relations with others, most important events from his/her life." <i>(1 minute of silence)</i> <i>(you may ask participants to draw or make notes/mind map)</i> "Think of a scene in the game, where you entirely forgot about the real world and you were your character entirely. Describe the scene." <i>(build up on the scenes described asking the questions from the next blocks)</i> <i>(you may ask to draw situations, make notes, mind maps)</i></p>	
<p>Experiences regarding empathy 15 min</p>	<p>The most emotional moment for your character – what's the root of those feelings? How do you connect them with your life now? Moments, where you understood others deeply – what made you understand it? What elements of the game made it? Moments, where your character contributed to the benefit of others – what were your characters/your motifs? <i>(we observe:</i> <i>the ability to immerse into feelings of others,</i> <i>the ability to understand own and others emotions,</i> <i>if the game had an impact on this ability)</i></p>	
<p>The core questions – can interconnect and be analysed together Write on the top of the flipchart a main question – <b>How the experience of the game changed your beliefs/opinions? What beliefs/opinions?</b> Then ask next questions.</p>		
<p>Experiences regarding self-efficacy 15 min</p>	<p>HOW your characters (or other characters) were achieving their goals? (legit, not legit way) Were they effective? How do you feel about it? Would you consider it right/wrong? <i>(we observe: moral dilemmas, limits, shifts of opinions, realisations, "aha moments" if the game had an impact of this belief)</i></p>	

Experiences regarding self-agency <i>15 min</i>	What motifs did your characters have to change the reality around them? What motifs and "power" do you have in your life to change the reality around you? What ways would you use now? What are your motifs now?	
Experiences regarding political violence <i>15 min</i>	Remind yourself the situations when your character had to "cross the line"? What line was it? (tell the dilemma, not the exact plot) Would you do it in a real life? Where are YOUR limits? Did they change after the game? Did you notice/discover/realised anything new?	
Experiences regarding sense of belonging <i>15 min</i>	Who were your characters solider with? What were their affiliations? Was this choice "natural"? Cultural? Where did it result from? How do you assess this choice now? Did you notice/discover/realised anything new?	
Additional topics <i>Max 10 min</i>	Is there anything else you want to share?	
Thank you notes <i>5 min</i>	What will happen with this interview's outcomes?	

### FGI SCENARIO WITH NPCS

<b>FOCUS GROUP INTERVIEW WITH NON-PLAYABLE CHARACTERS</b>
BACKGROUND INFO:
Participants:
7-9 NPCs who played in one of the DiveIN edu-LARPs: Siege of Gimle, Edinu 2.0., Polytopia, School Council, French Revolution (2 per scenario).

<p>Setting of the focus group interview:</p> <ul style="list-style-type: none"> <li>• Big table in the middle of the room,</li> <li>• Comfortable setting: chairs, or couch, pillows,</li> <li>• Snacks and beverages on disposal,</li> <li>• Moderator sitting in the middle,</li> <li>• A Dictaphone and a clock in visible places.</li> </ul> <p>Duration: 1,5-2h</p> <p>INTERVIEW SCENARIO:</p>		
BULLET POINTS	MAIN QUESTIONS	MODERATOR'S COMMENTS (NOTES)
<p>Welcome words <i>5 min</i></p>	<ul style="list-style-type: none"> <li>• Introduce yourself.</li> <li>• Introduce participants/ask them to introduce themselves</li> <li>• The aims of this meeting: <ul style="list-style-type: none"> <li>- detecting impact of eduLARP experiences on participants (not themselves only).</li> <li>- Understanding how eduLARPs impact people.</li> </ul> </li> <li>• Explain that during the meeting we won't talk about the PLOT of the games, but it's OUTCOMES in relation to participants of eduLARPs.</li> <li>• Explain that is NOT an evaluation of the games</li> <li>• Information that the interview will be recorded – collecting consents.</li> <li>• Information about confidentiality.</li> <li>• Information on the time of the meeting – max 2h.</li> <li>• Encouragement for being open and honest, no judgements, safe space.</li> </ul>	
<p>Warm up questions <i>20 min</i></p>	<p>Think of the main plots, flag events, processes that happened during the eduLARP that participants indicated as important/ were visibly important to participants (e.g. they talked about it in breaks, during debriefing).</p> <p><i>(1 minute of silence)</i></p> <p><i>(you may ask participants to draw or make notes/mind map)</i></p> <p><i>(they don't have to explain what's the plots/events, just remember them and write them down)</i></p> <p>Please INTERPRET that events – what do they stand for? What TOPICS of learning do they indicate?</p> <p>What are the most important topics resulted from debriefings?</p>	

<b>List of topics:</b>		
<p><i>(expand when during the rest of the conversation new topics will appear)</i></p> <p>Asking next questions ask participants to refer back to the list of topics/scenes noted down.</p>		
<p>Experiences regarding empathy 10 min</p>	<p>What were the most visible emotions participants` characters felt during those events? Was it easy for participants to feel and become their characters? What "aha moments" participants have (they understood something deeply)?</p>	
<p>Experiences regarding self-efficacy 10 min</p>	<p>HOW participants` characters were achieving their goals? (legit, not legit way) Were they effective? Were those methods spreading around all participants` characters? How did participants feel about it, as themselves?</p>	
<p>Experiences regarding self-agency 10 min</p>	<p>Were participants` characters prone to change their surrounding? Fight for their rights? Improve their conditions? What way? Do you notice participants got some "power" (empowerment) or rather fatalism that nothing can be changed?</p>	
<p>Experiences regarding political violence 10 min</p>	<p>What dilemmas participants` characters had in their choices? How did they react on threats? Were they prone to use force in achieving their goals? How did they assess this? What do you think they learned from it?</p>	
<p>Experiences regarding sense of belonging 10 min</p>	<p>How were alliances of participants` characters? Who were they solidier with? What do you think they learned from it?</p>	

Additional topics <i>Max 10 min</i>	Is there anything else you want to share?	
Thank you notes <i>5 min</i>	What will happen with this interview's outcomes?	

## QUESTIONNAIRE

### **DEAR PARTICIPANT!**

*You have been invited to fill in this form because you have taken part in one or more of our eduLARP scenarios within the DiveIN project. As research and methodological evaluation is an important part of our project, we would very much appreciate your contribution!*

The questionnaire will take 7-10 minutes.

Thank you in advance!

The DiveIN project team

### PERSONAL DATA

It would be very useful for us if you could provide us with your personal data. That way we can correlate your answers to the character you were playing, and potentially contact you for more clarifications or further research questions. Although it will help us with our research, it will be confidential, used only for research purposes, and not made public to any third parties.

Age

Country

Gender

Occupation

### YOUR EDULARP CHARACTER

Please answer the following questions about the character you were playing in our eduLARP scenario. (If you participated in more than one of our scenarios, please fill in a separate form for each one)

1. Which DiveIN eduLARP scenario did you participate in? (In case you participated in more than one, please fill in a separate form for each one)
2. What was the name and/or title of the character you were playing in this eduLARP scenario?
3. Would you say that this character was similar to your real personality or not?
4. SCALE – not at all very similar
5. Please elaborate on your answer. In what way were you and your character similar or not similar?

