

Learning with games, storytelling and moving bodies

APPROPRIATING THE WORLD AROUND US FOR EMBODIED LANGUAGE LEARNING

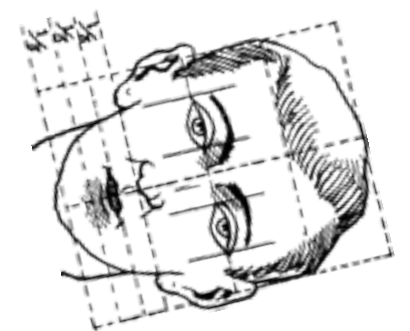
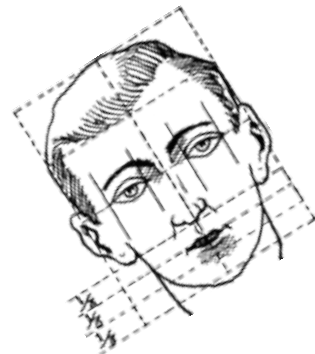
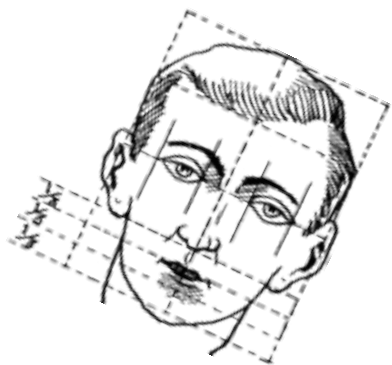
Paul Driver III Conferência e-learning 2011

Disembodied Minds

“School learning is often about disembodied minds learning outside any context of decisions and actions.

When people learn something as a cultural process their bodies are involved because cultural learning always involves having specific experiences that facilitate learning, not just memorizing words.”

(James Gee 2004)



Paul Driver III Conferência e-learning 2011

Affordance

- All interaction possibilities
- All perceived interactions
- All socially acceptable actions

We all know a game
when we see one,
but what is it that:

golf

chess

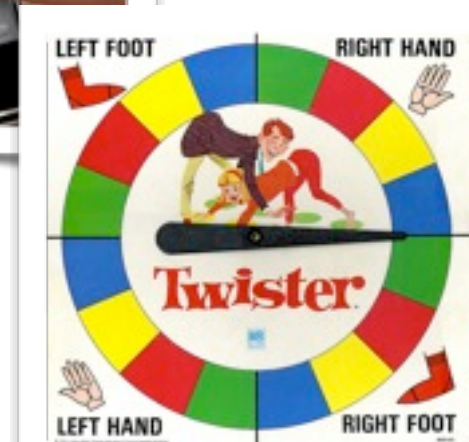
Call of Duty

Scrabble

Tetris

Twister

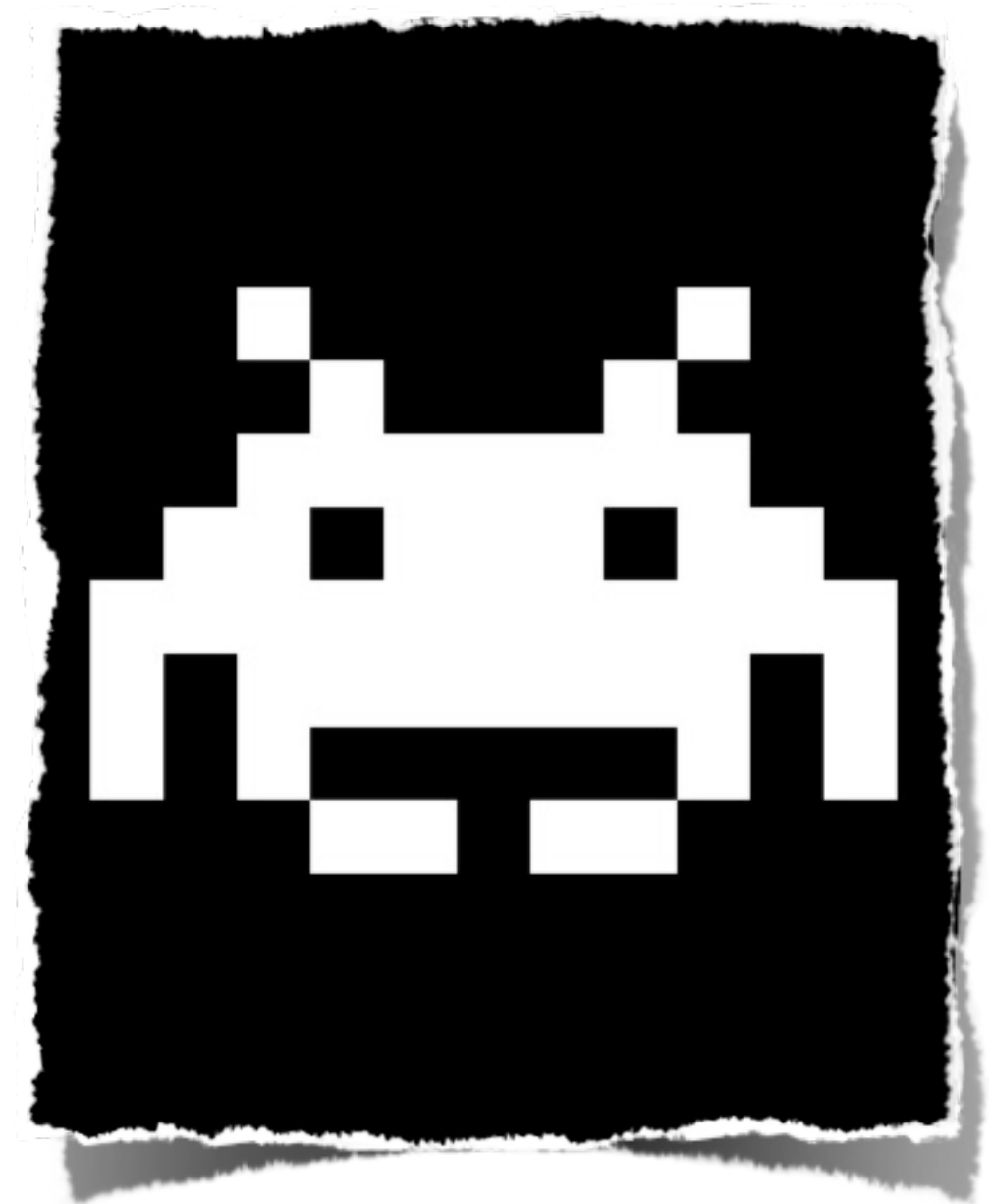
have in common?

