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# ROLE FOR A CHANGE



## MANUAL



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# GLOSSARY



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## GLOSSARY

**ADVENTURE** = see *Campaign*.

**ADVENTURER** = see *PC*.

**CAMPAIGN** = a term used mainly in the context of tabletop RPGs; a bigger story that connects several sessions together. It can also be called *Adventure* and *Chronicle*.

**CHRONICLE** = see *Campaign*.

**CHARACTER SHEET** = a document that contains a description of the character and its abilities; in most games, the character sheet is a vital part of the game. Based on the rules of the game, the character sheet might contain unique information.

**COMPETENCE** = the ability to do something successfully or efficiently.

**DE-ESCALATORS** = sentences and phrases that can be said in character during a LARP to let the other players know that you are not comfortable with the current amount of intensity in a particular situation (i.e. during a physical fight); the opposite of intensifiers.

**DICE CHECK** = a roll of dice in tabletop RPGs that determines the degree of success of the in-game action of a character (such as fighting a monster or persuading somebody). Usually, the numbers on the dice are added to or subtracted by a modifier in the character sheet.

**DnD** = Dungeons & Dragons, the first and arguably most famous tabletop RPG from which all other RPG systems originate. Often, DnD serves as the umbrella term for all the systems of tabletop RPGs (such as World of Darkness, Shadowrun, Pathfinder, Fate,...).

**DUNGEON MASTER (DM)** = a title used especially in the context of Dungeons & Dragons; see Game Master.

**EDU-LARP** = a live action role-playing game that is used for an educational purpose.

**EDU-RPG** = an educational role-playing game; educational activities or games that use role-playing as their method for learning.

**GAME MASTER (GM)** = a title referring to the person who is running an RPG session. In the context of edu-RPGs, the Game Master is also the educator or facilitator.

**FACILITATOR** = a person overseeing the process of playing and learning; in the context of role-playing, this person will also be the Game Master or the organizer of the LARP.

**HERO/HEROINE** = a word that can be used instead of PC, especially in TTRPG campaigns in fantasy setting.

**IMMERSION** = deep mental involvement with the story and the situations within the game.

**IN GAME / OUT OF GAME** = signals used to clarify if the conversation happens inside or outside of the game. It's mostly used in TTRPG or LARP when an interruption occurs or when a player has to ask the GM something.

**INTENSIFIERS** = sentences and phrases that can be said in character during a LARP to let the other players know that you are comfortable with a more intense approach in a particular situation (i.e. during a physical fight); the opposite of de-escalators.

**LARP** = Live Action Role-Playing; a role-playing experience that makes use of not only the vocal narration but also the players' bodies and the environment around them, with the addition of costumes and props.

**MODIFIER** = a numerical value used to modify the result of the randomizer within the game system. Each system uses different types of randomizers and figures to indicate failure or success, but normally a dice check simply means rolling dice on the table and pairing the result with numbers (modifiers) on the sheet of the player's character.

**NPC** = a non-player character; a character that affects the gameplay but is controlled by the Game Master or by the organizers of the LARP.

**ONE-SHOT** = a term referring to a session of TTRPG during which the whole adventure is played out, usually without the intention to continue with a longer campaign.

**PC** = player's character; a term used both in TTRPG and LARP. Players' characters are meant to be played/acted by players, as opposed to NPCs.

**PEN-AND-PAPER RPG** = see *Tabletop RPG*.

**PROPS** = a tool, typically dice (but also coins, cards, etc.), used to determine the level of success of a character's action; randomizer is a popular but not always necessary aspect of TTRPGs.

**RANDOMIZER** = a tool, typically dice (but also coins, cards, etc.), used to determine the level of success of a character's action; randomizer is a popular but not always necessary aspect of TTRPGs.

**RPG** = Role-Playing Game; a game or an activity that requires the players to take on the role of different people.

**SAFE SPACE** = an environment in which people can feel confident that they will not be exposed to discrimination, criticism, harassment, or any other emotional or physical harm.

**SESSION** = a gathering of the players and the GM for the purpose of playing a TTRPG.

**SESSION ZERO** = a technical meeting of the people intending to play TTRPG together used to describe the setting of the game, help with character creation, explain the rules and make agreements.

**SESSION ZERO** = a technical meeting of the people intending to play TTRPG together used to describe the setting of the game, help with character creation, explain the rules and make agreements.

**SETTING** = a term used to describe the genre of the game (gothic horror, spy thriller, science-fiction adventure,...), as well as the specific characteristics of the world in which it takes place (17th century England, Hogwarts in the 3rd year of Harry Potter, the pre-war Tatooine from Star Wars,...).

**SYSTEM** = a term used to describe the genre of the game (gothic horror, spy thriller, science-fiction adventure,...), as well as the specific characteristics of the world in which it takes place (17th century England, Hogwarts in the 3rd year of Harry Potter, the pre-war Tatooine from Star Wars,...).

**TABLETOP RPG (TTRPG)** = a Role-Playing Game usually played by a table where the role-playing aspect relies mostly on vocal narration of the players.

**TIME IN / TIME OUT** = signals that express the beginning and the end of a LARP.

**YES, AND** = a principle of improvisation that suggests the improviser should accept what another improviser has stated (Yes) and expand on that idea (And).

# COMPETENCES INDICATOR



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## COMPETENCES INDICATOR

**PROBLEM SOLVING** – facing and solving new problems;

**CRITICAL THINKING AND CREATIVE THINKING** – analyzing the situation analytically and exploring new and original alternatives;

**EFFICIENT COMMUNICATION** – appropriately communicating and adapting the setting, the interlocutor both verbally and with body communication;

**EMPATHY** – recognizing, discriminating and sharing feelings with others;

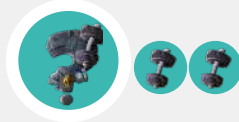
**MANAGE EMOTIONS/STRESS** – exerting control over tension, feelings and stress  
– believing in himself/herself, knowing how to organize oneself in order to face new trials and difficulties;

**INTERCULTURAL THINKING** – recognizing inequalities, injustices, racism, stereotypes, prejudices and build a constructive criticism and attitude over these topics.



Name of the Activity		Difficulty	Page	Communication Skills	Creative and Critical Thinking	Empathy	Intercultural Thinking	Managing Emotions	Problem Solving	Teambuilding
<b>Mice and Cats</b>		Easy	140					X		X
<b>Props</b>		Easy	142		X					
<b>Telling a Fairy Tale</b>		Easy	144	X	X		X			X
<b>4 Elements Treasure Hunt</b>		Easy	146	X	X					X
<b>Animal Acting Workshop</b>		Easy	148	X	X					X
<b>Human Knots</b>		Easy	150					X	X	X
<b>I Give You The Holy Grail</b>		Easy	152	X	X	X				
<b>LARP Jousts and Duels</b>		Easy	154		X			X		
<b>Tunics Workshops</b>		Easy	156		X				X	

Name of the Activity



Difficulty	Page	Communication Skills	Creative and Critical Thinking	Empathy	Intercultural Thinking	Managing Emotions	Problem Solving	Teambuilding
Medium	160	X		X	X			X
Medium	162	X	X	X		X		X
Medium	164	X	X			X	X	
Medium	166	X		X	X	X	X	X
Medium	170	X	X			X		
Medium	172	X	X	X		X		
Medium	174	X		X	X	X	X	
Medium	176	X	X					
Medium	178	X	X	X	X			
Medium	180	X		X	X	X	X	
Medium	184	X	X	X	X			
Medium	188	X	X	X				X
Medium	196	X	X			X		
Medium	198	X	X					
Medium	200	X	X	X				
Medium	204	X		X	X		X	X

Name of the Activity		Difficulty	Page	Communication Skills	Creative and Critical Thinking	Empathy	Intercultural Thinking	Managing Emotions	Problem Solving	Teambuilding
<b>A Mosque in Sleepyville</b>		Advanced	210	X		X	X		X	X
<b>The Dragon Egg</b>		Advanced	216				X		X	X
<b>Aquila et Rhenus</b>		Advanced	228	X			X		X	X
<b>Space Explorer</b>		Advanced	238	X			X	X	X	X
<b>White Collar Crime</b>		Advanced	248	X		X	X	X	X	
<b>The Exotic Merchants Gathering</b>		Advanced	262	X	X	X			X	
<b>The Space Between Us</b>		Advanced	266		X	X		X		
<b>The Titan Has Fallen</b>		Advanced	270	X			X	X	X	X
<b>Viewstream</b>		Advanced	286	X	X	X	X		X	



# INTRODUCTION

*"All the world's a stage, and all the men and women merely players."*

William Shakespeare,  
As You Like It, Act 2, Scene



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## INTRODUCTION

If you have already experienced role-playing games, it is likely you have glimpsed fragments of their potential: the context of role-playing games, as far as we consider it should always be, gives every player involved a safe space in which it is possible to interact with others with no prejudice or sterile criticism. At the same time, RPGs are a frame for people playing a character, making plans, taking actions and facing consequences, telling stories and most importantly having a good time. During the process, an impressive amount of skills and competences can be involved and naturally developed.

Furthermore, all kinds of stories can be told in an RPG session and it's normally pretty natural and straightforward to engage with this tool.

Put all of this together and you will have an impressive educational tool in your hands. That's mostly why we are here.

As educators, trainers and people who work with the youth, we realized all the amazing things RPG as a tool could give to the education field and to the objective we pursued in the non-formal educational field.

These are some of the reasons why we as Meta Cooperative, the leader of the project, have a long tradition of using RPG activities in education in our own youth center.

Our experimentations started in 2004 and from that moment on we collected encouraging results and a lot of enthusiasm from the dozens of young people who participated during the process. Even in the last few years, the RPG laboratory was probably the most successful one inside the youth center. RPG was a tool that allowed us to introduce all kinds of activities: arts, craft, active listening, body language, active citizenship, orienteering, study of the voice, recording, creative writing,... the potential was endless.



Later, during Covid 19 lockdown, we have been in the position of either stopping our work or continuing with our experimentations to a level never tried before.

We chose the latter.

RPG laboratories have been completely transformed into digital versions of them, we introduced new ways, platforms, tested dozens of software to choose the best one for our needs and eventually “forged” an experience which could be easily duplicated and adjusted for other facilitators to use. After the “digital success” and after the return to the physical version of the RPG laboratory we realized that we were holding a completely different tool: more tested, more mature, more reliable. That was the moment in which we considered sharing it, to enlarge the scope of it and to put in a European frame.

After some time, we wrote a project, gathered partners with experience with RPGs and education and gave birth to the manual you’re reading right now.

This manual’s aim is to promote and raise awareness of the RPG as a possible and efficient methodological framework and tool for educational purposes. It also aims to have a degree of impact on stakeholders in the field of youth work and education.

## Structure of the Manual

You’re going to read a manual divided in three major sections.

- 1 The first section is dedicated to the theoretical notions about role-playing games, their features, why to choose them as a tool for educational purposes and what are the competences needed to use it.
- 2 The second section is dedicated to tabletop RPGs and to LARP which are the 2 types of role-playing games that, in our experience, fit the educational framework the best.
- 3 The third is about the activities which may be used independently or linked to the TTRPG/LARP process.

The activities are sorted by their difficulty level: easy activities, medium activities, advanced activities. The activities found in these chapters can be used independently, but we strongly suggest you combine them with TTRPG/LARP campaigns to build your own educational process.

Even though there are theoretical sections, this manual is edited to be considered a practical toolbox. You are not supposed to read it thoroughly to enjoy and use fragments of it that fit your educational purposes.

*Feel free to adjust, skip, modify, and use the tools you will find inside this manual according to your needs. And have fun.*



# THE THEORY



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## WHY USE RPG IN EDUCATION

Taking up roles and playing them out is not an exclusive trademark of theater. On the contrary, everyone engages in many roles and puts on many masks over their lives. And while pretending to be someone else might be ill advised as a perpetual strategy in life, there is nothing inherently negative about it. In fact, the personal experience of us, the people behind this manual, suggests it can offer a lot of benefits.

To confirm this hypothesis, we created a questionnaire intended for people who, in their leisure, have engaged with one of the following types of role-playing:

1. Theater acting;
2. Improvisation;
3. DnD and other similar tabletop RPGs;
4. LARP.

In this questionnaire, we asked them which of the types of role-playing above they've experienced and let them rate a list of possible benefits they could have observed in their lives. This list was then followed by two open questions where they could add other benefits and mention any negatives they have observed.





As expected, the majority of people have said that engaging in these activities was entertaining. However, the observed **positive effects** went much further beyond mere entertainment. 81% of people who have experienced theater acting said it helped them overcome anxiety. 93% of them said it helped them become more outspoken. 75% said it has helped them to be more empathetic.

The positive benefits were observed in multiple fields – improvement in creativity, spontaneity, working in teams, resolving conflict, stepping out of one’s comfort zone and overcoming anxiety, better problem solving... And in one of the open questions, a respondent shared that playing a character of a different sex and gender has helped them to explore their own gender identity and get more comfortable with it.

### But what about the negative effects?

Truth to be told, the responses were sparse. Only 13% of the people have shared some negative effects, such as increased stress or the necessity to invest a lot of time into the activity.

Overall, the responses suggest that even though the activities the respondents engaged in were not designed for education, people have learned valuable skills nonetheless. Therefore, role-playing activities seem to have a lot of potential to be consciously used as a tool for education.

Let’s first take a proper look at what we are talking about.

**RPG aka Role Playing Game** is a game where the players are adopting a role of a different character. Therefore it is important to distinguish between the “player” and the “character they are playing”. It is employing elements of theater, but it is not theater.



We know RPGs mostly in the form of computer games like The Witcher, World of Warcraft, etc., but there are also:

TTRPGs – tabletop RPGs, storytelling games close to board games, where people are mostly seated. For roleplaying, they are using mainly voice and face expression, and together, they are creating “the theater of the mind”. The whole game is happening mostly in words, and the scenes are mostly imagined. As if you would gather a group of friends and co-created a fairytale by each one of you saying one sentence, running in a circle, until the whole story is finished.

LARP – Live Action Role-Playing is an activity where the players use their whole bodies, as well as the physical space around them. It is not only the theater of the mind anymore because you can see the theater all around you. However, it is still a game. The players have their goals, the game has its rules, space, etc. SomeLARPs are actually crossing the threshold between game and theater, but these instances are beyond the scope of this manual, therefore we will not go further into them.