TRAITS, ATTITUDES, BELIEFS (1)

Please indicate whether each of the statements below is true or false for you. \*These questions are related to you in real life, not your larp character\*

- As a rule, I have little difficulty in "putting myself into other people's shoes." T/F
- I have seen some things so sad that I almost felt like crying. T/F
- Disobedience to the government is never justified. T/F
- It is the duty of a citizen to support his country, right or wrong. T/F
- I am usually rather short-tempered with people who come around and bother me with foolish questions. T/F
- I have a pretty clear idea of what I would try to impart to my students if I were a teacher. T/F
- I enjoy the company of strong-willed people. T/F
- I frequently undertake more than I can accomplish. T/F

TRAITS, ATTITUDES, BELIEFS (2)

Please indicate to what extent you agree or disagree with each the statements below. \*These questions are related to you in real life, not your larp character\*

- 1.
2. I can always manage to solve difficult problems if I try hard enough: strongly disagree (5 steps) strongly agree
3. If someone opposes me, I can find the means and ways to get what I want: strongly disagree (5 steps) strongly agree
4. It is easy for me to stick to my aims and accomplish my goals: strongly disagree (5 steps) strongly agree
5. I am confident that I could deal efficiently with unexpected events: strongly disagree (5 steps) strongly agree
6. Thanks to my resourcefulness, I know how to handle unforeseen situations: strongly disagree (5 steps) strongly agree
7. I can solve most problems if I invest the necessary effort: strongly disagree (5 steps) strongly agree
8. I can remain calm when facing difficulties because I can rely on my coping abilities: strongly disagree (5 steps) strongly agree
9. When I am confronted with a problem, I can usually find several solutions: strongly disagree (5 steps) strongly agree
10. If I am in trouble, I can usually think of a solution: strongly disagree (5 steps) strongly agree
11. I can usually handle whatever comes my way: strongly disagree (5 steps) strongly agree

## TRAITS, ATTITUDES, BELIEFS (3)

Please indicate whether each of the statements below is true or false for you. \*These questions are related to you in real life, not your larp character\*

1. I am in full control of what I do: T/F
2. I am just an instrument in the hands of somebody or something else: T/F
3. My actions just happen without my intention: T/F
4. I am the author of my actions: T/F
5. The consequences of my actions feel like they don't logically follow my actions: T/F
6. My movements are automatic—my body simply makes them: T/F
7. The outcomes of my actions generally surprise me: T/F
8. Things I do are subject only to my free will: T/F
9. The decision whether and when to act is within my hands: T/F
10. Nothing I do is actually voluntary: T/F
11. While I am in action, I feel like I am a remote-controlled robot: T/F
12. I have a strategy for my behaviours: T/F
13. I am responsible for everything that results from my actions: T/F

## TRAITS, ATTITUDES, BELIEFS (4)

Please indicate to what extent you agree or disagree with each the statements below.

\*These questions are related to you in real life, not your larp character\*

1. When using violence to further a just cause, everybody is fair game: strongly disagree (5 steps) strongly agree
2. Violence is necessary for social change: strongly disagree (5 steps) strongly agree
3. It is acceptable to retaliate against someone who insults my values and beliefs (revenge is justifiable): strongly disagree (5 steps) strongly agree
4. I would never consider physical violence to further a just cause: strongly disagree (5 steps) strongly agree
5. We should never use violence as a way to try to change society: strongly disagree (5 steps) strongly agree
6. There are effective ways of changing society other than resorting to violence: strongly disagree (5 steps) strongly agree

## TRAITS, ATTITUDES, BELIEFS (5)

Please indicate to what extent you agree or disagree with each the statements below.

\*These questions are related to you in real life, not your larp character\*

1. I avoid social gatherings and activities associated with the society, where I live: strongly disagree (5 steps) strongly agree
2. I refuse to be part of the society where I live: strongly disagree (5 steps) strongly agree
3. I strive to be distant from the average member of the society, where I live: strongly disagree (5 steps) strongly agree
4. I fit in well with societal values and beliefs: strongly disagree (5 steps) strongly agree
5. I have stable and positive interactions with others from the society, where I live: strongly disagree (5 steps) strongly agree

6. I identify strongly with societal culture and values: strongly disagree (5 steps) strongly agree

#### IMPACT OF EDULARP

Please answer the following questions as to the impact your participation in the eduLARP scenario had on you.

1. To what extent did you feel immersed in...
- The scenario
  - Your character

Not at all, slightly, neutral, moderately, very immersed

2. To what extent did you feel that the game had a good flow? (Flow is the state, where you feel natural during the game and the game continuation is coherent. The time flies fast and you're enjoying it.)

No flow at all (5 steps) Great flow

3. To what extent did you feel emotionally engaged in...
- The scenario
  - Your character

Not at all, slightly, neutral, moderately, very engaged

4. To what extent do you feel this eduLARP was a learning experience for you?

Not at all (5 steps) very much so

5. Please elaborate on your last answer and tell us what you learned, or why you feel you did not learn anything?

6. Do you think your participation in the eduLARP scenario influenced your..

DEFINITIONS: EMPATHY refers to your ability to respond effectively to ambiguous social situations and seek solutions that are beneficial for all the parties. UNDERSTANDING refers to your ability to analyze various perspectives of social situations successfully and non judgementally. SELF-EFFICACY refers to your sense of competence to achieve goals in a legit way. SELF-CONFIDENCE refers to your positive sense of self in relation to challenges. SELF-AGENCY refers to your sense of self as being active and a motor of change. SENSE OF BELONGING refers to your sense of being purposeful towards others.

1. Empathy
2. Understanding
3. Self efficacy
4. Self confidence
5. Self agency
6. Sense of belonging

Yes, it increased

No, it was not influenced

No, it decreased

***Thank you!***

***We are grateful for your responses and your contribution to our research!***

“  
Larping made me overcome many social fears. It made me believe I can be more than I thought before.  
”

## EFFECTIVENESS OF EDULARP METHODOLOGICAL TRAITS

Effectiveness of the methodology can be proven through indicating within the scope of learning outcomes those factors that we defined as creating immunity to radicalization:

- + Growth of empathy and understanding of motifs, rationale and behaviors from all sides of socio-political conflicts (preventing dehumanizing others, understanding their position created by complex factors, growth of critical thinking, as well as growing the habit of self-doubting, exercising consequences of own beliefs etc.),
- + Growth of self-agency, self-efficacy, confidence connected with sense of belonging to the socio-political community or system resulting in verbalizing and realizing needs within legitimate means of achieving social change (prevents from legitimizing violence as a way to achieve social change - raising reflection on it),
- + Growth of understanding of own role in a community/society of diverse groups and individuals.

Some of the methodological traits of eduLARP facilitates those changes, but to certain extent only. As our research showed, the larp scenario in order to really work for radicalisation prevention (develop specific

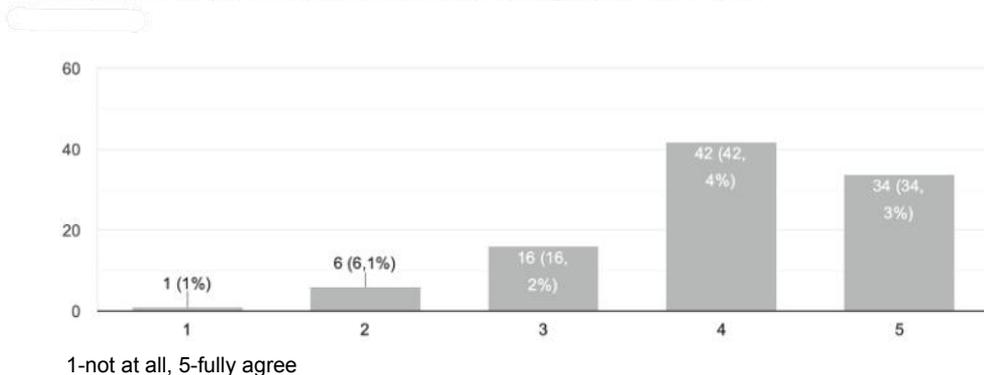
outcomes that affect this process) has to place in its core design such aims, base the design on chosen model of the radicalisation process and create conditions for players to experience deep, profound realisations.