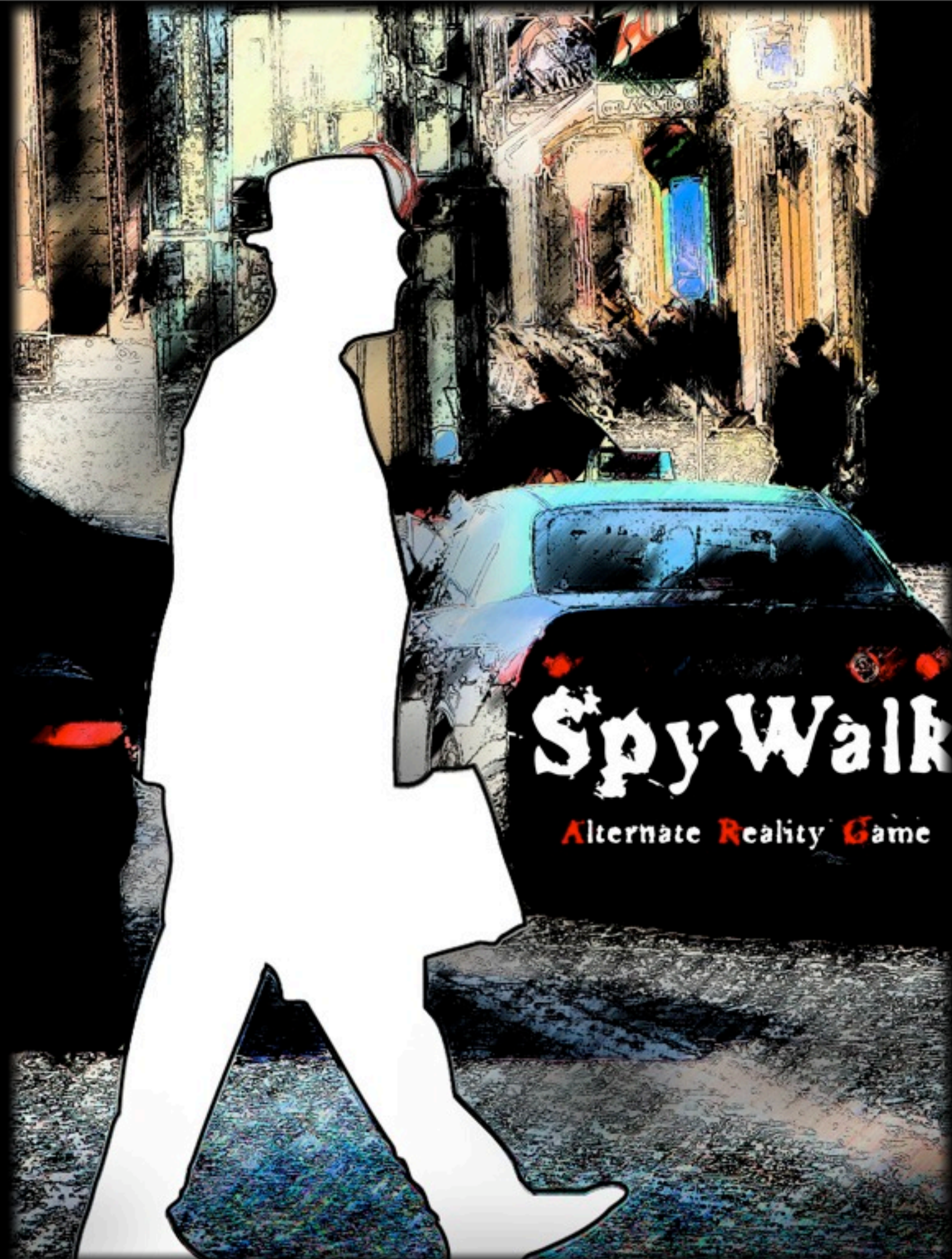


The 4 Traits

- a goal
- rules
- a feedback system
- voluntary participation

Jane McGonigal





ordinary
space

The Magic Circle

“All play moves and has its being within a play-ground marked off beforehand either materially or ideally, deliberately or as a matter of course... All are temporary worlds within the ordinary world, dedicated to the performance of an act apart.”

Huizinga

ludic space



ordinary space
ludic space

ARGs

Blur the traditional boundaries
of games

game actions
non-game actions

Indexicality

Experiences are intensified by
the infinite affordances and
indexical relationship between
the physical world and the game
world