The focus will be placed mostly on TTRPGs and LARPs, both in their offline form in the physical space and in their online form. We will not focus on the usage of video games RPGs for education.

### Play-pretend, the Foundation of RPGs

Rudimentary RPGs can be observed already in kids’ play-pretend, when they act out princesses, witches, knights, etc. Some variations of the game of tag also bear some principles of RPGs, i.e. The Bloody Geezer, a Czech children’s game, where one person takes the role of “The Bloody Geezer”, an old guy who catches kids and eats them.



We can see those games are very natural for human kind. Even though they are educational, they developed as a form of entertainment. That is also the case of RPGs as we know them today, that started to be formed in the 70s of the last century.

### The Main Benefits of edu-RPGs

The educational benefits of RPGs caught the interest of researchers only much later than in the 70s. Therefore, we don't have sufficient data and conclusive results. Yet we have our own positive experiences with using this method, and we are not the only ones. Sarah Lynne Bowman, Doctor of Philosophy at Austin Community College, reviewed the research that has been done so far, and we are offering excerpts of her conclusions.

.....

*“Role-playing games offer many benefits specific to the form, including community building; tactical and social problem solving; and identity exploration. In addition, current literature on role-playing emphasizes the strength of the form in producing empathy and self-awareness. For example, the Nordic LARP movement has used role-playing in order to raise social consciousness on important issues such as homelessness, immigration, and imprisonment. Even within more traditional forms of role-playing, such as Dungeons & Dragons and World of Darkness, the form encourages spontaneous, co-creative participation and is intrinsically motivated “as if” thinking”.*  
(Bowman, 2014)



Based on current research, RPGs support development in the following areas (table taken from Bowman, 2014):

Learning Dimension	Student Development
Cognitive	Critical ethical reasoning Exercising creativity, spontaneity, and imagination Intrinsic motivation* Improved problem-solving skills Learning multiple skills and knowledges simultaneously Self-efficacy, perceived competence
Affective	Active engagement* Enhanced awareness of other perspectives First-person identification improving emotional investment Increased empathy Increased self-awareness Intrinsic motivation* Raising social consciousness Social skills development, e.g. cooperation, debate, negotiation
Behavioral	Active engagement* Exercising leadership skills Intrinsic motivation* Improving teamwork

\*Literature suggests that intrinsic motivation and active engagement have cognitive, affective, and behavioral dimensions, hence organizing them in multiple categories.



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The **full active engagement** of players/participants/students is seen as the main benefit. In RPGs, just like in games, the players become active creators of their own experience. RPGs, as well as games, need to offer certain flexibility in the way the goal of the game can be reached. Therefore, the player has a lot of freedom and agency. This promotes proactivity, friendly competition, as well as cooperation.

As games are mostly very entertaining, players are enjoying themselves and are getting educated at the same time. What more, if they really enjoyed the experience, they are getting **intrinsic motivation to play again**. They can start actively seeking for this educational experience.

Another perspective on RPGs is that they are **preparing us for real-life experiences in a safe environment** (which can be very good for, ie., practicing conflict-resolution). It offers us the possibility to practice, and fail safely. Of course, we don't expect that people will encounter an evil mage or troll, who can be part of an RPG, in real life. But we can expect they will encounter a person who will start to argue with them or even get violent. By experiencing conflict situations in RPGs, the players can become a little bit more prepared to respond to it in real life. They can be more assertive, argumentative, etc., depending on the amount of safe practice they received. Such a result is not automatic, of course, but it can be part of an intentional educational path which educators set up, while using RPG as the main method.

.....  
*"Role-playing is simply a less technologically advanced form of simulation. What astronauts do in their practice for missions; what pilots do in learning to navigate in flight simulators; what thousands of soldiers do in the course of military exercises—it's all role-playing. Teaching salespersons to deal with customers, teaching doctors to interview patients, teaching teachers to deal with difficult situations, all these require some measure of actual practice and feedback."*  
 (Blatner, 2009)



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## RPGs in Teaching Competences

Let's focus on teaching competences as they are perceived by non-formal education. Competence is seen as a compilation of knowledge, skill, and attitude (+ belief). We don't perceive RPGs as the best tool for teaching knowledge. It is a possible, but not the most effective approach. Mochocki (2014) argues RPGs can be very effective for retention of knowledge, though.

RPGs seem to be also great for educating skills, especially soft skills, like communication, presentation, cooperation, empathy, problem solving, etc. In all of them, what is manifested mostly is learning by doing. In order to play, participants have to communicate with each other, cooperate or compete, solve problems, empathise with characters they are playing, etc. Educator is simply supporting them in anchoring those learnings, giving them name, shape, supporting them to be more effective next time.

Finally, RPGs seem to be extremely powerful for forming attitudes. Thanks to RPGs, players are entering the shoes of other people in a way they never could in a real life. Instead of teaching them knowledge on "why bullying is bad", educators can create LARP that includes bullying, and let players experience the situation, and form their own opinions, and attitudes (beliefs) towards bullying<sup>1</sup>.

Experience is so much more powerful than knowledge, even if it is only a "safe" experience. Similar power holds the theater of the oppressed, but in contrast to theater of the oppressed, the role of facilitator in RPGs is very different, and agency of players is much bigger. In Theatre of the Oppressed, there is a judgment of the crowd, as well as an assumption there must be a moral and "right" way to approach a situation. In RPGs, since it is a game, there is no such pre-assumption, there are only "ways how to approach the situation" that can be reflected upon when the game is over. Players can easily enter the shoes of "the bad guy", and get a very unique, and new perspective that is only "theirs"<sup>2</sup>.

<sup>1</sup>This is mostly the approach of "nordic LARPs" that are addressing complicated social issues in society and are proning its players to be actively engaged with them.

<sup>2</sup>One of the most influential experiences for a writer of those lines was playing a leader of a sect in the LARP "On borderland", a victim of Magdalene asylum in "Stories of Sin", and a violent step-father in a "Party".



## What Age Group Is Edu-RPG Good for?

RPGs can be complicated, so it is natural educators are prone to offering them mostly to older kids. Yet research (Bowman, 2014) suggests it is very often much easier for younger (basic school) kids to enter a “role”. Maybe because they are much closer to the “play-pretend” times, and educators need to be overcoming lower barriers of acceptance of the game.

For older kids and adults who are not used to RPGs, it is often necessary to lead players through a series of workshops that supports them entering the world of role-play, and accepting its benefits.

Further on in this Manual, we are discussing both how to set-up RPGs for educational purposes, as well as offering activities that provide this workshops’ “slide” towards readiness to play RPGs fully.

### In Summary

*So why should you be using RPGs for education?*

Mostly because they are engaging, entertaining, and give agency to the hand of your players. Especially if you are busy with helping your students to remember a learning material, raising their soft-skills, or you want them to get perspective on difficult topics such as gender, sexuality, religion, fanaticism, etc., RPGs are offering you a great tool.



## Examples of Success



## An Example of Success 1: High School Edu–LARP for Better Retention of History Lessons

Michał Mochocki, Assistant Professor at Kazimierz Wielki University, game writer, and LARP enthusiast, conducted a series of experimental edu-LARPs in high schools between 2010 and 2012.

In this project, LARP was used in high-schools as a revision class before a test in History. The hypothesis was the LARP experience will allow better retention of knowledge than traditional revision classes.

In his research, Mochocki is augmenting that LARP should not be used for introduction of a new content, but as a tool for consolidating the knowledge.

The game called “Facing the Second Partition,” was set in February 1794 near the end of the period covered by the school textbook. It was the grim history of Polish-Lithuanian Commonwealth in the 18th century, when it was incrementally carved into pieces by its three neighbors.

As players, students would know that the Second Partition, which meant yet another substantial loss of territory, had sparked a desperate rebellion that failed hopelessly and was punished with the Third Partition, i.e. the complete annihilation of the state.

As characters, the students were faced with the Second Partition and the question of starting the rebellion was theirs to discuss.

The one-sheet unit summary had three parts:

1. Bullet-point timeline of major events.
2. Brief characteristics of all in-game factions, based on former parties of the Great Sejm (parliament) of 1788-92.
3. Introduction to the opening scene of the game:

Every player got a pre-scripted character on a role card, including an individual task to fulfill during the game.

The results were generally positive. Majority of the students (90 %) enjoyed the event. Thanks to the gamification basis of the game, even if roleplay wasn't that good, the game still could go on. In two out of three runs, students proved to have better short-term retention than control groups that didn't go through the LARP. In all three runs, students manifested better long-term retention than the control group.

As Mochocki highlights, the data are not conclusive, because of the small research sample. The experiment had been attended by 132 students in the 2010 pilot study, 105 in the 2012 pilot study, and 153 in the main 2013 research, all of them between 17-19 years old.

Even though more research is needed, Mochocki research suggests LARP as a good tool for retention of knowledge, especially thanks to the high engagement rate, which is usually not so big in formal education.



## An Example of Success 2: LARP in a Military Training

Training and developing skills is not only about soft skills and social competences. It is no surprise that simulations are used for training of different professional groups as policemen, firefighters, or military. And simulation is only a step away from a game, or step away from a LARP.

In 2004, LARP as a tool was adopted by the US Army in Fort Irwin, as Aaron Vanek, US edu-LARP creator, reports in his paper “Inside The Box, the United States Army’s Taxpayer Funded Larp”<sup>4</sup>. They started to use role-playing as a tool for training soldiers how to operate in a cultural environment they are not used to.

They created five small towns resembling Afghanistan. Largest of the villages features a two-story mosque, two-story hotel where visiting dignitaries and journalists can stay, working restaurant, newspaper, radio station, television broadcast, and merchant streets. It reflected an actual Afghan town.

*“To increase 360° immersion, approximately 350 hired role-players (and the Army calls them as such) play the parts of merchants, Afghan police officers, family members, security forces, imams, and insurgents or Taliban fighters. Some of these roleplayers are American soldiers who lost a limb or limbs in combat, but continue to serve as wounded NPCs. Many role-players are Iraqi and Afghan refugees who fled their war-torn countries. They speak in Persian or Pashto, pray to Mecca five times a day, and remain in character—with their own name, relations, friends, alliances, and goals—for a week while the soldiers freely play in the area.”* (Vanek 2012: 77)

<sup>4</sup>Aaron Vanek, “Inside the Box: The United States Army’s Taxpayer Funded Larp,” in *Wyrd Con Companion 2012*, edited by Aaron Vanek and Sarah Lynne Bowman (Los Angeles, CA: Wyrd Con, 2012), 77-80.

The training usually lasts 28 days. Instead of real weapons, the players wear a harness with sensors that detect laser fire. The soldiers operate as usual, but the roleplayers can be running different scenarios, attacks, etc. Everything is recorded and evaluated during debriefing.

*Why is this important?*

*“While executing a mundane procedure that took hours, one of the new company soldiers fell asleep away from the others. The vehicles left him behind, and he was captured by the enemy. That, the commander said, is grounds for firing if it had really happened. When his next term of duty in Iraq began, he made sure that every vehicle under his control had a small white board with the names of everyone who rode inside, and when they left an area, all names were checked off to account for all soldiers. The larp identified a problem that was solved before occurring in real life.”*

(Vanek 2012: 79)

While this example is rather extreme, it presents an insight into what LARP can be successfully used for: it provides a test-ground for things that can be encountered – in a different form, of course – in real life.

## An Example of Success 3: RPG for Understanding the Discrimination

A didactic roleplay that caused quite a stir among educators in the context of racism and discrimination some time ago is the “Blue Eyes – Brown Eyes game”, which is presented and can be obtained at the following address:

<https://exploringyourmind.com/blue-eyes-and-brown-eyes-the-jane-elliott-experiment/> and <https://janeelliott.com/workshop>

This workshop allows two separate groups, the brown-eyed and the blue-eyed, to feel the effects of discrimination to the highest degree. What is particularly interesting in this training is the sharing of experiences and emotions lived through by the two groups, those who have been discriminated against and those who have witnessed the discrimination.

The training highlights the need to build a society that is sensitive to unjust and unfair actions and conditions, and to create an atmosphere free of discrimination. The concept was developed in 1968 by the American primary school teacher Jane Elliott.



## Edu–RPGs: Main Competences Involved

In the vast amount of useful competences in running edu-LARP activities, we have identified 4 of them which we consider of high importance for facilitating educational RPG activities.

## Communication Skills

The better communication skills you have, the easier your life will be. Either it comes to actively listening to what your players are saying, explaining the rules, adjusting your body talk while acting out different characters, and we could go on forever... communication skills in all its colors are definitely useful... and as you will be playing, they will definitely grow.

### Learning the skill:

If you are wondering your communication skills, you can consider studying on following aspects:

- Study **body–language and non–verbal communication** to understand that what we are not saying is much louder than our voice.
- Learn **active listening** to hear your players better.
- Study **presentation** and/or **acting skills** to be able to explain things in easy and understandable ways.
- Discover a world of **nonviolent communication** to be able to facilitate conflicts.

For all those topics, you will find support in a number of YouTube videos.

## Empathy

In RPGs, you can get into all sorts of emotionally tense situations.

Ability to empathize will support you in acting out the characters of the game... but mainly to understand what your players are experiencing, and therefore offering them the support they might need.

You don't feel very empathetic? Don't worry. It is a skill like any other, and it can be learned.

### Learning the skill:

Empathy – in contrast to nonviolent communication, and other skills – is not a very technical skill and it might be trickier to learn it. Funnily enough, one of the good ways to learn it is through reading novels and playing RPGs. It is also very useful to practice your emotional intelligence, i.e. through applying Emotional RULER.

Other useful tactics and strategies are described on Positivepsychology.com journal, [in this article](#), including explanation of what empathy is, what types of empathy exist, how to practice it and where to learn more about it.



## ● Creating and Maintaining Safe Space

Let's say that safe space is not a necessity for RPG gaming but if we are talking about educational settings, it is definitely a bonus.

In a safe space, players will feel more free to experiment, make mistakes, step out of their comfort zone without a fear of being mocked, ridiculed, and bullied. Do you want to cultivate your players? Cultivate the safe space.

### Learning the skill:

Creating and maintaining a safe space is a truly tricky thing and has a lot to do with a non-judgmental, welcoming, inclusive approach. It can be especially hard to create it for youngsters who are used to living in a social/peer jungle where "not-being cool" is a crime against humanity.