Our hypothesis that the flow, immersion and emotional engagement is essential to get into deep state of learning, relearning and delearning appeared to be factual. We have also proven that the state of immersion and flow can appear not only in classic Nordic larps, but also in chamber larps, or - as it appeared during our numerous tests - board games with elements of role playing! In fact, the higher intensity of emotions, action and proximity of players can a role in revealing the problem of radicalisation. As our research shown, in order to truly understand this complex phenomenon, yet very intensive on its own, the players have to be put in the situation of high vulnerability, emotional intensity and substantial moral dilemmas. This state, in order to generate deep learning, should be continuous, as well as pleasant (*"not that tiring"*). The features of chamber larps mixed with Nordic elements (agents of immersion) were proven to be supportive as methodological traits of eduLARPs that are designed to prevent radicalisation, but not yet essential to prevent it.

The features that helped participants derive conclusions indicating arrival of deradicalisation criteria (to name them this way) are:

- + **Pre-LARP workshops** - enough **time** before larp to prepare psychological background of the characters, testing them a bit with others,
  - + **Complexity** of the experience in larp, **credible** narration - plausibility of narrations,
  - + **Background**, music, costumes - visual factors introducing immersion,
  - + **Physical proximity** of players (not that much need of physical tasks),
  - + Other players preparation,
- preparation of the whole group (team building activities, body and voice empowerment exercises etc.),
  - + **Strong characters** drafted in the game, introducing **clear line of conflict**,
  - + Creating possibility for **strong emotions**,
  - + Characters should be **ambitious**, wish to achieve something meaningful in the game,
  - + All characters should be involved in the important intrigues, **meaningful for the plot**,
  - + **Complex moral dilemmas**, multidimensional characters, and also possibility to "add on" the psychological traits.

To what extent do you feel this eduLARP was a learning experience for you?



# CLEAR AIMS INTENSIVE INTENSITY MASSIVE STRESS EXTREME DEEP IMPORTANCE EMOTIONS

From among identified generic mechanisms of learning through larps we have noticed the impact of the following: cognitive development, cognitive development in a social context, social learning, socio-cultural perspective and self-efficacy theory:

Players have noticed their cognitive development traits by exploring the situation of larp with all their senses. They were using their body and **bodily reactions to learn** - experiencing tastes, nerve reactions to various situations, literally feeling emotions in their bodies, observing, viewing the action in a making of, listening to noises and voices, touching physical objects, not only visualising symbols or concepts. This was especially useful in the context of radicalisation topic - to explore the biological sense of fear, uncertainty, stress. Experiencing with their whole self for example inevitability of change, or lack of adaptation to the

reality (visual - different clothing, acoustic - different languages etc.). They appreciated and emphasised the role of the group of co-players in cognitive development process - making decisions based on observation of a physical situations, observing others, mimicking skills, but foremost used **observations of others, their comments, expressions of self as a resource for their own learning.**

*"All the moments of aha came from ourselves - from within, from our own emotions, body reactions (e.g. my legs were shaking when I gave up my candidacy, I felt abandoned and disappointed only because I was afraid of not being accepted because of who I am)"*

(Polytropa)

Social learning mechanism was confirmed by expanding the possible scope of reactions people can use to various situations. Socio-cultural perspective was visible through

learning, developing, adapting community as a whole. The world created in larp, the value system, norms, and language influenced the characters' ways of thinking, and those were players who created it all themselves. It boosted their self-agency that resulted in testing things they couldn't do in real life, sometimes turning mimicking ability into actual ability. This is how leadership, sense of initiative and actual pro-activeness was developed.

*"Each moment of the game is connected with so strong emotions and such symbolic scenes that when I think about them, there is always a new reflection"*

(The Fall of the Ancien Régime)

Those were the traits of eduLARP methodology that were stimulating attitude change and self-development through raising self-consciousness. Let's take a look what elements of eduLARPs would push players into developing those thoughts, attitudes, intuitions that have a potential to create immunity for demagogues, excluding ideologies, namely - be factors for radicalisation prevention.

## **EFFECTIVENESS OF EDULARP SCENARIOS REGARDING PREVENTING VIOLENT RADICALISATION**

All developed eduLARP scenarios that were proven to develop radicalization traits immunity were designed to:

- + Understand, thereby prevent dehumanisation of socio-political opponents, categorical thinking, or blaming others for relative or actual deprivation,
- + Prevent justification for political violence, through raised abilities to recognise threats and far-reaching consequences of adopting some ideas,
- + Prevent alienation and self-alienation within communities/societies and equipping with abilities to operate within them.

We based this decision on Moghaddamm model of radicalisation floors and partially 3N model, emphasizing the role of narration and demagogy, as well as the reference groups in the process of radicalisation.

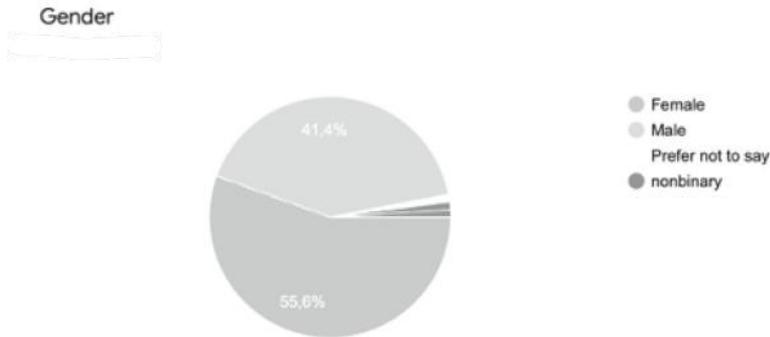
Participants of: School Council, Trapped (Siege of Gimle), Polytopia, The Fall of Ancient Régime, On the way to Edinu from Poland, Sweden, Greece, Germany in their majority took part in the research process to manifest the impact of those experiences on their way of thinking,

their realisations, their attitudes. Among respondents of the research there were also youth workers used as observers in the process, who were referring for the participants they were supporting in participation.

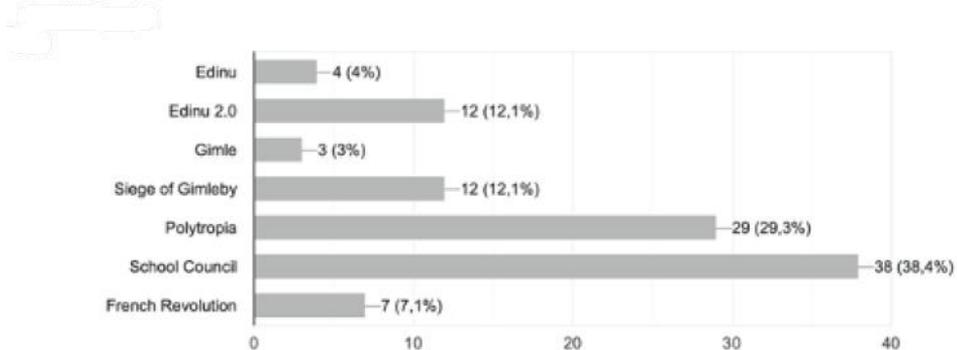
Each partner had tested the scenarios and conducted a research using either focus group interview, individual interview, participatory observation, online questionnaire, or mixed methods with around 50 participants

each, which gives us roughly 250 participants, whose views are reflected in following research. Nationalities of the respondents were more than just from our countries - we have been testing scenarios on many international events, as well as youth exchanges. Gender balance of participants was kept, majority of respondents were around 24-25 years old. Youth workers were of different ages.





Which DiveIN eduLARP scenario did you participate in? (In case you participated in more than one, please fill in a separate form for each one)



Most of the participants taking part in online questionnaire were playing School Council, which was also online, hence the low proportionality between participants of different larps. It was equalized however with qualitative research that covered them all proportionally.