running = running

exploration = exploration

time = time

other people = other people



Paul Driver III Conferência e-learning 2011

Language, Body & Environment as a Dynamically Interactive and Adaptive System

**unpredictable
environment**

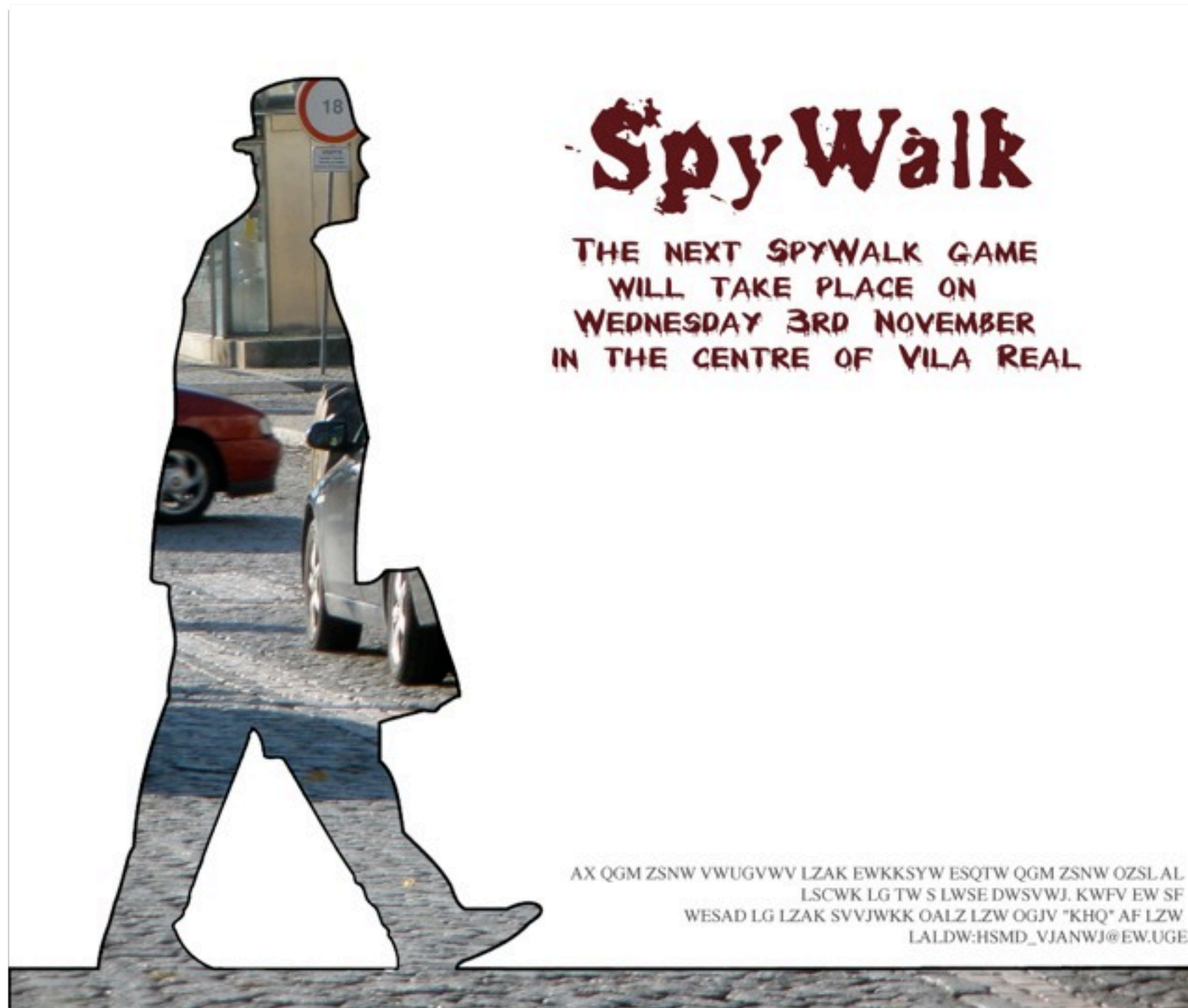
infinite affordances

unscripted
learning
opportunities
and language
emergence.

Intense, fun,
authentic
experiences,
heightened
awareness,
apophenia, and
engagement

**multi-sensory
correlations
between
goals, actions,
language and the
surrounding
environment.**

Game Design: Creating a Narrative Rabbit Hole





SpyWalk Episode II Watching Me Watching You

Sunday, October 31, 2010

Mission Briefing...

Your primary mission is to track a rogue spy who intends to sell a briefcase filled with highly sensitive, classified documents and collect incriminating evidence.