Creating safe space is a complicated topic full of contradictions, and different opinions, so we don't want to provide a definite answer. The basic principles of creating of safe space in our perspective are following:

- **Space.** Choose space wisely. More you can control it, the better.
- **Hospitality.** Be generous and make people feel welcome. Nourish their physical needs by food, drinks, and comfort.
- **Diversity.** Welcoming diversity promotes inclusivity, gives space to different perspectives, and experiences, and enriches the whole group.

- **Ground rules and guidelines.** It is good to set up principles according to which you are running your safe space. When they are being broken and the safe space is violated, it needs to be addressed, and the perpetrator needs to be warned. If the violation is repeated, he needs to be temporarily expelled. The rules need to be clear, transparent, commonly agreed upon, and kept by all. There is no one law-maker, but the whole group that is guarding keeping of the rules. It means neither you as a facilitator are above those rules.
- **Time.** Safe space can be established quickly, but the feeling of being safe evolves through time. It requires patience, attention to individuals, providing enough time and space to every conflict. People need to be heard out to feel safe.
- **Getting personal.** To To feel safe, people need to get over the protective social shields of their psyche, and allow vulnerability. It means you need to give space to emotions, feelings, and self-expressivity. It means accepting all emotions as equal, as long as they are not dangerous to the rest of the group.
- **Non-judgmental space.** No matter what, people should not feel judged. Nobody likes to feel judged. Judgment feels like an attack. When we are attacked, we raise our shields.

You can also get inspired by [a guideline from UN Refugee Agency](#) which is not fully applicable to our context, but provides valuable perspective.

For further studies on this topic, you can visit the article "[Safe Space](#)" from [Christine Quinan](#), assistant professor of Gender studies at Utrecht University.



## Embracing Mistakes

As we are talking about educational experience, we should welcome all mistakes, players, and ours. If we are able to identify the mistake and what to do differently next time, we just acquired a great learning for life. If you are attempting to be flawless, you are a) destined to fail, and b) blocking yourself from experimenting and taking risks.

Embracing mistakes is less of a skill, and more of an attitude. It is definitely done easier in a safe space. It requires a vulnerability from you as well, the ability to say: "I am human. I make mistakes. You are human as well. You make mistakes. Let's welcome mistakes and learn from them."

### Learning the skill:

Through regular reflection and evaluation of your activities, you learn to spot mistakes more easily. It requires 5 steps:

1. Looking at what happened.
2. Identifying, and accepting mistake
3. Celebrating its discovery (because without identifying the mistake, there is a great chance it is going to appear again later).
4. Identifying a strategy how to prevent the mistake
5. Applying the strategy

Make a habit of reflecting and evaluating. Do it after every activity. Use it as an opportunity for growth.

## Other Useful Competences

There are plenty of other competencies which are not necessary but may make your life easier. To give you a brief (and not meant to be exhaustive) list:

- Having **first-hand experience with RPG games** will bring you more awareness on what you are doing. Join the LARP or TTRPG session as a participant before you start to offer it to people.
- Ability to **shape the context** helps a lot. It involves both arranging the space, costumes, equipment, your attitude, words you are choosing, etc. When you are preparing a session, you can spend one day just by playing at home, and preparing costumes and props. As a fun, and opportunity for personal practice. Search for ideas on YouTube, or in discussion groups, i.e. on Reddit.
- Any **theatrical**, especially **improvisation skills**, are very welcome. Join a local improclub, if you can, or watch YouTube videos.
- Being **entertaining and engaging makes** the experience more pleasant for everybody.
- Ability to work with the **group dynamics** allows you to create a balanced experience. **Mediators skills** allow you to handle any conflict within the group.
- If you are **confident**, you will bring a feeling of safety to the whole group.
- If you are **good at time-management**, you might handle your session better – even though you might discover you won't manage a session in time despite the greatest time-management.
- **Organizations skills** allow you to avoid chaos and unnecessary mess.
- And for educational context, it is definitely good to have **the ability to open the session appropriately and reflect upon it** afterwards.

Try to **build upon the competencies you already have**. Work through your strengths. As you will be doing it, you will be getting better in competencies you didn't master yet.

Running an edu-RPGs is a daunting prospect – you need to first get over your own prejudice of what an educational experience is, feel confident and comfortable with the method, and be ready to expose stories that speak to you, to a crowd that many times consists of skeptics, in order to create an impactful and long-lasting educational experience.

It is a process that requires personal growth, and also a process that will be enjoyable to the people you are facilitating. You are delving both in art, self-growth and education at the same time - and you should be proud of yourself for that. The journey may be long and full of mistakes, but it is something you can pour your heart and passion into, and will give you back tenfold.

Boiling down the process - it is creating meaningful connections between people through imagination; and it is a sacred traditional human art with a modern twist. We teach people through stories, just like Homer did, and the storytellers of all, we follow into the steps of Socrates and his method of birthing the point he was trying to make through his audience's self-reflection.



## Role-Playing Games (RPGs)



## Introduction and Basics

Before starting talking about role-playing games and their use in education it's good to precise something that will hopefully help you to fully navigate this manual.

The role-playing game is, as we will see in the future paragraphs, an incredibly heterogeneous and ductile activity that almost spontaneously generates dozens of variants and sub-genres.

For this reason the notions, advice, reflections and info gathered in this manual aren't meant to be exhaustive: we decided to focus more on the main trends, tendencies that most fit the educational frame rather than explore a vast world not immediately useful to the educational field.

In brief the role-playing game is a genre of game in which the participants are meant to pretend to be somebody else.

Unlike many other types of games and board games in which the goal is to win, in the RPG the aim is to live an adventure, take the risks, to witness the growth of one's own character.

The bond between a player and a character can be compared somehow to the bond between a person and his/her favorite movie character with the difference that in RPG the person embodies that character.

One of the typical features of the RPG is its intrinsically interactive medium feature: a movie or theatre piece is considered a passive medium, since the viewer watches the performance without really interacting with it. Role-playing games, on the other hand, are considered interactive mediums: that's because users actively use and interact with what the creators of the game have made.



## The Origins

"Role play" as a term was coined by the psychiatrist Jacob Levi Moreno (1889-1934), who used the term in 1934 as an integral activity of his psychodrama courses (which remain to this day). However, the term saw a rise in popularity only with the publication of the famous game that made it known to the general public: Dungeons & Dragons.

It is a creation of Gary Gygax (1938-2008) and Dave Arneson (1947-2009), who were among the first to realize the scope and potential of introducing the elements of Role Play into the framework of earlier, purely tactical wargames.

The pioneering spirit of the creators has contributed to the fortunes of its legacy: numerous supplementary editions of D&D have followed, the role-playing game has become a prolific category of many other titles since DnD but it remains to this day the most popular and widely used tabletop role-playing game.

## Rules and Rule Systems

When dealing with imagination and creativity, rule systems take over to provide a framework of objectivity and compromise among the participants and have the function of supporting the GM in the role of a storyteller and mediating in situations of ambiguity.

Such systems can have very different characteristics, but most make use of clear-cut guides to define character traits and abilities (which are set out in so-called character sheets) and introduce the element of unpredictability often in the form of dice.

Moreover, the very concept of rules is what defines the distinction drawn by Caillois between "Paidia," free, spontaneous, rule-free play, and "Ludus," (game) that is played through a system of rules accepted by all participants.

Since it is a role-playing "game", the definition helps us to contextualize this and differentiate it from other activities such as, for example, simulations (which involve setting, a story, but not the theatrical component) or theatrical improvisations (which involve setting, story, the theatrical component, but do not include play).

## The Principles of “Game”

For grasping RPGs, it is important to understand what elements compose the game first. Kevin Werbach has identified the following principles. The game needs to have:

1. **A clear goal** (the players need to know why they are doing what they are doing; how to win the game, etc.<sup>5</sup>);
2. **Flexibility** (the players need to have freedom in the ways they can achieve their goals<sup>6</sup>);
3. **Clear rules;**
4. **Reward** (reward can be intrinsic – fun from the game, but there can also be in-game rewards, i.e. gaining things that allow the players to reach their game-goals more easily<sup>7</sup>);
5. **Quests/Achievements**<sup>8</sup>;
6. **Feedback** (in every game, the players need to see if what they are currently doing is working or not);
7. **A narrative / A story** (a narrative is not the key part for games but it enhances the players’ immersion and experience from the game. It is also a forming part of RPGs).

<sup>5</sup>As a young inexperienced Game Master, I have completely buried one campaign by doing nonsensical story jumps from one point to another until the players were completely confused on what was happening, completely disconnected from the game and the characters, and the group fell apart.

<sup>6</sup>One Game Master was so hung-up on how the story should go that he gave to us – the players – very little freedom in decision-making. As a result, we felt like pawns in a game of chess, not players, so we decided to change the Game Master.

<sup>7</sup>In RPG games, the characters typically receive experience points that allow them to level up, or they obtain a precious in-game item.

<sup>8</sup>Especially in bigger games (in RPG campaigns), the big game is divided into “chapters” or milestones. Examples of such chapters are finishing a level, reaching a certain status (e.g. leaving the basic classes behind and reaching the advanced ones), or also defeating a complicated boss. Quests/Achievements are giving players a sense of progress.





## Different Types of RPGS

There is a wide variety of subgenres of RPG created by overlapping and contaminations between one another or with external factors. Below are the most famous ones.

### Tabletop Role–Playing Games

Also called TTRPG or pen-and-paper RPG, it's probably the most famous and traditional way to play RPGs. This type of role-playing games is normally for 3 to 7 players who gather around a table. The stories are told verbally, sometimes with the help of digital or printed maps, miniatures of the characters, dice, and character sheets.

This type of RPG can be played both in physical meetings in the same room and in digital meetings thanks to specific game platforms (such as roll20 and Foundry VTT). Although the fantasy setting is particularly thriving in TTRPG, there are many settings available to be played (sci-fi, noir, modern times, alternate history, etc.).

Example of a TTRPG:

[https://www.youtube.com/watch?v=onH65amYMPI&ab\\_channel=Dungeons%26Dragons](https://www.youtube.com/watch?v=onH65amYMPI&ab_channel=Dungeons%26Dragons)

### LARP

LARPs are a form of play much more akin to theater: it happens in the physical space with the use of body movement, costumes and props. The inclusion of physicality leads to greater immersion supported by the 5 senses. This, however, makes it difficult to adapt to a digital platform.

LARP events can be small events that involve a few people and lasting a few hours, or larger ones that can last many days and involve even thousands of people. Similar to tabletop role-playing games, LARPs can result in events of different genres such as fantasy, noir, science fiction, or post-apocalyptic.

Example of a LARP:

[https://www.youtube.com/watch?v=V5p49fcm-E8&ab\\_channel=SoloTravelEurope](https://www.youtube.com/watch?v=V5p49fcm-E8&ab_channel=SoloTravelEurope)



### Online Textual Role–Playing Games

These types of role-playing games fall into the categories “play-by-chat” and “play-by-forum”. The players communicate in writing via text messages, either on designated websites and forums, or on any platforms that can be used for online chatting (Skype, Messenger, WhatsApp...).

Unlike the previous two types, this type of RPG allows for play without being simultaneously online or present. The scenes or locations are open and people can participate typing 1st person or 3rd person messages and interact with other characters involved and the setting. Posts like this are open up to a few days (or even more) so that enough time is given to make sure everyone can join at their own time.

### Role–Playing Video Games

These are video games for consoles, PCs or mobile devices that incorporate some elements of role-playing games appropriately adapted. Although it is difficult to draw a clear demarcation in this category, generally, video games that contain a paramount factor of free choice and in which the characteristics of the setting are authoritatively and extensively documented tend to belong to this category. Famous titles that belong to this category are The Witcher, Baldur's Gate, Mass Effect, Fallout and other.

It's also worth mentioning the MMORPGS – Massive Multiplayer Online RPGs. This is a branch of videogames dedicated to RPG on a broad range. They supply a shared platform to cross-play with other people, sometimes gathering thousands of people playing the same game. Examples include World of Warcraft and the League of Legends.

From these 4 types of RPGs, video games are probably the least fit for educational purposes. That is because they tend to show only a small degree of customization useful to the facilitators to pursue their own educational goals.



Nonetheless, it's a reported category because in recent years many kinds of softwares and platform video games creators are committed to creating cross-game platforms that not only are capable of hosting TTRPG sessions, but also allow the facilitator to customize the game while still enjoying an excellent 3D gameplay just like in video games.

A couple of examples of these platforms are:

[https://www.youtube.com/watch?v=iXrRFOhghXw&t=7s&ab\\_channel=BouncyrockEntertainment](https://www.youtube.com/watch?v=iXrRFOhghXw&t=7s&ab_channel=BouncyrockEntertainment)

[https://www.youtube.com/watch?v=\\_xr11q-cR00&ab\\_channel=Menyr](https://www.youtube.com/watch?v=_xr11q-cR00&ab_channel=Menyr).



## Fundamentals of RPGs: Story, Representation, Setting and System

Generally, role-playing games are based on 4 recurring concepts (with sometimes different names and forms) particularly close to role playing games creators: the Story, The Representation, the Setting, and the System.



## The Story

Legends, folklore, TV shows, tales told by friends after a trip or a journey, as well as anecdotes... Stories have always been part of us. Some can be magnetic and exciting, some others can be boring, some can be nostalgic or sad, some can be exhilarating. The storyteller can be good or bad, the content can be true or invented.

In any case, everyone at least once has experienced the feeling of being “trapped” inside of a story. Everyone at least once has felt that strange feeling made of words and imaginary.

Early individuals used to tell stories in caves and around the first campfires of human civilization. Since those very first moments, we as humans were affected by stories and their most peculiar abilities: stories move, entertain, amuse.

*“Sorry! I don’t want any adventurers, thank you. Not today. Good Morning! But please come to tea – any time you like! Why not tomorrow? Goodbye!”*

(The Hobbit, J.R.R. Tolkien)

Stories, meant as sharing of experience, can also teach codes of moral and ethical value, prepare or alert.

*“If you don’t behave, Santa won’t bring any gifts to you this year.”*

*“After what Alice told me, I’m not going to do that for sure.”*

The Story is the content of the storytelling and fiction that is going to be created/experienced during a role-playing session. Just as there are infinite stories, so can there be infinite types of role-playing sessions.