From the general consensus of participants of the research we can conclude that the learning through

larps is intensive and makes an impact:

"I can't stop thinking about it", "larp isn't over for me at all, I'm just talking about it all the time"

(Edinu, Fall of the Ancien Régime)

*"I've learned a lot about myself, I'm better with myself. I realised that I*

*don't have to strive for a balance anymore, because people accept me as I am"*

(Polytopia, Edinu, Fall of the Old Régime, School Council, Trapped)

This last cross-LARPs realisation indicates deep reflection on oneself, own struggles and mental wellbeing. It shows **raised self-acceptance level** as a result of many larping experiences and discovering a pattern of building own characters, as if they were compensations for perceived lacks from the real life. This reflection has repeated many times among other players, especially in the context of sense of belonging to larpers community that is not limited to any specific people, just those that enjoy those kinds of activities and are open for self-observation.

## EMPATHY

Analysing the meaning of respondent's debriefings, we can distinguish development of empathy in several forms:

**Empathising with their characters,** understanding motifs, extending

empathy towards people from outside of "own" groups:

*"Stepping into the shoes of people that are far away of my way of life gave me a great insight in their struggles and goals in order to understand and "justify", in a way, their actions. Challenging myself in roles and realities that felt alienated to me made me realize about the characteristics that my true self wants to inquire in the future and to cherish the ones that have right now. Lastly, I felt more and more the need of belonging and how important this is in my life and how much I have to protect it with all i got."*

(Edinu)

*"I felt it was interesting to not have a retreat from interaction and being part of a hidden minority was a very interesting experience."*

(Edinu)

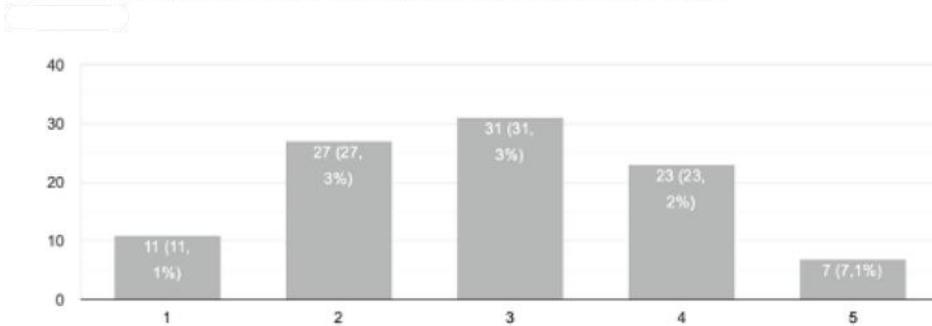
*"Trying to be someone you are not makes you understand what you really are and what side you want to be on."*

*"I learned that character's traits can change during the process. Listening different perspectives can broaden the character's view."*

(Polytopia, Edinu, Fall of Ancein Régime, School Council, Trapped)

We have to acknowledge that participants considered their characters rather different from themselves, which indicates ability to empathise when entering the eduLARP game. This ability is also practiced during the whole duration of the game and later deepened during the debriefing and interviews.

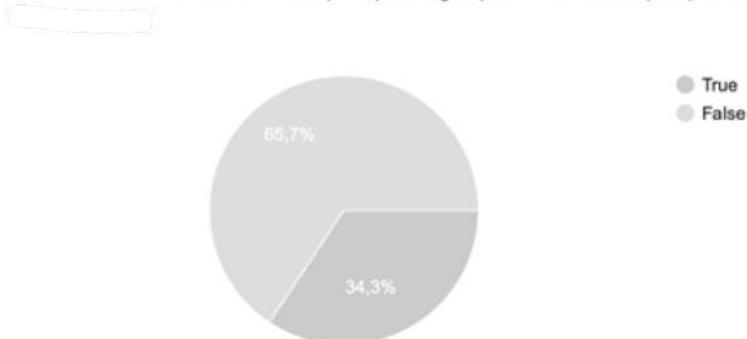
Would you say that this character was similar to your real personality or not?



1-not at all, 5-fully agree

Most of them didn't see any troubles to empathise with others:

As a rule, I have little difficulty in "putting myself into other people's shoes."



**Empathising with radical characters** - understanding them, and their complex situations, facilitating critical analysis of own beliefs:

*"I already know what it is like to be in constant fear", "my position may change at any moment", "understood in what a privileged position am I"*

(Polytopia, School Council, Edinu)

*"The French Revolution was a perfect plot for understanding change and radicalisation"*

(Fall of the Ancien Régime)

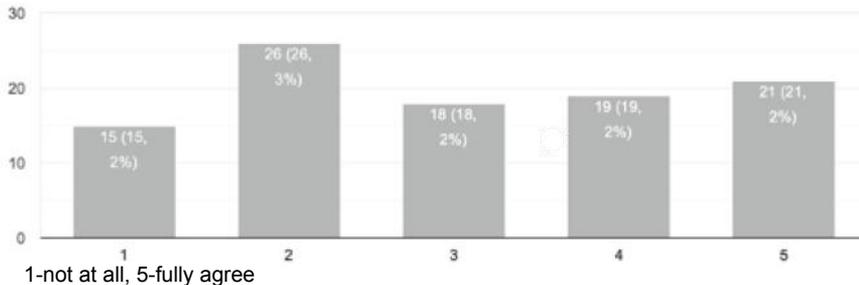
*"He thought (my character) unconsciously then -my goal will be realised only if THEY (differently thinking) are not there! Like <kill them all>. I (as me) was scared of my thoughts"*

*"I have to steal their water or we won't survive. But I thought as me - oh no, I'm stealing their water! That's horrible!"*

(Fall of Ancien Régime, Edinu)

We have intentionally stimulated a discussion about the question when immoral, or illegal activities are justified and where is the line. The way respondents were expressing their thought about it indicated that they believe **good intentions, or good cause are not enough to justify violence** (physical, psychological, or imposition of will) against other people. Observers noticed that this realisation was in a making of during debriefings - it was either very ambiguous to people, or they responded "dogmatically" using famous quote "your freedom ends when the freedom of other people begins". But then using examples from larps to assess their moral colors they were analysing this issue deeper with each other. This shows

I would never consider physical violence to further a just cause



abilities to detach from own beliefs and analyse them critically. One particular feature of larp – **the habit to detach oneself from one’s character (derolling after larp and debriefing) supports more honest, in depth self-analysis.** Violence was understood very broadly, not just as a physical act, vandalism, but also imposition of will. As we can see participants consider such means to some extent. Let’s put it in a broader context though:

Below quotes depicts how the way the state official historical narratives can be seen as imposing our “us-them” thinking, so the respondent emotionally rebelled against it:

*“If they tell me that dying for my country and leaving my family alone, for the sake of having <my own country> I say – no way! It isn’t a great value for me to fight, so that the person speaking the same language sits in a president’s chair. Look at Edinu – who would I support in the Council – my own tribe - violent and irrational? Or Maykops that were bringing to all of us food thanks to irrigation they invented?”*

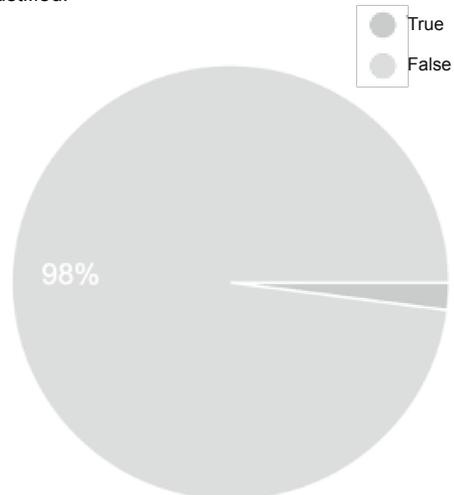
(Edinu)

The most often drawn line between justified and unjustified violence was the situation where life and wellbeing of other people are threatened – at

risk. Where it is however, is relative and contextual. How to assess the risk? This doubt and reluctance from making “dogmatic statements” was a common feature of the ending moments of interviews and debriefings. In fact, **readiness to question own beliefs, discuss them with others** is one of the factors preventing categorical thinking, dehumanisation, and primarily - moral engagement in own narratives. Even if explained through the prism of culture or history:

“We had to struggle to survive invasions in the past, they were trying to deprive us from our culture, erasing language. Many older people think that <they> are bad because of this past.”