Throughout your mission you are expected to provide frequent audio reports of your movements and activities, including information such as:

- ☒ where you are
- ☒ what you are doing
- ☒ what you can see
- ☒ what you plan to do next
- ☒
- ☒
- ☒

For

example:

Scoring...

Your performance as an agent will be evaluated based on the completion of specific mission tasks. The team with the most points at the end of the game wins.



ESSENTIAL SPYWALKING EQUIPMENT

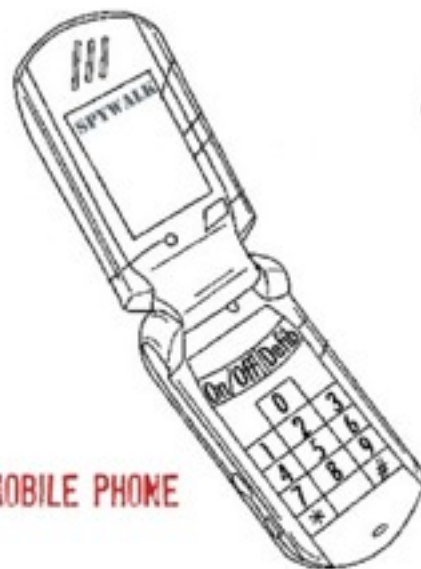
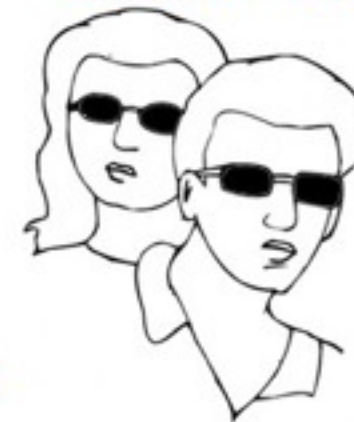


DIGITAL CAMERA

UMBRELLA



MYSTERIOUS SUNGLASSES



MOBILE PHONE

FAKE MOUSTACHE



BINOCULARS



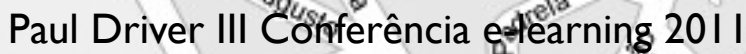
PHONE WITH BROWSER,
NET CONNECTION
AND BUILT IN CAMERA
TEAM LEADERS ONLY