Whether it is a story of revenge (such as the Count of Monte Cristo), whether it is a story of love (such as Romeo and Juliet), or whether it is an epic fantasy story of monsters and magic (such as Lord of the Rings), the Story is often the pivot around which a typical role-playing session develops.

The Story, in the sense of a story arc, can consist of several units that make it up at the end of which it is normally replaced (or continued with another Story).

For example, the narrative arc of a TV show on Netflix is constituted in a Season which is composed of the individual episodes that make up its units.

In the case of a book, the narrative arc is constituted in the individual novel, the units being the chapters.

In the case of a typical role-playing campaign, the narrative arc is constituted in a story that is explored by the individual game sessions that constitute its units.

*“A story must be told or there’ll be no story, yet it is the untold stories that are most moving.”*  
(J.R.R. Tolkien)





## The Representation

Besides the content of the story and all of its components, the other great topic of role-playing games is the concept of representation. The idea of it is based on recreating a character role which is generally different from one's own. This means essentially acting and speaking as another person. So the representation is intrinsically a theatrical exercise based on cognitive and social competences and skills such as empathy and imagination.

As it happens for whatever skill, it actually improves as you train it and improving this skill means that you're more efficient and comfortable while expressing yourself in that dimension.

In the role-playing games, the representation is often linked to some degree of improvisation: each person before the game is supposed to know some physical and psychological coordinates of the character/s to be acted, but the answers from the shared imaginary space and all the inputs from the other people are normally unprepared and spontaneous.

This special feature tends naturally to boost and stimulate the originality, out of the box thinking and the imaginative skill.

Even though every player during an RPG is goaded and guided toward actively role-playing his/her character, entering this "world" isn't something to be forced or pushed. On the contrary. A good GM or LARP NPC knows how and when to stimulate beginners without making them feel uncomfortable.

Keep in mind that the representation is acting and acting is a form of art: don't expect too much from you or from the players, rather enjoy what all the gifts it can give you: spontaneous and incisive acting is a skill that takes time to be developed.

Normally, speaking in 3rd person is considered a bit easier than 1st person talking.

In the beginning, you can expect something like this:

*"My paladin characters says that he doesn't want to have any deals with the bandits of the forest".*

In time, you will probably get to something like:

*"I swear it to the most sacred of the gods: I will deny you the pleasure of having my soul corrupted by the deals with those cutthroat scum!"*

Both ways to express oneself are totally fine in TTRPG, but keep in mind that in LARP it's mostly about the 1st person talking (otherwise that could be considered a bit odd).







## The Setting

The Setting indicates the narrative framework of the story. Through a metaphorical “Zooming Out”, the setting, in other words, is supposed to permeate and surround the story but is not necessarily part of the story itself. That’s about every place, the people, the cultures, the factions, the powers and the beliefs that permeate a story. Every RPG needs at least some raw setting coordinates to be playable.

There are many pre-made settings that can be somehow chosen by the DM: it’s possible to pick and play one of the many “adventure modules” that provide all that kind of information to the DM and that allow a quick start in the RPG world. Alternatively, a DM can be inspired by existing works. For example, a DM can choose The Lord of the Rings setting as the setting of the RPG campaign. A DM might also decide to create their own world setting.

This idea is related to world building: a process that can be so vast and deep, that’s not something that can be really finished: there’s no fixed end to the work of creating, understanding, and refining a writer or storyteller can do for his/her story. This is particularly true for big regional and continental original settings.

In educational contexts, we suggest you consider to involve your players/youth groups in the creation of your world/setting: that could be an amazing chance to boost the players’ involvement and decide together what kind of places, creatures, antagonist, religions put into the setting.

In any case, each setting might demand some degree of elaboration by the GM who wants to use it in their games. Some people just stop on early stages of preparing a story with few crucial points in mind, some others create entire worlds and universes so well described to seem real and authentic.

In the case of a Sherlock Holmes story, the story revolves around the investigation and probably a murder, while the setting is based on Victorian London, child labour, illegal opium dealing, rough Thames ferry-men, big rats, the prostitutes of Whitechapel, and the zealous policemen of Scotland Yard. In the case of the story of the Witcher Geralt of Rivia from Sapkowski’s book series, the story revolves around the protagonist’s love for his own woman and adopted daughter, while the setting is based on a raw world of bloodthirsty monsters, cruelty, magic, and political intrigue.



Although not essential, the setting is incredibly helpful for the immersion of the players in the Story and for becoming familiar with the suspension of doubt necessary (at times) to fully enjoy the content.

Clearly the Story and the Setting go hand in hand in order to avoid inconsistencies.

Sometimes some elements of the Setting can be brought to the foreground and be the protagonist of the scene or the chronicle, but most of the time the Setting is meant to be in the background and help the narrator to portray a vibrant and vivid story. Those who use the Setting as this, tend to consider it as a supportive tool, but a tool nonetheless.

That’s the reason why the Setting is not generally meant to pop out every time or entirely.

Even in sociology the Setting is more of a simple “container”: it is the context that adds or takes away meaning to words and actions.

The Setting is deeply linked to its most synthetic description: the **Genre**.

After all, a story based on a spaceship called “Enterprise” and its crew that travels across the galaxy isn’t arguably a noir or a medieval fantasy genre.

Even though 2 stories can share the same genre, they don’t necessarily share the same Setting: Star Trek and Star Wars both belong to the sci-fi genre, but fans of both sagas know well that they’re in completely different Settings.

The Setting and the Plot communicate continuously and have to maintain a link in order to ensure an inner cohesion and coherence for the story.

The Setting tends to be the supportive tool in the background for the Plot and the story arc. The latter tend to be the main output of the performance of storytelling.



## The System

The System is that set of rules/guidelines through which the game takes place. Unlike the Story and the Setting, which are integrated into the story arc anyway, the System is completely outside the story and normally merely kept in mind. It has the function of external and if possible invisible scaffolding.

Because it is an artifice or means external to the narrative and inevitably leading to interruptions in the flow of the story, normally in RPG we tend to disguise it or make it as unobtrusive and minimal as possible somewhat like a rubber band behind a mask for Halloween: the mask (the story) is the show, the rubber band (the System) just holds the mask over its head.

In live role-playing games, the System might materialize with a precise system of calls: command words that create certain effects and consequences.

In tabletop role-playing games, the System could present itself with the type of randomizers, dice systems, and skill checks. For example, D&D famously relies on 20-sided dice (among others), but other types of games may mainly involve 6-sided or 10-sided dice. Other systems may employ tarot or even more original systems for determining story progression.

By providing the rules, the System often sets the coordinates for managing and enjoying RPG sessions, intervening in ambiguities where necessary.





## Narrowing the Target

We are sure that among the types and tendencies here reported or not, with enough creativity and study we might find multiple valid tools for using RPG in education.

Yet, we have decided to focus more on the RPG types that, in our experience, we found most efficient and useful for our educational purposes. That's the reason why the paragraphs below are dedicated mostly to tabletop role-playing games and LARP.

For the same reason, even though RPG settings could be dozens, on many occasions during examples we decided to stick to the fantasy theme because we believe it's a good setting to start working with.

## Reflections on Tabletop Role-Playing Games

Tabletop RPGs are meant to involve an average of 3-6 people around a table and play essentially through dice, shared imaginative space and fuelled by the narration of the GM and the acting of the characters.

In order to play and host a TTRPG game, the facilitator is firstly supposed to choose which game to play with.

Each game normally provides its own rule set (system), the description of the setting, some hints for creating original stories and also ready to print character sheets for the players.

Each system and game has their own character sheet (which means that usually character sheets from other systems can't be used).

There are hundreds of different games available online and in physical shops.

## Character Sheet

A frequent part of role-playing games, in different forms and functions, is something called the Character Sheet. Its purpose is usually to numerically quantify the abilities and weaknesses of the playing characters (PCs) with the use of dice or other randomizers. The action of applying the randomizer in a given situation is called a skill roll or, more famously, a skill check.

By combining the randomizers' randomness with the more fixed abilities of the characters, one is able to determine whether a certain action of a PC is successful or not.

For that reason, in role-playing, as in life, crucial moments are rarely certain and no one (players or GM alike) can be really sure about the outcome of a decision.

This component of unpredictability grants the thrill of mystery, and a skilful GM knows how to make the most of the resulting suspense.



## A Typical TTRPG Session and Scene

Typical TTRPG sessions last on average 2-3 hours each, but they can also be shorter or longer based on the needs of the people involved. Each session is composed of scenes that push the story forward, such as: discovery scenes, meeting new character scenes, fighting scenes, etc...

As a GM, you might consider following the pattern below when representing a scene:

1) Describe the environment to their players.

*What's around them? Where are they? Is something happening? Do they notice something in particular?*

This phase is meant not only to describe the world to the players in order for them to imagine it, but it can be used to push the story forward. If your purpose it's just to make them explore the surroundings you can make a general description of what's around them, but if you want to make them follow traces or hook them toward some physical or metaphorical directions, don't forget to add to your description something they can actually interact with. That could be some footprints during an investigation, or could be someone or something interesting related to your plot. In any case this phase should be rather short and leave more space to the second phase: the player reaction.

2) Ask your players what they want to do or say.

Here's the core phase in which the spotlight is on them and is often about the actual roleplay. Give them time and chances to explore properly their character in your shared fictional world.

3) If needed, roll the dice to know the outcome of their reactions.

Every game has its own dice mechanics. After choosing the game you want to play with, find out what the system is about and learn it. After you've rolled the dice, start over to the first phase and describe to the players what the surrounding reaction is to their choices.





## Example

### PHASE 1

GM: The tavern is crowded and smells like rotten fish and freshly brewed mead. Someone is turning at you as you enter and giving you unpleasant looks. Someone spits on the ground and someone else murmurs: "Here we go again. More strangers to deal with". Leaned on a barrel, on the opposite side of the tavern, your contact raises a hand at you to collect your attention. But a few moments later, another hooded figure rushes at you with a dagger in his half covered right hand.

### PHASE 2

Alice: I put my hand on my swords and say to him: "Another step and there will be blood on the ground."

Robert: I look around to see if there are any guards who might help us.

### PHASE 3

The GM decides that Alice's and Christian's choices don't need any dice roll and their choices simply occur as they mention. Robert has to make a perception check though.

Robert rolls a d20 (used in games like DnD and Pathfinder) and gets a total of 19. That's a high score and the GM considers it high enough to be a success. So the GM describes to Robert what the character actually perceives: your ranger looks fast at the whole tavern but you can't find any guard in there, but you notice that your contact is also approaching the stranger stealthily. He might help you to handle that hooded figure.

After that the GM shares how the mysterious hooded figure reacted and the story goes on.

### EXCEPTIONS

- In traditional games, the division of authority is bipartite: on one side, there are the players each of whom controls a single character, and on the other side is the referee/narrator who controls the NPCs, environment, space-time, and directorial scenes.
- In certain contemporary game systems, however, the authorities usually assigned to the narrator are shared by all players and it is not relevant how they interact. We commonly refer to such games as "masterless." Examples of such games are Fiasco, Violentina, or Noirlandia.
- There are games, either with a narrator or masterless, in which players each play MORE than one character or share a cast of characters, swapping control of one or the other from time to time. In others, all players share a single character, each controlling one aspect or point of view; and some others involve roles in which control of a character is not included (this is the case in "Archipelago"). Finally, in some games, the interpretation of characters is superfluous or secondary, as in "The Quiet Year."
- Some RPGs do not involve dice or systems of randomization of outcomes: in fact, it should not be overlooked that the players themselves represent an element of unpredictability, and for some designers this is sufficient to obtain the experience they are aiming for. Games of this kind are "Seco Creek Vigilance Committee" or "Sail the Stars."
- Many games (e.g., "Ten Candles") either do not provide a character sheet or assign it a different function: this depends on the nature of the information that is appropriate to keep in mind, the amount of it, and the presence or absence of other support.
- For example, "Fall of Magic" provides a dashboard and cards in lieu of individual cards, while the cards in "Out of Dodge" are dishcloths on which to act.
- In a great many other games, the plot is not plotted upstream, but collaboratively constructed at the table (such a genre is often referred to as "Story Now").
- Some tabletop RPGs like to introduce sensory elements to give diversified experiences during their sessions. Such is the case with "Alice is Missing," a role-playing game about the disappearance of a girl that takes place in complete silence and in which communication occurs only through messages exchanged online.

## Differences between RPGs and Board Games

Both are games. Both are generally played on a table. The major difference between the two is the presence of the representation and acting. In RPGs, the acting is deeply connected to the very nature of the game itself. In board games is simply something not included (even though there are exceptions which strive to find a balance between the two).

Unlike regular board games, the tabletop role-playing game is also generally characterized by the presence of characters (PCs) played by the players and the role of a referee/narrator who has the role of facilitating, refereeing, and narrating the events around the story of the main characters.

The latter, often referred to as the Game Master, is also the one who animates and plays the so-called NPCs (non-player characters): that is, extras and secondary characters who are useful to the story but are not the actual protagonists.

If the players play the main characters, the Game Master plays every other minor character, environment and condition that revolves around them.

Among the tasks generally assigned to players are:

- playing their character, their choices, goals, fears and ambitions;
- when required by the DM, roll dice taking into consideration the values on their character sheet;
- if present, move their own miniature on the board (often during combat).

Tasks generally assigned to the DM include:

- narrating what surrounds the character in the fictional world of the story;
- indicating the conditions that activate the rules;
- when and how to use game mechanisms that do not have a direct parallel in the produced fiction;
- indicate the difficulty of the obstacles/challenges and their relationship to the emerging narrative;
- play non-player characters (NPCs).

## Reflections on LARP

LARP events are essentially RPGs in real life: people in costumes who roleplay characters actively without the tools of the tabletop (like dice, miniatures, etc.). This kind of RPG works particularly well for larger groups of people.

### Numbers

Unlike tabletop role-playing where a limited number of individuals can be involved, LARP lends itself much better to involving larger groups of people.

Therefore, if the trainer is already planning to involve a group of individuals greater than 7 people, know that it is probably the LARP that is the best choice for his or her educational purposes.

### Costumes and Continuity of Fiction

The involvement of the body inevitably leads to the emphasis on props and clothing.