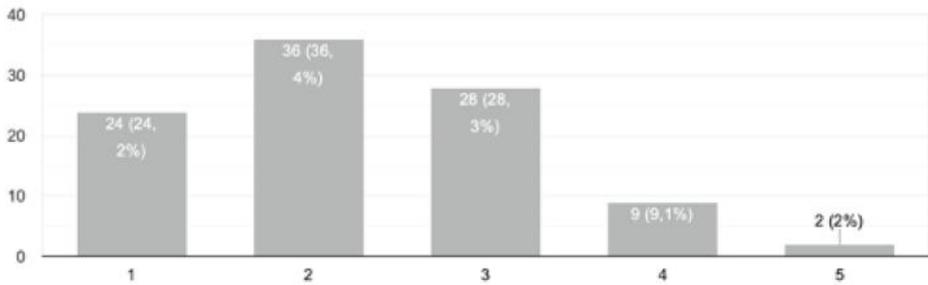
Disobedience to the government is never justified.



The possibility of citizens disobedience is a real possibility for participants. They see their states, governments as potentially unjust entities, against which it is OK to stand up to protect peoples rights.

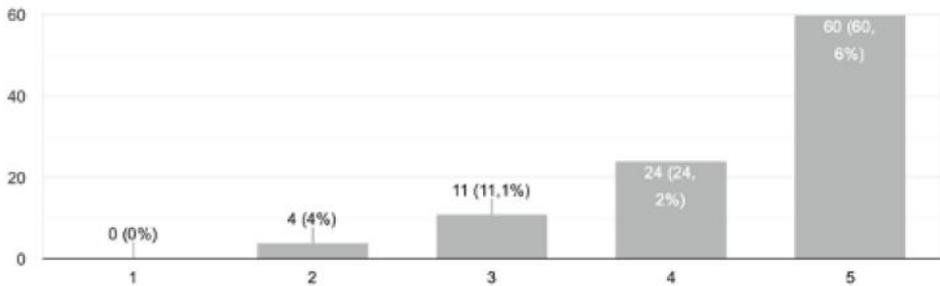
In the same time, they see plenty of other possibilities to introduce social change and believe that violence is not necessary.

Violence is necessary for social change



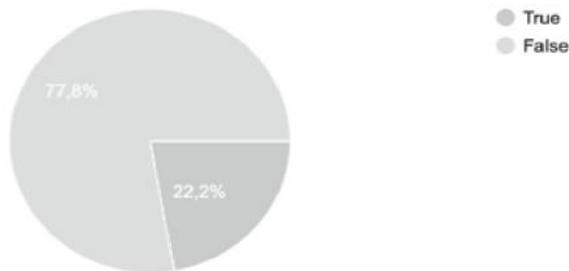
1-not at all, 5-fully agree

There are effective ways of changing society other than resorting to violence



1-not at all, 5-fully agree

It is the duty of a citizen to support his country, right or wrong.



We have established, that respondents' ideas weren't clear, nor unanimous, when it comes to justifying violence against people. However, **opposing abstract "systems", e.g. corporations, government, police, institutions it was easier for them to hide humanity behind them, not notice it:**

*"The system wasn't just. Our characters felt moral duty to eliminate it! Well, in life so many systems aren't just for us"*

(The Fall of Ancient Régime)

We can see that opposition against "systems", including the state and government are more justifiable, than turning against other people, who not only think differently, but also insult the way participants think. This shows the detected distinction between standing against abstract concepts and concrete people, who may even be a threatening participants.

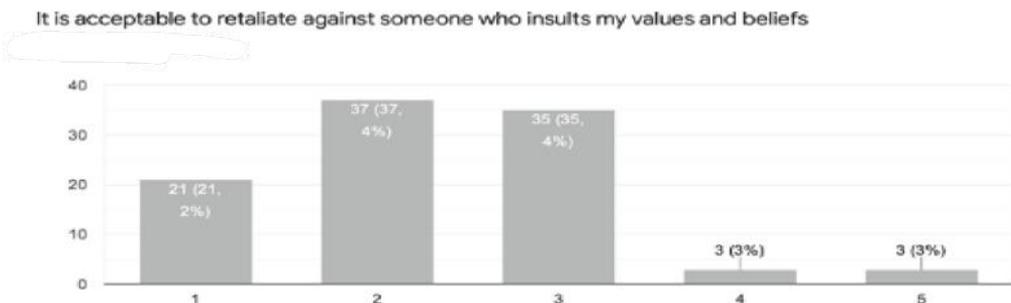
In qualitative research this image of evil systems is seen as softer. In larps

institutions were represented by flesh and blood people - in-game characters using faces and bodies of co-participants. This introduced ambiguous situation of **cognitive dissonance** helping with **critical evaluation of own motifs**, doubting one's beliefs and preventing from rapid actions in a real life:

*"I would really think twice now if I feel this moral thrive for immediate action. I would think about consequences for sure."*

(The Fall of Ancient Régime)

This quote comes from right after the "kill them all" notion from French Revolution. It showed to this respondent how easy it was to seek for straight forward solutions for the highest of causes in the condition of extreme ideological doggedness. Thus, the situation demonstrated deep **extension of empathy** also from the perspective of **understanding the radical mindset**, as well as understanding **complexity of situations** people are put to.



1-not at all, 5-fully agree

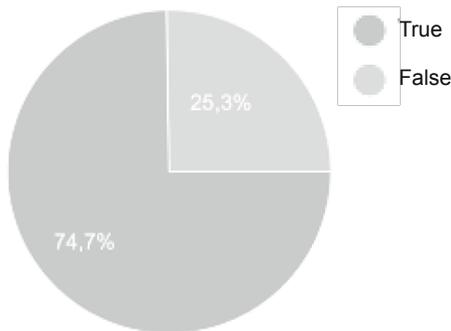
The evolution of the character may be tracked by below quote:

"The character has passed through a lot of waves in his life. Those difficulties have formed the opinions he has today. I have not had the same life path. Neither I have probably based my opinions only on my past experiences. I am probably more open from the character. What was interesting was that the character gradually became milder and milder throughout the larps discussion and came closer to me, somehow."

(Polytropa)

The undeniable fact is that participants were on a high emotional trail during eduLAPRs:

I have seen things so sad that I almost felt like crying.



Larps affected them strongly, touched, left with strong emotions, which they learned from (see the previous chapter). Moreover, those were not only situations involving their characters, but also others!

Tangled relations between players and their characters may be also exemplified by the quotes from the questionnaires:

"I drew on the cores of my personality, but altered them slightly, so the base is similar, but outcome is different."

"In reality I don't make it my mission to care about people I barely know. In contrast my character took it upon him to keep the people from his tribe alive and safe as they were his only reminders of home."

"Oedipus was a person who would stick to his opinion and values even when that would end up bad for him. I did the same thing, punishing myself harshly instead of changing my mind or admitting that I was wrong."

"Both characters acted for a sole purpose of self-sustaining their life and nothing more. Neither of them opened up to people around them, out of fear of revealing their true self, they just kept some relationships with people just in order to make their plan come true."

"I used to hide "real me" and pretend to be someone else from people being afraid that they will not accept me as I am during almost all my life. The same as I was doing during larp."