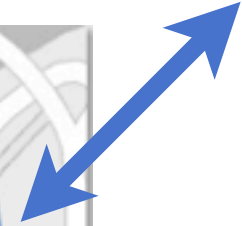


VIDEO CAMERA



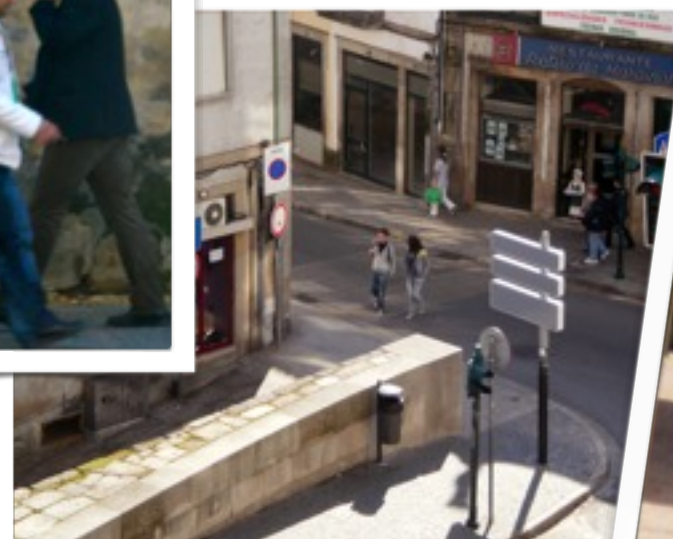
OPTIONAL EXTRAS







Storytelling and reflection



ARGs and Hybrid Spaces as Learning Environments

Situated

Embodied

Multimodal

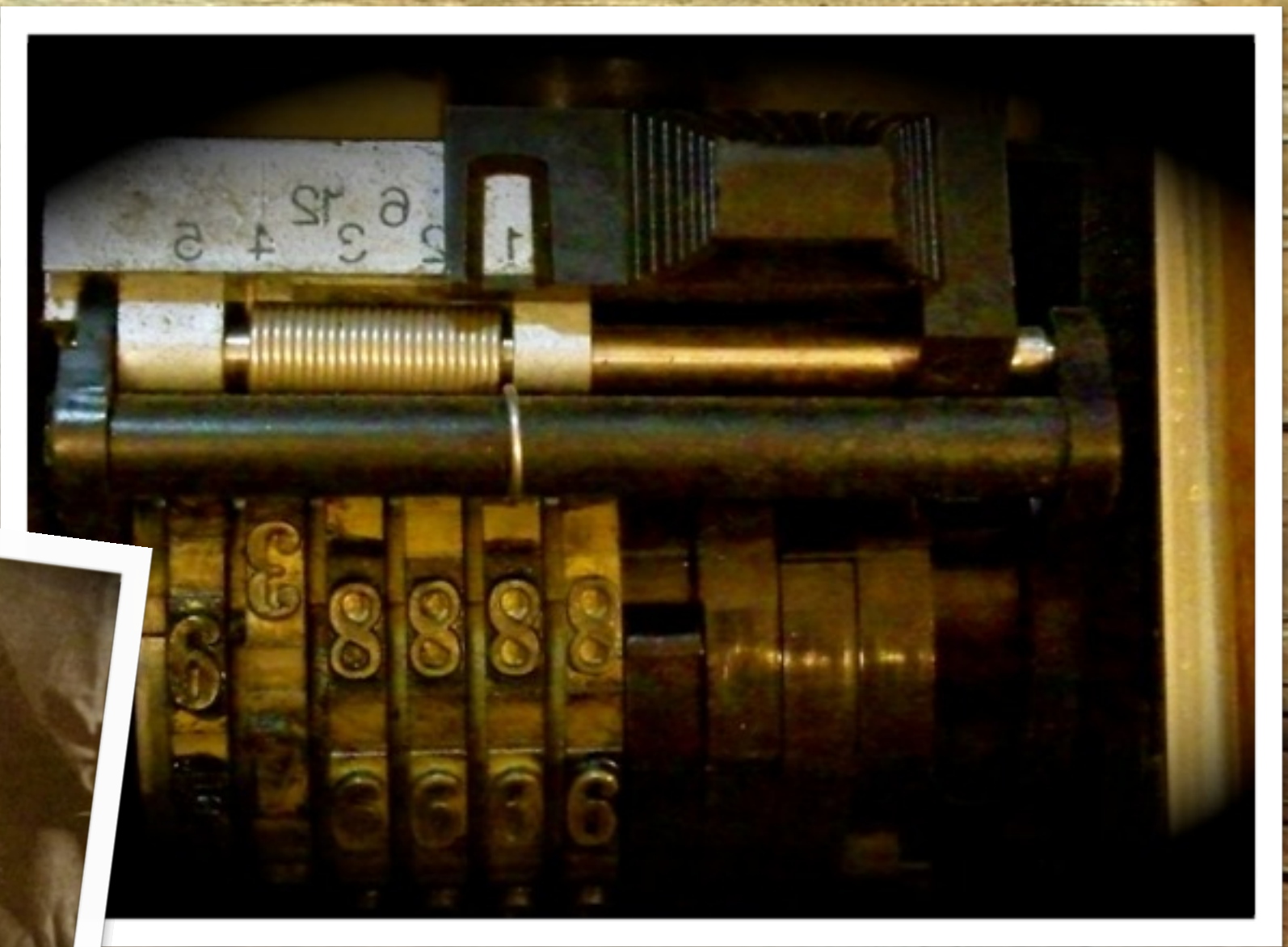
Game Mechanics

Experiential

[http://web.me.com/
paul_driver](http://web.me.com/paul_driver)

For those
who are not
afraid
of the dark





The Lost Voice

an ARG for
language learners