Generally, commercialLARPs, especially the big ones, require a high level of realism and detail in costumes and appearance: participants in a medieval live show would not be admitted if they showed up in a shirt and jeans as it would ruin the collective efforts put forth to give the illusion of authenticity. The responsibility of dressing up appropriately usually falls on the players, whether they choose to buy the costumes in a store, online, or craft it themselves.

The responsibility of the organizers is to ensure an appropriate location for the sake of the continuity of the fiction. That's why a medieval LARP would hardly be organized in a plot of land near a major busy road.

For educational purposes, these standards can be accommodated to the needs of the budget and available venues. However, keep in mind that much of the "magic" and involvement typical of LARP occurs especially because of the evocative power of organized scenery.



### Combat in LARP

Even though in the past decades dices, rock/paper/scissors and forms of theatrical fight has been considered, in recent generations of LARP, Combat may expect a contact component made possible by purpose-built mock weapons that simulate the appearance of real weapons but are normally harmless when used properly and following the safe instructions.

Any respectable LARP event considers safety a priority, and for that reason, precise safety features and how to use props can always be found in the event guides. There are weapons of the medieval fantasy genre as well as firearms of this “safe” type. Therefore, the thrill of combat can be carried over between genres even very different from fantasy, such as post-apocalyptic, modern, science fiction, etc. Examples of these weapons can be found in large online retailers such as Mytholon.com or Nerf.com.

Combat clearly is not always necessary inLARPs, and the trainer keeps in mind that there are these types of equipment that remain to be considered as possibilities and not necessities.

### Difference between LARP and Historical Re-enactment

In LARP, in addition to being dressed and behaving congruently, there is the component of theater, improvisation, and unpredictability: by participating in a LARP, one is always a protagonist and a spectator of a changing and ever-evolving spectacle. Usually, there is no outsider in mundane clothes watching.

Historical re-enactment is based on principles of realism rather than fiction, an attempt is made to use authentic materials, real iron weapons and swords are often used, and an attempt is made to evoke a spectacle that can be enjoyed by outside spectators. Historical re-enactment is more of a performance than a play, and the theater component stops at mere appearance. Moreover, in recreating famous battles, there is no unpredictability in determining the outcome of the conflict: unlike LARP, in historical re-enactment the winning faction is already known.



## Table of the Characteristics of RPG

José P. Zagal, PhD in University of Utah, and Sebastian Deterding, PhD in The University of York, in their paper on [Definition of Role-Playing Games](#), provide the following table of characteristics of RPGs.

	TRPG	LARP
Play Situation		
<i>Social</i>	Small group (ca. 2-6+)	Small to large groups (ca. 2-500+)
<i>Spatial (space)</i>	Face-to-face around a table.	One or more face-to-face groups in a shared space.
<i>Temporal</i>	Synchronous play over multiple sessions, lasting hours at a time.	Synchronous play over one continuous session, lasting hours to days.
<i>Role differentiation</i>	Referee [Game Master] determines and controls game world and enacts nonplayer characters, players enact player characters.	One or more referees determine and control game world; some players enact nonplayer characters guided by referees players enact player characters.
<i>Ethos</i>	Participants collaborate towards a shared autotelic experience.	Participants collaborate towards a shared autotelic experience.

	TRPG	LARP
<b>Characters</b>		
<i>Player-Character Relation</i>	Players create, enact, and govern the actions of individual characters.	Players create and enact individual characters.

	TRPG	LARP
<b>Game world</b>		
<i>Constitution</i>	Joint talk, often supported by props like character sheets, rule books, or maps fixating rule relevant facts.	Real physical locations and props and participants embodying characters, with varying degrees of identity or similarity with the represented entities.
<i>Theme</i>	Usually genre fiction: fantasy, science fiction, horror, etc. or a genre mix.	The same.

	TRPG	LARP
<b>Rules</b>		
<i>Possible actions</i>	Attempted character actions are limited only by the imagination of controlling players.	Attempted character actions are limited by the imagination and/or bodily abilities of embodying players.
<i>Action resolution</i>	Determined by agreement, usually involving a quantitative-probabilistic rule system.	Determined by a mixture of agreement, bodily abilities, and rules that are sometimes quantitative-probabilistic.
<i>Combat</i>	Extensive rules for combat.	Extensive rules for combat in some games.
<i>Progression</i>	PCs [playable characters] improve over time via systems for progression.	In some games, PCs improve over time via systems for progression.
<i>Closure points</i>	Play is open-ended, though participants usually aim for satisfying closures per session.	Play is usually one self-contained session, though some connect multiple sessions.
<i>Pre-scripting</i>	Events arise from players' in-game goals and/or a planned plot through the design of the game world and referee steering.	The same, plus in-game goals of NPCs partially steered by referee.





# THE PRACTICE



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## TABLETOP RPG: HOW TO PREPARE IT AND HOW TO RUN IT

### PREPARATION OF TTRPG



#### DETERMINE THE GAME, THE SETTING AND THE GENRE

Even though it's completely fine to start with a raw story in mind and then choosing the most fitting game, we suggest you (in particular if you consider yourself a beginner) to first start choosing what game you want to play and then a story according to the game.

Choosing the right role-playing game has a huge impact and influence on what is the story you want to storytell and how you want to storytell.

A story set in a radioactive desert as a consequence of a nuclear apocalypse is very different from a noir story about a murderer of the fifties in New York. The first could lead us to imagine environmental threats and hostilities, mutant creatures, lack of food or drinkable water, cannibals and survivors.

The second one could recall instead images of dark coated investigators smoking cigarettes by the light of the moon, collecting clues, talking to witnesses, urban sceneries and car pursuits while driving old-fashioned Cadillac.



Normally games offer their own dice mechanics (the system), their own setting and their own general approach to the storytelling. Some games are more about fantasy settings and adventures (like D&D), other fit well for dark chronicles of night monsters (like Vampire the Masquerade), some are good for long campaign in which characters may grow old (like Ars Magica), some other portray a brief, precise e intense period of time of the characters (like Memento Mori). Some are good to explore the human mind and horror (like The Call of Cthulhu) others are more lighthearted.

Of course, take these coordinates just as mere general tendencies: no one is stopping you from creating a lighthearted story about vampires or modifying game mechanics to best suit your storytelling style, but being aware of the general themes that revolve around the different games, can surely help you using that game more efficiently.

Especially if you're a beginner you may want to consider starting with D&D 5th edition because of these reasons:

- materials are easy to come by;
- it's the most famous game so it's easier to find people who already played or know about it;
- it's user friendly enough;
- It offers a huge fan base and community ready to help;
- there are lots of ready-made adventure modules that can be used with little preparation by the facilitator;
- lot of digital platforms show already prepared configurations to host D&D sessions (in case you might want to play it online).

After choosing the game (and likely its related setting) it's the time to imagine a story to tell.

*It might be useful to start from a raw idea of a story you might like or at least the main theme: a vengeance story? A redemption story?*



Don't be afraid to be inspired by movies, theater works, books, TV shows or whatever you've enjoyed. Take the basic idea behind those works, the characters you like the most, the most memorable scenes and places and then write them on paper. When all these inputs are in front of you it will be easier to reshape them and connect them to form a new story: the famous vengeance story of the Count of Monte Cristo for example. Change names, motivations and main features to the characters. Then put them in a fantasy and exotic place and there it is: you have a completely different story that you can tell.

This could be done virtually with any TV shows/book and if you're enough into it you could turn a Star Wars into a fantasy dragon egg pursuit adventure. The key skill for doing this is the ability to synthesize: dive into the story and catch its inner and most fundamental ideas.

Experiment in creating stories made of elements taken from different influences: the characters from influence A, the exotic places to influence B, the main theme from influence C. All those possible "inputs", once put together, can help us define some moments, characters and places of our story.





In this precise passage in which the story is not fully outlined yet, the setting and story might merge into each other and that's ok. The setting might give some inputs to the story by itself or make you change your plan: in a fantasy world in which you have decided that dragons are friendly and reliable human pets, how would this affect traveling? Religion? Economics? War? Political intrigues? Fantasy worlds are great to make rich and deep original customization but be aware of the elements you introduce and make sure that the story and the outcomes are connected to each other.

The advantage of considering a known setting (real or fictional) is that the storyteller might indulge less in otherwise necessary clarification. This allows the storyteller more time to focus on the crucial point of their story.

For instance, in the noir story of the fifties, most of the people wouldn't have issue in imagining a "public enemy" like a dangerous criminal with guns, but on the other hand an alien on a roller coaster would be much harder to relate to the noir story.

For the same reason, if we consider a medieval fantasy setting a spitting fire red dragon would easily fit, but explaining how a retired ex sniper with an anti-matter rifle can be in that story would be a much harder task.

Ask yourself if the players of your RPG story may need some clarification or prior explanation in order for them to understand and possibly fully enjoy your RPG session. This is certainly necessary while setting a story in an original frame/world. Even more in an imagined brand new fantasy custom world.

- *What is considered normal and what is considered strange?*
- *Is magic present? Is it dangerous?*
- *Are there any monsters?*
- *Geographical anomalies?*
- *How do people survive/thrive in such a world?*
- *What are the main threats and forces of this setting?*
- *What are the main opportunities?*



Even if you're considering using an already made setting like the one offered by most of the games, it's always worth considering some (and more) of these questions. As we already said, world building can be a time-consuming activity, but it's definitely worth it in the end. Besides, once this work is done, it can be used for multiple stories and campaigns.

### Define the Conflicts

Yes, sure, we have a story now, but what are the main conflicts in it? Stories are often essentially about conflicts, after all.

If I tell a story without any conflicts, I'm just describing. The story of a married violin teacher who goes to work and then comes back is boring. The story of a married violin teacher who goes to work and falls in love starts to become interesting.

Who is he falling in love with? Does her wife suspect something? Does he accept the tumultuous changes inside himself, or does he try to resist them for his marriage's sake?

All of this is caused by the conflict that turns a description into a story. That causes the "something's happening" effect. So if we plan to tell an interesting story, underlining our story's conflict should deserve some of our time. There can be many types of conflict: ideological and value conflicts, physical conflicts, emotive conflicts, etc.

Make sure that behind your story there's a worthy conflict, and you will have an efficient engine that will pull your story forward.



## Characters

Conflicts are usually expressed through characters, but sometimes characters can make cool stories by themselves. Treat them superficially, and you will have a good chance to have a superficial story. Sculpt them with zeal and this will pay off eventually.

While creating a character the advice is to start from the most general aspects till the secondary ones and to answer accordingly the questions reported in the paragraph “Creating Characters”. By general aspects we mean defining race (in fantasy settings there are dwarves, elves, and many other races to choose from), sex, age, class/concept (like ranger, warrior, wizard,...), the name, etc. Possibly, as always, is it good to add some more descriptors like: is your character a religious man? Does he believe in some idea or higher value? What’s important to him? What are his aspirations and dreams? Likes and dislikes? The list goes on.

So let’s first consider that the characters are supposed to fit the setting and theme you’ve chosen. You can start with their role/job inside of their story arc. In the previous example about the story of the child, the main characters involved besides the players’ characters are the mentor, the child and the deceased king. These concepts/functions serve us a guideline to sculpt them but also to have a quick “inventory” of the NPC we want to involve in our story.

While you have your own character list in front of you, make sure they are different enough from each other. Then, ask yourself whether there is something missing. Is there a “concept” you might need for your story? The main NPCs might be obvious, but there might be a need for secondary NPCs to support the story as well. Is there a need for a doctor? A town militia? A merchant? A rival bandit gang? Take your time and fill 2 separate character lists: the main character list and the secondary character list.

It’s ok to improvise in the moment and make the character on the spot. Sometimes it’s unavoidable, since the players are unpredictable and the GM must react accordingly. But I suggest you prepare as much as you can before the actual play.



On the other hand, don’t follow the temptation of over-preparing dozens of NPCs. Depicting properly even a single NPC can be an artistically demanding performance, never taken for granted and really sophisticated. While doing that a few times can still be manageable, doing that for dozens of characters, giving them enough spotlight to show their evolution and inner motivations is very unlikely.

Better focus on fewer characters (and generally fewer elements), but well-described and well-integrated.

However, when working on the characters, try to keep your distance. Many GMs can “fall in love” with their favorite characters and take every chance to put them in the spotlight. This approach can be understandable, but it’s an unfortunate choice. Characters, like every other aspect of RPGs depicted in this manual, are supposed to serve the players. They are supposed to be the real protagonists of a good RPG session. Not the setting, not the characters, not even the DM, them.

While creating characters, ask yourself:

- *What is the role or purpose of this character inside the story? (mentor, enemy, ally,...)*
- *What motivates its deeds? What are its personal objectives and aims?*
- *What are its flaws and fears?*
- *What are its passions?*
- *What are its strengths or elements it’s used to rely on?*
- *What’s its name?*

Answering these kinds of questions gives enough insights about that specific character to make it feel tridimensional enough. Of course, you can focus just on the main aspects but that will probably lead to a flatter NPC.



### How do I play a character?

During a typical role-playing game session the narrator/facilitator, besides all of his/her other duties about working on the setting and creating the story, the characters, etc... has to make sure to do both: creating and making other people live a story and playing "NPCs" (extras and secondary characters found as the story progresses).

Players are normally meant to play just their personal character.

Normally, in order to role any RPG character, one starts knowing that specific character. Players' characters can be ready made and handout by the DM's side or they can be invented by a teamwork of player plus DM. In this case normally the DM gives some useful coordinates to the player through which he can be as creative as he wants: with coordinates of sort, the player team could end up too diverse to merge it in a single cohesive narration.

In other words, if the DM has in mind a chronicle based on a journey of a party of Dwarves-only toward a dangerous mountain, the original idea of the player that has just created a Lizardman character would be a bit inappropriate. All of this information can be just kept in mind, but in particular with people with poor or no experience with RPG, it can be very helpful to write these points down or to write a proper prose that contains it (thus writing the background). Writing the Background certainly helps memorizing the crucial aspects of the past of one's character.

How to support players to play their character?

During an actual RPG session each player speaks and acts for his/her character. This can be done through a 3rd person point of view or a 1st person point of view. They're both usually good even though more experienced and skilled players in time tend to prefer the 1st person because of its unique possibilities it offers. Speaking for a character in 3rd person tends to be more comfortable for newbies or in general players who don't like to be too exposed. That's ok and understandable. It's understandably easier to simply and quietly express something like: "My character attacks the enemies", rather than actually shouting: "I will slay you, you bandit scum!"