(Polytropa)

The learning from own characters is clearly shown in below quote, that implies deep self-realisation, self-

judgement and taking a position towards own radicalism:

*"I realised that I am more stubborn than I thought I am and that it is easier for me to face something terrible than change my mind and admitting I was wrong."*

(Edinu)

This analysis convince us that character-building workshop, intensive experience of larp, thorough debriefing and the group of people with whom this experience is shared are **profoundly extending**:

- + **Empathy towards diversity of people, including those from "outer" groups,**
- + **Empathy towards people of radically different opinions, enabling dialogue - understanding the radicalisation process as neutral phenomena,**
- + **Empathy as a way of seeking solutions for all, even not known,**
- + **Noticing complexity of reasoning behind behaviours,**
- + **Readiness to critically evaluate own beliefs.**

To put it in the context of all data collected, fragments indicating major learning outcomes, realisations and

impact regarding *empathy* was counted:

- + Emotional connection with your character (192)
- + Understanding previously unknown attitudes and dilemmas (98)
- + Feeling of compassion (81)
- + Reflections on legitimate / illegal violence (75)
- + Reflections on the socio-political system, social justice (74)
- + Feelings of collective identity from outside the "own" social group (71)

#### SELF-EFFICACY AND EMPOWERMENT

Self-efficacy and empowerment are those deradicalisation factors that enable respondents to find legitimate solutions, undertake action to realise their needs, take care about self and others. The feeling of capability, sense of competence, self-confidence to do so were one of the most significant outcomes of eduLARPs:

*"I experienced a different way of dealing with problems and scenarios that are given. I learned much more to take responsibility for my actions and not letting someone talk into my life and measure my decisions. Not*

*because someone is higher in hierarchy does mean that they are wiser. I can still take what I need from them and leave what I don't want. Nobody fools with me, when I clearly show my way and will."*

(Polytropa, Edinu)

*"I learnt about classicist conflict and felt part of the solution for it, as well as that the ill intentions of part of a society may impact the society more than the good things the mass does."*

(Edinu)

Players would notice injustice, be angry about it, which would make them **feel motivated to take an**

**action rather than fall apathetic.**

Often, when actions weren't bringing desirable results, desperation, demotivation and alienation appeared. But mostly opposite - participants would explore various options to look for solutions.

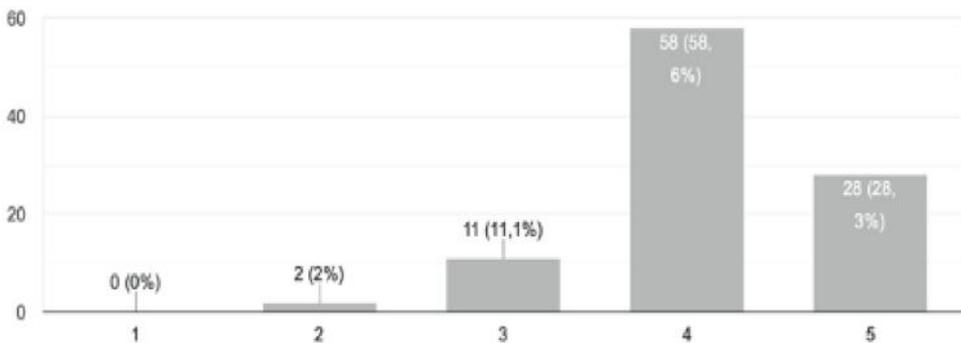
*"I learnt how to be more pro-active, take initiative, be brave and resilient."*

*"I realised how the exchange of opinions can change things."*

*"I learned to listen more and hopefully to speak out more."*

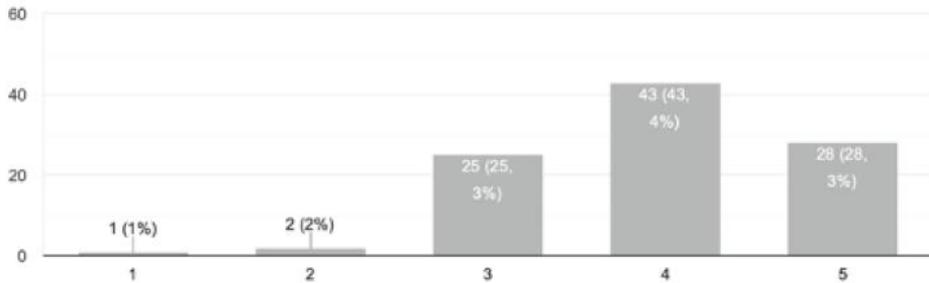
(Polytropa, Edinu, Trapped, Fall of Ancient Régime)

a) I can always manage to solve difficult problems if I try hard enough



1-not at all, 5-fully agree

d) I am confident that I could deal efficiently with unexpected events



Another significant outcome of larps was an effect of learning agency from one's own character self-efficacy, gaining competences by imitating them. And this was leadership, pro-activeness:

*"It turned out that I can lead people, convince them to my rights, people listen to me!"*

(Polytopia)

*"I surprised myself when people followed me."*

*"I didn't know that I could, for example, improvise a lofty speech just like that".*

*"I looked at myself (in game) in the mirror, and it wasn't me. It was an activist, a leader of change. And then I thought - it could be me"*

(Trapped, Edinu, School Council)

In larp scenarios there were many opportunities to cross the line and use

violence to realise own needs, or interests. In-game characters were using it quite often:

*"Every time my characters lied, cheated, manipulated, they easily achieved their goal. But when I stepped out of them, I felt guilty every time, especially when I looked at my fellow players. In real life, I will look for solutions that will let people trust me, because it is more important than achieving goals."*

*"I used to use such methods once. But in larp, when I had to talk myself out of the situation again, it was hard for me. I noticed that I am not like that anymore, it gives me discomfort."*

*"I noticed that many characters tended to use any means to defend their own kind. But when did they find out that theirs are actually not theirs, or some construct imposed on us - people, androids, our city, and who are migrants? - either we get*

*angry* and stick to them all the more - that's the Oedipus or Bolt situation or everything collapses and we withdraw - this is Despasina's situation. It is also the moment when nothing makes sense anymore and you can blow up the hall."

(School Council, Polytopia, Fall of Ancien Régime)

As the quotes show, off-game participants weren't happy about those elements of world they created, full of deception, lies and manipulations. When describing it, they were truly sad that the easiest ways are usually those that introduce dishonesty:

*"It is so sad that it is like we saw in larp. I've experienced it many times. But do you know how to protect yourself from it? Being always honest, seeing a person in your opponent, looking for compromises."*

(School Council, Polytopia, Fall of Ancien Régime)

**Recognising in self and others cognitive dissonance, sense of discomfort or guilt after playing deceitful characters indicates existence of moral self-control.**

Interesting question was, to what extent this moral control existed before experiencing larps, and to what extent were they developed during

the course of action. A mechanism that may have contributed to the development of it is socio-cultural perspective in learning, when people **adopt norms and behaviours developed together as a group** - an off-game group of players supporting each other in learning. All events, dilemmas, situations were analysed together in a safe space, created by participants, where they met with "atmosphere of acceptance", where people felt "OK revealing their doubts, even if it put them on a risk of looking silly, or evil". **This therapeutical effect** was achieved when group dynamics was well-moderated and players has possibilities to be open, vulnerable, silly, felt comfortable with each other.

We have to recognise though, that naming learning outcomes, detecting mechanisms from inside the larps and referring them to the situations from real life not always is enough to make an impact of an attitude change.