### Quirks

The evocative power of a character is normally directly proportional to his/her memorability. A simple technique to enhance a character's memorability is adding a "Quirk": something strange about it that distinguishes it from the others. The Quirk can be behavioral, such as a tic, a phlegmatic way of talking, a funny accent, aversion to eye contact, or it could even be a hobby or a passion. Let's think about it for a moment: which story is more interesting? A story about a bandit, or a story about a bandit with a passion for taxidermy? That's the point.

More information about how quirks affect the narrative of a story might be found in this link dedicated to a video game: [https://youtu.be/Lm\\_AzK27mZY?t=733](https://youtu.be/Lm_AzK27mZY?t=733).

### Finishing Touches

At this point you should have a list of characters described enough for you to use inside your story, but there's always room for further details like defining a background. It can be even a few sentences long, but it's tremendously effective in order to portrait that character: in the example of the Mentor that eventually betrays the player characters we can say that his name is Rudolph Blackmarsh, ambitious nobleman belonging to a forgotten heritage of nobles related to the throne.

The Blackmarshes lost their luck, wealth and privileges after the king found out that the family was linked to some mysterious dark rituals and kidnappings. From that moment, Rudolph Blackmarsh's hatred toward the king grew strong but his ambition never ceased to move his hand.

Today, Rudolph Blackmarsh is known just as the "Black Orphan", an old bandit that used to help and cover his allies from the town militia. The players of course don't know at the beginning the past of the Black Orphan but they know that he's always been there to help them when they needed to. Until the child quest...



## The Plot

Now is the moment to give birth to the actual story. In order to do that we suggest you start from the general to the particular: let's start by deciding what kind of theme your story is about. Given, for example, a medieval fantasy setting, we can tell thousands of different stories inside of this metaphorical "box".

*Are you going to tell a story about vengeance? About love? About friendship? Redemption? Corruption?*

These are just a few examples of main themes we can choose from. Of course sophisticated stories may have multiple themes but for now try to select the main one, this will help you to build the actual plot. You can also "train" yourself to synthesize a single theme from movies, books and tv shows you know.

In your opinion what is the main theme of Lord of the Rings? Star Wars? Breaking Bad? Not only some of these answers may even surprise you, but also this little exercise will help you develop critical thinking about this topic. But let's not digress. Let's say we link our medieval fantasy setting with a "redemption" theme.

This is the most creative section of the entire process. We have a blank board at disposal. We can fill it with every "color" we want. Interesting characters and locations will be our main tool to create our masterpiece. As educators or youth workers, of course, you might probably need to add educational purposes/filters in order to portray an appropriate RPG story for your group.

Feel free to draw inspiration from scenery, characters, location or imagination you've seen elsewhere. If in trouble, you could also "steal" the plot of a movie you like and then rework it in a way that is yours.



For example, we can consider "Leon", the famous movie of Luc Besson that stars Jean Reno as a professional killer who meets a young girl and starts to look after her. Of course, Leon has nothing to do with a medieval fantasy setting, but we can get there: what if your players start as street bandits, and then they're asked by someone they love or respect to look after a boy?

The boy could probably be important for some reason to strengthen the reason why they should look after him: they could find out that maybe he's the lost king's son and heir to the throne. Otherwise, the child is linked to a perilous and powerful elven prophecy or an enigmatic dark power.

In either case, the main reason will portrait something as a mission for the players. And that's good.

Because as the journey goes on, the players will probably find themselves a bit more personally attached to the boy and become friends. That could easily depict a redemption story arc, don't you agree?

At the end, independently from your approach, you should have something like a rough yet effective story in mind. Your goal is to write a bullet-pointed list in which every point is linked to an important passage of your story from the very beginning to the very end. Keep it chronological, for now.



## For Example

- 1 The players are bandits and do bandit stuff: theft and robberies. Whatever you consider a fit. Depict or make them go through scenes about their lifestyle and possibly about what led them to this.
- 2 The players get a quest from an important character (someone they love or respect): the character could be their mentor or trusted ally and friend. They know the person to look for, but in the beginning, it might not be so easy: the person is a child and, what's more a spoiled, or a scared child. Let's be original.
- 3 The child slowly starts to trust the players.
- 4 The first real challenges: someone could be in pursuit of the child to bring it back to the antagonist or the antagonist faction.
- 5 Some victories and time for bonding. At this point, the players might have gotten some chances to get to know the child better and to reflect upon their own violent lifestyles. The redemption story arc really starts from now.
- 6 The antagonist strikes back, violently, and everything seems lost. The child is taken.
- 7 The final conflict.
- 8 The victory: the child is safely brought back, the antagonist is conquered, the players have a chance to really change their life: will they catch it or let it slip?



## Plot Twist

If we keep it like this, the story could still work out fine but there's always room for embellishments. There are many techniques to improve a story. One of the main techniques is using a Plot Twist. So now, let's try to put a plot twist inside of our story among two points.

A possible plot twist could see our beloved friend/mentor as the real antagonist and that could explain why in point number 6 everything seems lost: the new enemy takes the players by surprise and attacks efficiently. But why should he do that? Every character needs purposes and plot twist characters aren't an exception: the players could be informed that their mentor is actually in the position to gain the throne for himself and doesn't want the child to survive.

Why use the players? He manipulated them, he used them as scapegoats to explain the programmed child death.

Now we have a raw plot with an inside plot twist. It's always good to vary the elements and to make sure you supply an engaging and original narration.

Also, for this reason, feel free to add more plot twists but make sure to supply all the information and answers to the players to avoid holes in the plot.

## The Order of Events

After some time and experience you might want to consider using optional storytelling techniques like the flashback and flashforward. The chronological order of the story isn't necessarily the one portrayed by the storyteller during the actual session, so let's bend the timeline and have fun with it.

In the example of our story a simple flash forward scene could be about when everything seems lost (point 6) but used as an introduction before telling about point number one. This simple yet effective technique must be used with cautious for roleplaying games because always remember that a RPG session involve the unpredictable will of the players and thus is completely different from a "static" novel or screenplay of a movie: in those case the author is in charge to plan and predict every twist and story direction, in RPG the DMs are never 100% sure.

So if you use it, make sure to portrait scenes general enough to be adapted to a number of possible outcomes and to gently guide the players to that point during your journey. If used right, flashbacks and flashforwards are a great way to enhance your RPG session and to keep your players involved.





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## Running EDU-TTRPG



Running TTRPG is one thing, doing it for educational purposes is another. So let's dive into the educational part of your TTRPG journey.



## How to Set up an Educational Focus

As a Game Master and educator in one person, you have several options:

- 1 **Just playing.** No matter what's going to happen in the game, players will learn something. You can be sure of that.
- 2 **Set up a learning goal for the game.** As a youth worker, hopefully you know a thing or two about your players and you might decide what you want to be focusing on. It can be the practice of any possible soft-skills – communication skills, improvisation, team-work, etc. It can also be focused on training a certain attitude (i.e. kindness) or on a challenging perspective (i.e. the situation of LGBT+ people in today's world, etc.).
- 3 **Let players set up a learning goal for themselves.** You can ask players what they would like to learn during the process, and set-up their working goal as SMARTly as possible (SMARTly = using the approach of SMART learning goals which are Specific, Measurable, Attainable, Result-focused and Time-focused). Then, you will be creating the situations in the game in a way that supports their learning on this specific topic. It can be more challenging for you if every player wants to learn something else, but with practice, it is very much possible.

## Choosing a System

We would advise you to start with the interests and desires of your target group (players). Based on that, you will be framing your story, and based on the story, you might be choosing the system (rules) you want to play.

I.e.: Are the players fans of...

- **Science fiction?** You can grab Star Wars: The Roleplaying Game or Cyberpunk Red.
- **Post-apo?** Shadowrun is for you.
- **Harry Potter?** Kids on Brooms it is.
- **Classical fantasy?** There are many editions of Dungeons&Dragons, and tons of other systems: Pathfinder, The Witcher RPG, Warhammer...
- **Horror?** Call of Cthulhu or The World of Darkness in a number of its mutations (focused on werewolves, vampires, etc.)



You can also take a look into your national scene of TTRPG, maybe you have a national system that is not internationally known. For example, Czech Republic has at least 6 unique TTRPG systems, and Germany... Well, we couldn't count them all.

All of the systems are going to provide **clear rules** and reward systems. They will also provide the setting of the world. You have a choice to create your own adventures within those worlds, or use one of the already created. If you take one of the pre-made stories, you will receive a **story, clear goals, quests/achievements**, and very often also ways to provide **feedback**. The only thing you will have to be busy with is how to be flexible as a Game Master and react flexibly to all unpredictable surprises your players might pull out at you.

The **disadvantage** is that all those systems have really broad rules, so you will have to study them thoroughly, and your players as well.

You can also grab some **easier systems**, like Lasers & Feelings, one-page rule system with a number of mutations (Grit & Guts for Zombie apocalypse setting, Blade & Spirit for samurai adventures, Clockwork Pace for steampunk adventures, Spider and Man for superheroes setting, Library Cats for playing animals, Blood & Wine for vampires, and we could continue endlessly). You can learn the rules literally in 15 minutes.

The **disadvantage** is that you might have to face is that the rules might be very unclear for a number of situations. Your players will have clear goals, but all the rest (achievements, reward, story, etc.), you will have to create yourself on the spot. It might call for a lot of improvisation and quick decision-making.



## Preparation of the Adventure

Now, let's say that I am about to create an adventure for my target group.

I know they like vampires, so I will choose *Vampire: The Masquerade* rule systems (from the World of Darkness series). I am going to get inspired in my adventure by a plot of the PC game *Vampire: The Masquerade - Bloodlines* from 2001. To make things easy, let's say I have only 2 players, Peter and Alice. How am I going to cover all game elements?

**Story.** Actually, I am not delivering the whole story, only a situation.

*"Last thing you remember, you have been in a nightclub echo. You had a great time, met this beautiful, rather kinky couple who invited you to their homes. But there, things took a horrible turn. Instead of sex, they bit you to the neck. Right before you fainted, you noticed how somebody was bursting in through the door. You have been bitten by a vampire. Each one of you is different, so you can choose what Clan you will be playing for."*

Clans are specific for this game system, which is getting us to **clear rules**. Players can, i.e., play for Bjurah – aggressive and strong vampires, Nosferatu – ugly but great with stealth, Tremere – mighty mages, etc. In different systems, players might be choosing if they will be playing for a warrior, magician, thief, etc., and in other systems, such choices might not be on the table at all.

Anyway, in this phase, my players will create their characters, roll dice, decide what are characteristics of their PCs, etc. How to do those things is always specified in the rule-system you are using.

(You can also create your own rules and systems, but let's not get there yet because it can be a rather tricky deed.)



## Adventuring

Now, because the characters are ready – Peter chose to play as an aggressive Bjurah and Alice as a mysterious Tremere –, we can proceed with the story-part.

*"As you come to your senses, there is a young, unnaturally pale male in a tuxedo standing in front of you. 'So you are awake,' he says. 'My name is prince LaCroix, and I am the leader of the vampires living in Los Angeles. Yes, vampires,' he adds and smiles greatly to reveal two pointy canines. 'You were illegally turned into vampires. We tried to capture those who did it but they escaped. According to the law, I should have both of you killed. But I might use some extra helpers. So I will keep you as my little messengers. Prove yourselves worthy and you will live. What's more, you can even get high in vampire ranks. Fail, and you will be eliminated as mere insects."*

Now, I gave a **clear goal** to the players – to survive, and potentially rise in the ranks of the vampiric society. This goal can be dynamically changing (maybe players will decide to destroy the vampiric society, or to find their creators instead) during our campaign, but it is a good starting position.

Through LaCroix, I am also going to give them the first **quest**: Go to the Echo club and get rid of the girl who keeps telling everybody she sleeps with vampires. Now, the players can come up with a number of different solutions for this task – and most of them, I am even unable to imagine. Still, I have to let them do it. It is all about **flexibility**.

Peter might try to play a real charmer, come to the club, flirt with the girl, and bring her to his apartment. Or Alice might try her new vampiric magic and hypnotize the girl into following her. Or they both can try to persuade her to have a threesome with them. Or they might wait for her in front of the club with a van, and as she is passing by, push her in and disappear. They might get some Rohypnol and sneak it to her drink, or chloroform, and take her down as she is going to the ladies' room.



But they might also decide they don't want her to die. They can persuade her to run away from the city. They can try to scare her so she runs away. Or they can play knights on white horses – warn her she is in danger, drive her away and serve as her protectors.

See? I had a great plan for how my players will be solving a political-detective mystery within the secret society of vampires, and suddenly my players are running away from the city and society, and the whole game is turning into a survival road trip.

*What to do with such a situation? If you are really flexible, then roll with it. But you can also be very honest and tell your players: "Hey, I am sorry, but I really spent hours planning this thing, and if you're gonna run away from the city now, it is all ruined. Would you mind coming up with some solution to not leaving the city?"*

Whatever they start to do, they need to be receiving some sort of feedback about their actions. The feedback can have many forms, and can be coming in different parts of the game.

Let's say Alice is hypnotizing the target. Based on the rules, she rolls a die. It is a given by the rules of the system (even though I as the Game Master can make the dice rolls easier or harder for her), and the feedback is immediate – either she succeeds, or not.

Or the players decide to storm the club with guns and shoot everybody on the spot. A very silly approach, we might say. As a Game Master, I dislike this approach and I decide to provide them with in-game feedback.

**Game Master:** *Your phone is ringing.*

**Peter:** *I pick it up.*

**Game Master:** *It is prince LaCroix. He says: 'And don't forget: Don't do anything that might bring police on your track. Cover your tracks properly. And be sure you won't hurt anyone who is not directly involved.'*



Now, it should be obvious to players that what they want to do is not the best idea.

I can also express my concern openly, as a human leading the game: "Fellas, this is stupid. If you do it, you will kill a number of innocent people, and immediately attract the attention of police. Do you really want to do it?" And if they really want to do it, I might either follow the principle of flexibility, and create a new storyline based on a conflict with the police, or simply forbid such a course of action. The players won't like the second option though, it will ruin their sense of freedom. If I violate this sense, I will most probably lose my players.

If players do something stupid, the consequences should be there though. Their characters might get badly hurt during the action, or even killed. You don't want to kill the characters they play too soon, though. Every death of a character should be a meaningful event—otherwise, it is bringing anti-climactic experience, and general disappointment. As the Game Master, you are not playing against your players, but with them. If they achieve a victory, all of you are winning. The victory should be earned, though.

I can also provide feedback after the game, during the **reflection** (we will talk more about reflection soon). I can tell them: "When you decided to attack the club by force, I think you made a really rushed decision when you didn't think through all the consequences. Next time, I would recommend thinking all things through."

Finally, there should be some **reward**, which is reflecting how they played. In most of the rule systems, players receive experience points. Experience points allow strengthening the PCs. They give a sense of progress and accomplishment to the players.



Every system has a different system of giving experiences, but in World of Darkness, players are usually getting from 1 to 5 experiences per session. One is given defaultly, just by participating in the session. One is given to players who learned something new in-game (ie. PC spends the whole day on a shooting range to master their shooting skills). One is given to the player for exquisite role play. One is given to the PC for doing a heroic act during the session. And the fifth one is given to the player who really did something extra for the game. Once again, different systems have different approaches (in some games, you are receiving experiences after killing an enemy, or immediately when you do something good and the Game Master wants to appreciate it).

I have a good experience with an approach where it is not only Game Master giving experiences to the players, but also players giving experiences to game master based on their satisfaction. This is bridging the gap in between Game Master and players, and makes the whole game more collaborative experience.



## Educating

Education can come in countless different ways and possibilities. If I were to structure it, I would say you can be training either skills or attitudes (or both at once, of course).

Whatever you are going to choose, it will be valuable to incorporate **reflection**. Reflection is a time where you are looking back to what happened, observe your behaviour, and identify learning from it.

The best way to do reflection is in a circle, which manifests equality of all involved. It is good to have a facilitator of the process. Everyone should have an opportunity for self-expression but no one should be forced into it.

After every session, you should dedicate some time to reflecting upon what happens within the game. In its simplest form, you can ask the players:

- 1) *How was the game for you?*
- 2) *What did you learn from that?*
- 3) *Can you apply it in any way in your life?*

Give every player a chance to speak up, but don't force anybody to do it. Answer your questions as well – to show them you are on the same level as them.



## How to Train Skills

Skills can be, for example, team-work, improvisation skills, theater, logical skills, etc. You can train your players by putting them in situations where those skills are needed to give them a chance to practice.

Let's say Peter decided to seduce their target in the club. In the game, you can decide if he succeeds by a simple roll of dice. It's an easy way out, especially for shy players (and should not be omitted, some players might depend on this run-away strategy), but honestly, it is rather boring and the only things that get trained within it is rolling a dice and knowledge of the game rules.

It is much more fun to let Peter roleplay the situation, and support him with it as the Game Master:

**Game Master:** *You enter a club called Echo. Right in front of the entrance is a bar with a big black bartender behind it and two customers drinking a beer. On the right, there is a big dance floor with at least twenty people shaking their booties in the rhythm of rumba. In front of you, there are stairs that are probably leading to the balcony that is circling above the dance floor. There, leaning to the railing, you spot your target: a young ginger girl with short hair, a mini-skirt and blue blouse. You recognize her easily thanks to the photo you got from LaCroix.*

**Peter:** *I will go upstairs and approach her.*

**Alice:** *I will go to the bar.*

**Game Master:** *Peter, you get upstairs. There are several tables, and some youngsters sitting nearby. Your target still leans to the railing.*

**Peter:** *Ok, I will approach her and start to flirt with her.*

**Game Master:** *Great, so what will you say to her?*

**Peter:** *I don't know.*



**Game Master:** *You come to her and say: 'I don't know'?*

**Peter:** *No, I mean, I have no clue how to flirt.*

**Game Master:** *Just try something.*

**Peter:** *Ok, how about: 'I hope you know CPR, because you just took your breath away.'*

**Game Master:** *Ok, so she pulls herself away and sneers at you: 'Is this the best you got?' What do you do now?*

**Peter:** *I don't know. Leave her alone?*

**Alice:** *Wait. I ordered two shots of tequila in the meantime, and I brought them up. Now I approach you and say: 'One for you...' and give you a glass, 'and one for...' I look at the girl and say: 'Maybe for you? My name is Alice.'*

**Game Master:** *'I am Mary. But aren't you forgetting something?'*

**Alice:** *I kiss her.*

**Game Master:** *Ok, she is surprised but rolls with it, and then she steps back and says: 'Well, I meant lemon and salt, but this is also good.'"*

In such situations, you are training your players' rhetoric skills, the ability to improvise, act things out, etc. If you put them into difficult situations, you are training their ability to cooperate. We could go on forever. At the same time, you are training yourself as it can be really hard to react appropriately to the infinite amount of actions players can pull out on you.

Based on what was your focus, you can adapt the final reflection. I.e. if you focused on team work, you can ask them (round by round):

1. *What wasn't working in your cooperation during the game?*
2. *What was working in your cooperation?*
3. *What are you taking from it for the future? How can you support your cooperation during the next session? How can you use it in your life?*

## How to Train Attitudes

When it comes to attitudes, you have the option to either: a) train a certain attitude/approach to things; b) provide a perspective and food for thought.

### A) Train a certain attitude

Let's say you want to teach players to think things through. Anytime they do something without thinking, you let them suffer consequences. If they don't have a plan, they fail... and you highlight it in the reflection. And whenever they make a plan, you reward them. You let them succeed even though the plan is not super smart, but you somehow reward the effort.

Or if you want them to be kinder to each other, you punish them for any "bad deed" they do... and you reward a "good one". It is basically the mechanism behind Pavlov's reflex. Yet, you might want to ask yourself: do we have the right to tell people how to behave and how not? Here comes the option of providing perspectives and food for thoughts...

### B) Provide perspective

If you want to provide a perspective, you can put players into morally challenging situations. Let them contemplate issues the society deals with nowadays: how beggars are handled, how women are treated, how we look at differences in society.

I.e., if Peter and Alice progress far enough in their adventure, you can have them run for the office of the new prince-elect of the vampire society. Both of them run their campaigns and Peter wins – not because he is the better choice, but because he is a man. You sneak this information to the players through an NPC: *"Alice never stood a chance. She is a woman. People don't believe women have the guts to be the leader."*

You can ask players in reflection:

1. How did you feel when you learned that as a woman, you have never had a chance?
2. Do you see any parallels to such a situation in our society?
3. Is there something your character can do to change the mindset of vampires about you?





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## LARP: How to Prepare It and How to Run It







## Preparation of the LARP

The paragraph **“How to prepare and run a TTRPG” are quite the same for LARP** gives you a good start for the preparation of a LARP when it comes to the setting, the genre, the conflicts, the plot, the plot twists, the order of events, the character creation, and such. Yet, there are some marked differences between the preparation and running of TTRPG and LARP.

The most important distinction is thatLARPs are meant to be played physically. Therefore, on top of preparing the story elements, the organizer is supposed to take care of the physical space and the physical needs of the involved parties. This includes reserving the venue and getting it ready for action, ordering some catering (depending on the length of the event), as well as preparing the costumes and props.

Now, costumes and props are not 100% necessary and can be adjusted/simplified to one’s own needs, but do not overlook them too easily. They can provide a huge difference in terms of involvement and fun for the participants because they facilitate the immersion. However, be aware that the task of preparing them can bring logistical and financial challenges.

This section of the preparation of a LARP involves mostly 2 points that are supposed to fit the setting of my LARP:

- 1 the game area;
- 2 the aspect/clothing of the participants.



## The Area

Some locations will, naturally, need more work than others. Therefore, the wisest approach is to choose a place which is already well-suited for the needs of your LARP.

Let’s say you’re preparing a LARP set in a medieval fantasy world. In such setting, there is a markant absence of modern elements – electric cables, modern furniture, plastic... If you can, consider using green outdoor areas or historical stone/wooden buildings. Such places will probably be a lot easier to manage because there is less stuff that you will need to cover up to fit the setting better.

Covering these elements up instead of completely removing them all is a broadly accepted approach in LARPs: just make sure to give a good “medieval-ish” impression at first glance and that will work out fine.

Another important thing to consider is to clearly define the “in-game” area and the “out-of-game” area. Inside the in-game area, the LARP takes place from the first moment to the very end, ideally without any mundane interactions and disturbances (such as outsiders passing by, a phone ringing, etc.). Moreover, defining the in-game area allows you to create a “staff space” – a place for the personal belongings of the staff, the NPCs’ costumes and props that players aren’t supposed to see, and perhaps a place for rest and refreshments for the organizers when they are not on scene.

## The Clothing

The clothing of the participants deserves the same attention as the chosen area. Ideally, every person in the game area should be clothed in a simple yet effective way that corresponds with the setting.



Even though normally in professional LARPs, hosts aren't supposed to provide clothing for each participant (equipment is the participant's responsibility), in an educational context we experimented with a solution that effectively addresses both tasks: **involve the participants in the preparation of the LARP.**

Nobody said that the facilitator alone has to take care of everything. Moreover, preparing a LARP is an amazing chance to involve people, do teamwork and reach educational objectives.

We suggest you consider all the construction of a LARP as a meta-activity to be introduced to you participants.

The major steps of this "meta activity" would probably be something like:

- deciding which kind of LARP they want to do (also based on the area available to play in),
- preparing the characters (based on simple story coordinates of your story: like you are all paladins of this order or you're going to portrait adventurers of a caravan who found shelter in this tavern,...),
- preparing the decoration of the area (that can be used at need),
- preparing everybody's clothing (based on the character chosen).

We also suggest you to use thrifted or disposable clothes and fabrics to involve an environmental sensibilization to your activity.

Also, you may want to read the "tunic activity" in the activities section in which it is shown how to create simple yet fine tunics for LARPs.

After this craft and preparation process, you may choose to store the material for further use in the future.

The only thing the facilitator should probably prepare alone is the story, the NPCs and all the elements of the plot that are supposed to be a surprise to the players.

And this will lead us to the next section about running the LARP.



## RUNNING THE LARP

After all the preparation is done, you might want to focus a bit more on what's the actual content of your LARP. While it's true that the players might be able to entertain themselves simply by role-playing, it's also true that normally the facilitator of the LARP is supposed to provide the main plot, a story of sorts or some quests for the players.

Doing so is especially important when preparing something for new players who haven't yet discovered the possibilities of RPG and of their characters. So how to gently guide them and let the prepared story unravel?

That's where NPCs enter "in game".

NPCs aren't really playing and normally they're supposed to tell stories and introduce elements that facilitate the unfolding of the story. They make others do things and let things happen.

A possible NPC could be a tavern keeper who tells the players about a mysterious murder that happened recently in this tavern, it could be the bard who delivers a journal with important information, it could be the strange druid of the forest who tells about some major threats that put everyone here in danger.

In some LARPs, there is a character of a mysterious cloaked figure who is supposed to be ignored by the players and who works as the invisible narrator. However, this is a bit outdated concept. In the most recent LARP generation, the staff tends to coordinate and operate in game only through the NPCs (who look like normal players, but know "interesting things" and help others do things). That's the reason why the NPCs are the real tools through which a LARP story can normally be discovered and eventually enjoyed. They are the hands of the artisan who sculpts the LARP.

Therefore, it's quite important to have a briefing before the LARP and make sure that each NPC knows what to do, who their character is and possibly prepare them as much as possible. It is beneficial if the players in the roles of NPCs have experience with playing, so, if possible, choose veteran players for your NPCs. Sometimes skilled NPCs are hard to come by, though, so in that case you, the facilitator, are promoted as an NPC of your own story. Congratulations!



The more prepared NPCs, the more quests and information you can deliver to your players in game, but in small LARPs sometimes even a single NPC could do the job. Prepare what the content of the quest you're going to talk about and consider what could be the consequence of your quest: if you want the players to start investigating a mysterious case, you're supposed to make them find credible clues along the way. Put in place prior the LARP handouts, journals, diaries or elements they can interact with.

If you have the chance, you could also consider putting on different costumes to portrait different characters. NPC space or room will be an amazing help for switching costumes, store clothes and props and prepare new apparitions without being noticed by players. At the beginning, you could be the tavern keeper, mid-LARP you could enter the game area as the strange druid of the forest and so on. This will help you to deliver information from different points of view but the negative aspect is of course you can't be both at the same time.

When all of this is ready and the game is going to start, take a moment to brief all the participants (PCs and NPCs) and remind them of the important information about the game, who they are, if they know each other already or they're strangers to each other and most importantly the safe rules you introduced.

This moment is the chance to highlight the logistical information about the time and the space or also to formally introduce the NPCs as the NPCs (if it is not stated clearly, they might appear as standard PCs to the players). Moreover, this would be a good time to remind everyone of the safety tools you prepared: make sure those are clear to everybody. More information on the safety tools can be found below in the dedicated section (page 124).

The game normally starts as soon as the facilitator announces it to the players and this can be done with a precise agreed-upon signal (when they hear music, or when the light goes out) or with a simple signal "Time In". Similarly, the game is over when a precise agreed-upon signal (known to the participants) happens or when they hear "Time Out" from the facilitator.

LARP sessions could last 10 minutes, 1 hour, 1 day or even multiple days in a row without interruptions. This is really up to the LARP and can vary according to the needs.



## ARTS AND CRAFTS ACTIVITIES IN TTRPG AND LARP

As we mentioned on many occasions in this manual, RPG can be an efficient educational tool not only to work on competences and social skills, but also to include practical work and creations.

Creating something out of clay, wood, paper or other material might be an important section of the story. Given the proper narrative frame, any facilitator may also include music, singing, dancing, body language activities and so much more.

### For Example

Imagine a group of adventurers that are exploring some dangerous ruins by the order of their king. Dungeons like that may show some kind of enemies but also riddles, puzzles and other peculiar sections. In one of those sections there could be some scriptures on the wall saying they can only advance by quenching their thirst from the bowl of water in the center of the room, using a wooden spoon.

It is highly unlikely that all of the participants will have a wooden spoon in their belongings, so this is where the facilitator can underline the presence of the materials and tools necessary to create that item themselves and in doing so progressing in their story.

Depending on the context, the facilitator might decide to step in or not in order to help the players for whichever task they're asked to do. In any case, as always, the facilitator is supposed to take all the precautions needed to avoid injuries and constantly monitor the situation.