From observers note:

*"The participant is stuck with his political ideas and even playing wonderful characters, complex and multidimensional, explaining how his character evolved, after larp - this extraordinary situation that isn't real for him - he comes back to his ideas."*

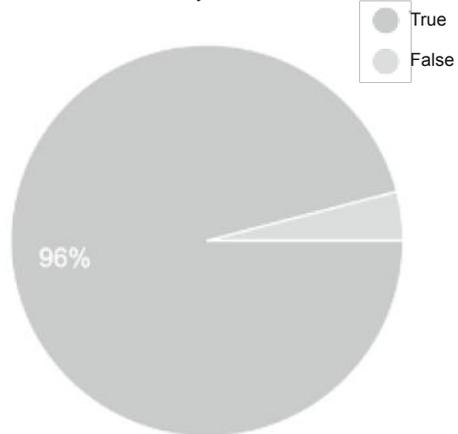
(based on: School Council, Polytopia, Edinu, Trapped)

**Risks** of not achieving this effect through larps:

- + Players **don't feel safe enough** to let themselves be truthful (self-protection: *"I was hiding behind my characters and I realised I do that all the time"*),
- + Players **treat larp as fun-education activity** and refuses to dig into an attitude level (*"It was fun, it could have been better if I was more convincible, but after all I learned a lot"*),
- + Players **offer superficial comments** on reality vs. larp and tend to analyse mechanism, **detaching themselves as persons from them** (*"this doesn't refer to me, really"; "reality doesn't look that harsh"; "It was like situation of migrants. - Any particular example? - No, in general."*),
- + **Time.** Change takes time from unconscious realisation, through verbalisation, till change of attitudes.

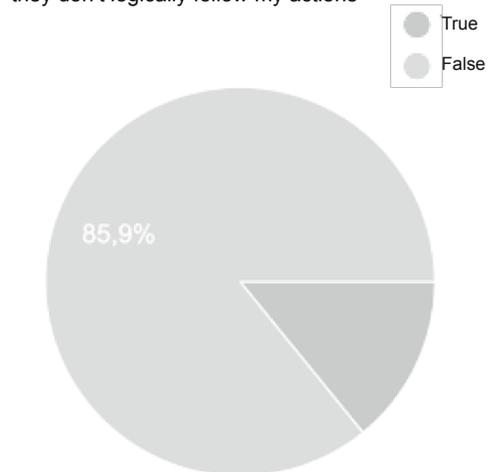
When it comes to self-efficacy and empowerment, as a result of larps, fascinating conclusions can be drawn from below statistics:

I am the author of my actions.



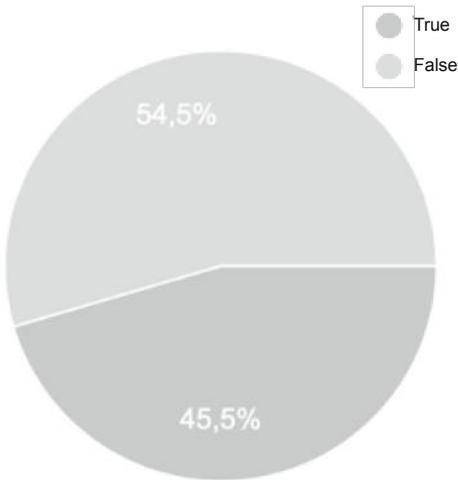
Self-agency of participants of eduLARPs is incredible, all of them believe that their fate is in their hands. Thereby, **no one was left after larps in the place of apathy, isolation and demotivation!**

The consequences of my actions feel like they don't logically follow my actions

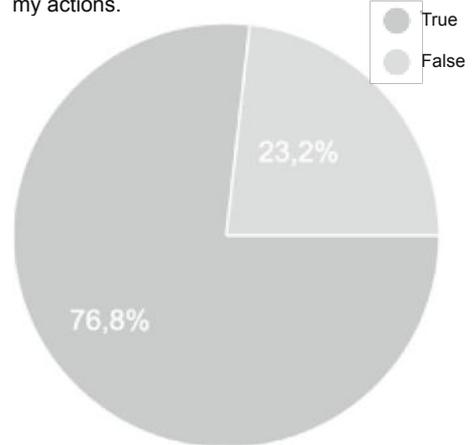


Assessment, that mostly consequences of one's actions are designed, or at least foreseen is optimistic.

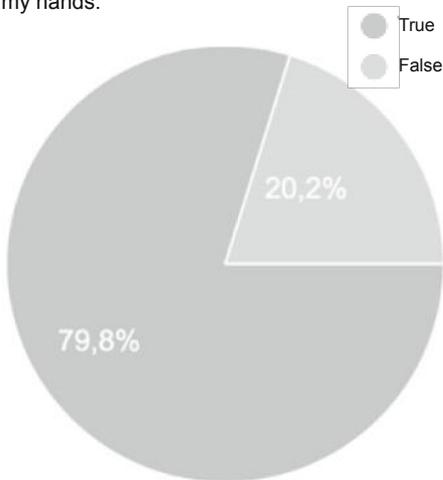
Things I do are subject only to my free will.



I am responsible for everything that results from my actions.



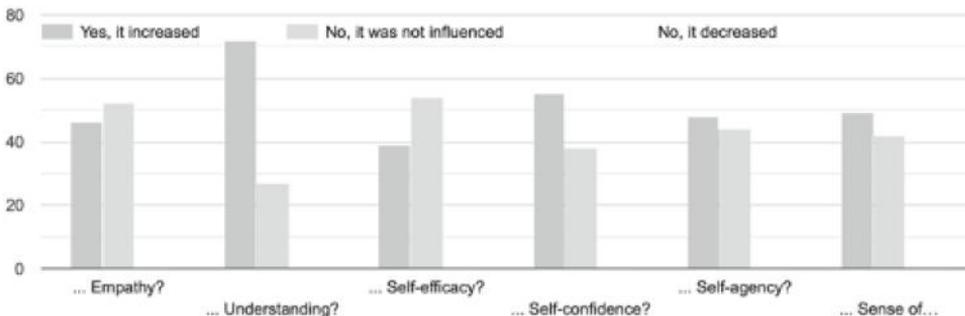
The decision whether and when to act is within my hands.



Participants found themselves **very high on a scale of self-efficacy and empowerment** and to a great extent they found themselves there as a result of eduLARP sessions.

The increase of self-efficacy and empowerment was the case of more than a half of researched participants, the smaller part did not notice a significant growth associating themselves already with rather active characteristics (see more details on the webpage), a marginal number pointed out decrease of it.

Do you think your participation in the eduLARP scenario influenced your...



## SENSE OF BELONGING

The last criterium we took into consideration to detect factors of deradicalisation or prevention is sense of belonging, acceptance, also sense of usefulness for the society and consciously selected role in the society. Those feelings when internalised and confirmed by the society (or a sample of society) have a potential to prevent isolation, alienation, sense of being misunderstood and rejected, which is one of the first conditions for growing radicalisation.

EduLARPs have contributed to a great extent with achieving it. Next to empathy, it was a factor accompanying eduLARP the most often. Either it was a skill of building community from a group of people:

*"We quickly developed a group identity, rituals, values, the way of talking about us"*

(Edinu),

or deepening reflection about whom to solidarise with, who is "us":

*"The feeling of community with people outside of <our> group in the game was interesting - we united only in a threatening situation. But there were moments of pure solidarity, of rapprochement between Maykop and Kura Araxes. Why?"*

*Because that's how we decided to be."*

(Edinu)

Effects of discussions happening during debriefings and focus groups interviews showed us various narrations we hear in public discourse regarding community building (in the context of integration, inclusion, diversity, solidarity):

- + Decision: group narrative is crucial to build communities, a common story of who we are (see quote above),
- + Common values are crucial to build communities ("*When we are aiming for the same goals we have a platform of communication*")
- + Social bonds developed across the society are more crucial ("*We can live in peace with Uruk, we know them, they can protect us and we'll provide them food*" - Edinu),
- + Simple human decency is enough to live together ("*When we don't harm others it's enough, I don't see a problem here*"),
- + Human rights protection – a social contract ("*When human rights are protected, the community can function*").

The reflections we observed went also on more abstract level – **who decides who is with "us", what are the limits**

of "us", which values should be protected and if individual right is more important than collective ones? Critical reflection about the fundamentals of our societies were proposed by respondents:

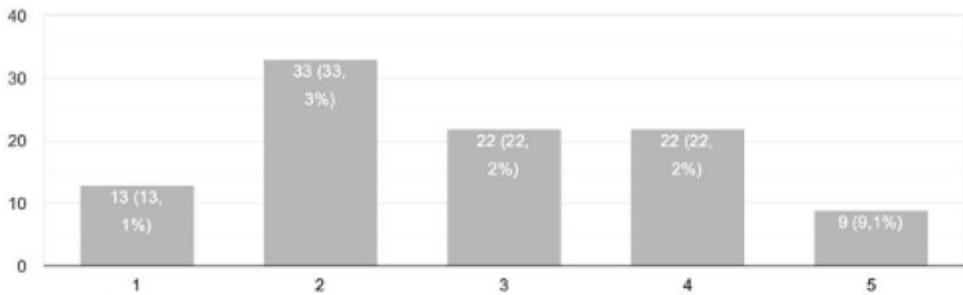
*"I do not agree that caring for the common good is caring for our values. What if we are wrong? Like humans or androids? Like Robespierre or monarchists? Does it matter who is right?"*

(Polytopia, Fall of Ancient Régime)

Those examples prove **the extension of the definition of "us", widening the boundary of what groups they felt they belong to.** They also depicted how important is being accepted by the society, having a place in it, being respected.

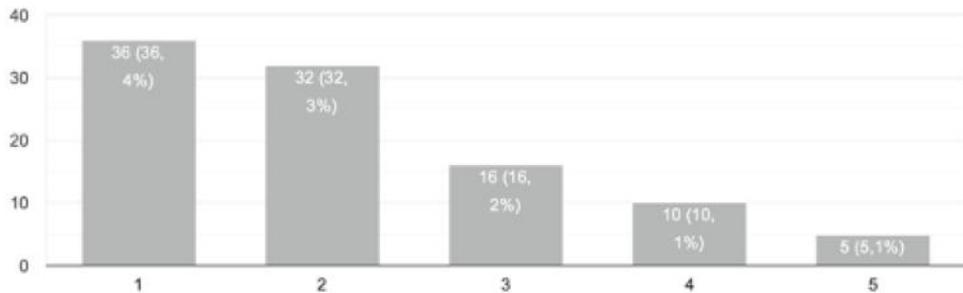
**Participants do feel part of their societies, although they may not entirely fit into the societal norms and values:**

I fit in well with societal values and beliefs



1-not at all, 5-fully agree

I refuse to be part of the society where I live



1-not at all, 5-fully agree

This atmosphere was developed in larps, but also outside of them – as a learning community, where people are open, honest and analytical. This is why we would emphasise strongly the role of the whole educational process, not only the eduLARP game itself, as well as youth workers skills to moderate the process in the way the game achieves its objectives.

### **SUMMARY OF OUTCOMES**

To conclude, eduLARP has a powerful potential to make a deep impact on people's attitudes, including those that create an immunity barrier from radicalisation processes: empathy (on various levels), self-efficacy and empowerment, sense of belonging and role in the society. The particular insights about legitimisation of violence is being deepened during the educational process using larps, where self-consciousness about own attitudes and their consequences is raised.

The selection of an appropriate scenario for participants from various levels of radicalisation process is very important. Many in-game situations may trigger past experiences, launch behavioural scripts known that may result in possibly dangerous situation. It is the decision of a youth workers to select appropriate tool, please take a

look at our suggestions next to the descriptions of the tools.

How eduLARP helps to acquire mentioned "immunity attitudes":

- + the flow and immersion help with getting into a state of "deep learning",
- + in order to achieve it pre-LARP workshops are essential (moderating group dynamic, enabling people to feel comfortable with each other, as well as developing their in-game characters, changing appearance, practicing being in-character),
- + well-designed debriefing and deroling plays crucial role in learning and transfer – it is not enough to name observed phenomena, but also discuss their essence and impact on oneself,
- + players have possibilities to extend the scope of empathy on other people, as well as increase the level of empathy and understanding of motifs, rationale and behaviours from all sides of socio-political conflicts,
- + players have possibilities to develop and practice self-agency, self-efficacy, gain confidence,
- + players develop and play with sense of belonging to the socio-political community of people, noticing people behind the systems,

- + players experiment various solutions for social problems, ways of achieving a social change, observing the consequences of their decisions in real-time, in a safe and controlled environment, with full safety measures and access to professionals,
- + players contextualise and deepen complex situations, reflect on legitimisation of violence and develop moral codes preventing its usage,
- + players develop understanding of own role in a community/society of diverse groups and individuals.

## BIBLIOGRAPHY

Bandura A. Moral disengagement in the perpetration of inhumanities. *Pers Soc Psychol. Rev.* (1999) 3:193-209. [PubMed] [Google Scholar]

Barnard College. (2016). About us. Retrieved from *Reacting to the Past (RTTP)*: <https://reacting.barnard.edu/about-program>.

Bowman, S. L., & Standiford, A. (2015). Educational Larp in the Middle School Classroom: A Mixed Method Case Study . *International Journal of Role-playing*.

Folley, D. (2010). The lecture is dead, long live the e-lecture. *Electronic Journal of e-Learning*, 93-100.

Hyltoft, M. (2008). The role-player's school: Osterkov Efterskole. In M. Montola, & J. Stenros, *Playground Worlds: Creating and Evaluating Experiences of Role-Playing Games* (pp. 12-26). Helsinki: Solmukohta.

Mochocki, M. (2013). Edu-LARP as revision of subject-matter knowledge. *International Journal of Role-Playing*, 55-93.

Moghaddam F.M. (2005). Staircase to terrorism. A psychological exploration. <http://fathalimoghaddam.com/wp-content/uploads/2013/10/1256627851.pdf>

Peterson, A., & Vanek, A. (2016). Live action role-playing (LARP): Insight into an underutilized educational tool. In K. Schrier, *Learning, Education and Games* (pp. 219-240). ETC Press.

Schumpe BM, Bélanger JJ, Giacomantonio M, Nisa CF, Brizi A. Weapons of peace: providing alternative means for social change reduces political violence. *J Appl Soc Psychol.* (2018) 48:549-58. 10.1111/jasp.12546 [CrossRef] [Google Scholar]

Shapiro, S., & Leopold, L. (2012). A critical role for role-playing pedagogy. *TESL Canada Journal*, 119-130.

Stark, L. (2012). *Leaving Mundania: Inside the transformative world of live action role-playing games*. Chicago: Chicago Review Press.

Tagg, J., & Barr, R. B. (1995). *From teaching to learning: A new paradigm*

for undergraduate education. Change, 13-26.

Webber D, Kruglanski AW. Psychological factors in radicalization: a "3 N" approach. In: LaFree G, Freilich JD, editors, The Handbook of the Criminology of Terrorism. Hoboken, NJ: Wiley; (2016). pp. 33-46. 10.1002/9781118923986.ch2 [CrossRef] [Google Scholar]

Wiktorowicz Q. Radical Islam Rising: Muslim Extremism in the West. Oxford, UK: Rowman and Littlefield; (2005). [Google Scholar]



This manual explains the educational foundation, the organisation process and several applications of educational Live Action Role Playing games in the context of radicalisation processes of young people.

It is dedicated to youth workers, teachers, pedagogues and all who work with young people in formal, or non-formal education settings.

The manual was created within the project "DiveIN - developing eduLARP methodology to prevent violent radicalisation of young people" co-funded by Erasmus+ Programme of European Commission.