Below is the essential introduction to the spoon-carving activity that serves as an example of what can be done within the scope of the game.



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Below, see the introduction to the activity on woodcarving a spoon.

# ACTIVITY 1

## ACTIVITY 1

Make a Wooden Spoon

### BRIEF DESCRIPTION OF THE ACTIVITY

Manual carving of wooden spoons.

### GOALS

Know the tradition inherent in the manual production of spoons.

### TARGET GROUP

15 – 30 years old

### NUMBER OF PARTICIPANTS

10

### TIME

4 hours

### MATERIALS

Wood, axes, straight knives, curved knives, sandpaper, pencil and paper. Safety glasses and gloves. A first aid kit.

### STEP BY STEP

Next page

### TIPS / OBSERVATIONS

It is important that the activity is done without rush. Taking a break might be necessary, since working while tired can increase the danger of an injury.



### Step by step process:

- 1 Carefully choose the piece of wood you are going to use. It's important to choose softwoods like willow, linden or birch because they are easier to carve.

---

- 2 Divide and prepare wood for carving. It's time to start cutting, so this is where you should put on your safety goggles and gloves. To be able to make a division right in the middle, very carefully, fit the axe on top of the wood. Watch your fingers. Lift the log with the axe inside it and tap it against your work surface.

---

- 3 Remove the core. When the wood is cracked, clean the surface with an axe and remove the dark core. Use your axe to do this, carefully chop some wood until the dark line in the middle disappears.

---

- 4 Clean the wood. Clean the bark and clean the wood. First, with your axe start in the middle and cut downwards tilting the axe to the outsider to help peel the bark more easily. Remove the rest of the Shell with a straight knife.

---

- 5 Round the ends of the wood. Hold the axe close to the head with one hand. Then drive the wood with the other hand while making slow, cutting motions towards the ends.

---




- 6 Finish rounding. Use the straight knife to chip the wood as you would if you were peeling an apple. Use your thumb to help leverage and always point the knife away from you as you work.

---

- 7 Draw the shape of your spoon. With a pencil, draw a circle on one end of the wood, leaving  $\frac{1}{4}$  around the perimeter. Also draw the handle, you should draw it a little wider than what you really want.

---

- 8 Sculpt your design. Draw horizontal lines under the circle you made. Put on your gloves and cut the wood up to the lines. This will prevent the wood from splitting when you start using the axe.

---

- 9 Empty your spoon. While holding the spoon handle, use the round knife to dig out the circle. Carve very slowly and make pauses to feel with your fingers until you have  $\frac{1}{5}$  of the wood at the bottom of the cavity. Be careful not to make it too thin.

---

- 10 Sharpen your spoon. This part may take some time. Take the straight knife again and don't forget to use your thumb for leverage and start removing very thin layers of wood. When shaping the back and front, be sure to make the handle as straight and smooth as possible.

---

**ACTIVITY REFERENCE:** <https://www.dremel.com/us/en/projects/project-plans/step-by-step-guide-to-carving-a-wooden-spoon>



These kinds of activities are meant to be done physically. Therefore, if you are including this activity in a TTRPG campaign, don't involve dice checks or stats in the character sheets to determine the success of this activity. During a TTRPG, it's ok to step out of the game and out of the role of the DM to become the facilitator and explain all the steps of the process carefully to make sure every person involved has understood correctly. However, if possible, the best case scenario would be to go through the process In Game by using the presence of an NPC who could explain everything without breaking the flow of the game. This is especially suggested for LARPs.

In case you are in need of more examples, here they are:

Situation: the characters are trapped by a mountain troll who is planning to cook them or eat them.

The players find out that the troll is very fond of dancing and probably to physically reenact a choreography it's the only chance they have to escape. This activity is meant to involve the players in the creation and performance of a simple dance. Remember to choose a good song for it!

- A forest druid friend and ally is struggling to channel enough magic inside a ritual circle. The ritual is important to the players because it will help them to find an important item/person.

The ritual magic pulsing is somehow attracting wraiths or shadows who could damage the druid and the players, but the druid tell the players that they're attracted by the rhythmic pulsing of his magic: if they could create a different rhythmic pulsing, vibration or sounds that would probably distract the antagonist long enough to get ritual complete.

This activity is meant to evoke a body percussion/vocal singing performance.



- An eccentric old man who knows about the origin of an antagonist or an artifact important to the players is found painting in his own house. He's visibly disappointed because he can't completely express the "soul" of its subject. The subject could be anything related or not: a landscape, a weapon, a person,... He accepts to reveal what he knows if they help him to conclude his painting in time. This activity is meant to create a painting (that could then be hanged in the laboratory room).
- A spirit or friendly monster of nature is upset with humans who litter his territory. He won't help or let the player pass if its territory is dirty like this.

This activity is related to sustainability, green living and civic education and is meant to make the participant collect rubbish from any outdoor place or beach.





## SAFETY AND CLARITY

Safety and clarity are always important but in order to play role-playing games, they're simply essential. Already in real life there can be many moments of conflicts and misunderstanding among the people. While diving into the shared space of RPG, we're adding "layers" to our communicative dimension.

More layers, more chances to get stuck in conflicts and misunderstanding. Not only issues like those risk ruining the mood of relaxed time and fun for that moment, but also put in danger the risk to damage the will to expose oneself as a character next time.

Only when everybody feels safe from judgment and bad consequences, the true enjoyment of the RPG session for everybody can occur. Most of the time, this can be obtained through setting limits, discussing possible triggers and using safe words. The more comfortable the players feel, the easier will role-playing their characters be for them. This is particularly true in situations in which the boundaries between game and reality are blurry.

In safe environment, it is possible to safely act out scenes that are very dynamic and potentially threatening, such as major fights between 2 of your player characters or scenes about difficult topics, such as murder, slavery, abortion, etc.

That being said, it's not always possible for the educator to know what will their future players think about this. Feel free to adjust your campaign to your needs at any time, or simply avoid any points deemed inappropriate.

As a possible guideline prior to the game, you might want to follow these checks (you might also consider to collect players' answers anonymously):

**Red Zone:** topics, themes and triggers to be absolutely avoided.

**Yellow Zone:** topics and themes that can be treated with some conditions.

**Green Zone:** "ok" in which there are all the elements not mentioned in the other categories.



Most of this information regards mostly the Game Master (who is actually the person who selects the elements to put into the narration), but we suggest you to openly discuss with the rest of the players at least about the "red zone" (if not all of three zones).

Mid-game safety is often regulated by safe words/phrases, which have the characteristics to handle discomfort while still in game (and not breaking the flow). These ones are especially useful in LARPs (in which it is not always possible to monitor everyone at each moment). Make sure every player knows the safety words you establish PRIOR to the game.

A safe word can be anything, but it has to be well recognizable and something unlikely to hear in other circumstances like "I feel blue".

When a safe word is uttered the other players must end their play and leave the conversation as quickly as possible.

Other useful safe words might regulate the amount of energy that somebody puts during a play. Some are for decreasing the energy, some are for enhancing.

"Hey, slow down!" can be used for MANDATORY ASKING other people continue in their play but reducing the amount of energy.

"Is that all you've got?" on the contrary, can be used to INVITE them to enhance it.

In the first case is mandatory, in the second case is optional, an invitation.

So let's say we have a tavern brawl during a TTRPG or during a LARP. Things can get messy, loudly, people screaming, insulting each other. If somebody is being a bit too aggressive with me or a bit too physical in their acting, I can say: "Hey, slow down!" if I want them to stay a bit more distant and speak instead of screaming.

I'm in the position to repeat that as many times as I want in order to make the other person reach the level of energy in which I feel comfortable enough. On the contrary if I feel like inviting him to enhance the energy I can say: "Is that all you've got?". That invitation could lead to even more drama in the scene and could spice things up.



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## Evaluating Success, Monitoring and Feedback





Success is probably the most important element of your activities. But success can be many different things and sometimes it can be difficult to realize that you achieved it. Success means the accomplishment of an aim or purpose.

According to the definition above and connected to our topic, we are referring to the success of the activity that we are implementing with our target group.

In non-formal education, there are various ways of monitoring success. In this guide we will present the ones we believe are the most effective. In each category (reflection, feedback, evaluation) there will be some actions you can take to monitor the success of your activity.





## REFLECTION

Reflection is a process that helps focus the thoughts on something; a careful consideration. It's a process of exploring and examining ourselves, our perspectives, attributes, experiences and actions / interactions. It helps us gain insight and see how to move forward.

Simply put, reflection involves getting people to talk about their experiences. Good facilitation can assure this occurs in a safe and democratic way. The most basic form that reflection can take is the reflection circle. In this space, the tools of good facilitation are used and questions are raised to get the participants to think about their experiences and their learning. The strengths of the reflection circle mirror those of good facilitation, and include providing space in which:

- each participant has the right and the opportunity to speak;
- every idea has value and can contribute to learning;
- individual contributions are recognized;
- participants are responsible for their own learning.

Reflection participants should be seated in a circle, with the facilitator(s) seated along with them. Facilitators should not be excluded by standing up or speaking from a podium. A reflection question is posed by the facilitator and participants are encouraged to respond. Some of these questions can be:

- o How was it for me?
- o What happened during the activity?
- o What can I take away from it for the future?

- or even more personal questions such as:
  - o Now, I feel more comfortable to...
  - o I found out that...
  - o I learnt that...
  - o I feel more confident to...
  - o I'm able to...
  - o I developed...
- This can be done either verbally or in written form. In written form you can ask the participants for their papers if they feel like giving it away so you can monitor if you achieved the objectives of your activity.

Circles support reflection because they create a sense of community and equity. Everyone in the circle should be able to see everyone's face without having to move. Make sure the circle has a clear central space by removing any furniture beforehand.





## FEEDBACK

**Feedback** is the information about reactions to a product, a person's performance of a task, etc. which is used as a basis for improvement. It's an important component of effective learning. Feedback improves learner confidence and motivation to learn. The purpose of feedback is to improve performance, to make something better.

- An activity you can do to receive feedback from your participants is to ask for it! A way to do that is to split them into teams and tell them to write down the following on a piece of paper. After they are done, they will give you the paper so you can evaluate it.
  - o What worked?
  - o What didn't work?
  - o What to improve?
- You can also collect open feedback from the participants following the same principle as in the reflection part: The participants are sitting in a circle and openly giving constructive feedback to the facilitator and the activity.
- After the activity, you can create an "evaluation box" so everyone can just put their thoughts on the activity inside. This process has the advantage that it's anonymous and you will definitely get honest feedback.

Feedback and reflection are two sides of the same coin, they complement each other in an individual's learning process. Feedback is a give and take for all parties involved, such as peers, teachers, tutors and advisors. Reflecting comes naturally, it plays an important role in learning. Yet it is a lot more efficient, if done consciously. Reflecting implies cognitive skills such as observing, analysing and making concepts.



## EVALUATION

**Evaluation** is the making of a judgment about the results, amount, number, or value of something; an assessment.

This is where we look back at the aim and the objectives or desired outcomes to see if the activity has worked and achieved what we set out to achieve. Evaluation should also focus on the competences developed by the participants.

Examples of evaluation mechanisms could be sociometric scaling or evaluation forms (online or on paper).

A cool tool that could be used for evaluation of your activities is the [i-Eval](#), a tool that has been developed by the Franco-German Youth Office (FGYO), the German-Polish Youth Office (GPYO) and Freizeitenevaluation (Camp evaluation) since 2005.

The success of your activity is of vital importance for the participants and you. Here is an extra suggestion from this guide for you to consider: Dedicate a trainer/facilitator to observation of the whole activity. This observer can give very meaningful feedback and insights about the success of the activity.

## BONUS





# THE ACTIVITIES



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This section is dedicated to a list of possible activities you might consider to use. As mentioned before, these activities can be used individually, they could be combined to make a longer educational experience or they could be transformed to TTRPG/LARP campaigns.

We suggest the third option. In our experience, that has been the most fruitful use of them, but RPG campaigns naturally form the fil rouge that connects all the activities that may take place and be involved in a heterogeneous and dynamic experience for all the participants.

Also, these activities are meant for a broad age range and different targets: you will read about activities for children and activities for more mature people.

Feel free to skip, adapt or change the activities to fit your educational needs. And you may also consider to be inspired by the activities and create new ones.



## EASY ACTIVITIES



## MEDIUM ACTIVITIES

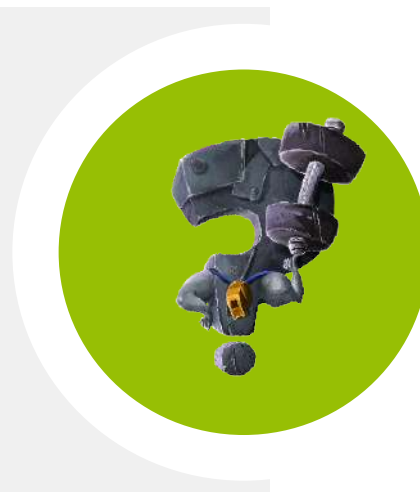


## ADVANCED ACTIVITIES





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## EASY ACTIVITIES



## MICE AND CATS



**DESCRIPTION** Warm-up activities through a popular outdoor game we played as children. Tag. Discover in a playful way without shame, acquiring basic acting skills.

**OBJECTIVES** To boost players' spontaneity, creativity, collaboration, thinking on the spot and being trusted by non-verbal communication principles.

**TARGET GROUP** Any

**NUMBER OF PARTICIPANTS** 5-100

**DURATION** 10-15 min

**PREPARATION** Open free space

**MATERIALS** None

**ACTIVITY FLOW**

- Let's form shelters by groups of 2-3 players hugging each other next to each other. (representation). We form shelters as the number of pax. minimum 2.
- For the game to begin with:
  - one volunteer is the Cat imitating it with the sounds "niaou" and pointing nails like a cat, and one is the mouse imitating it with the sounds "mememeh" and having hands under the chin.
- Then the Cat is chasing the Mouse so as to catch it (touch it softly).
- The Mouse can avoid the Cat once it hugs any of the external persons of any shelter.
- The time a Mouse touches a shelter, the person from the other side of the same shelter becomes the Cat and the previous Cat is transformed into a Mouse.
- In case the group is running fast and effectively with the flow, we can introduce the Dog element. The aim of the Dog is to catch the Cat and at the same time to avoid the Mouse which is chased by it.
- The round ends when the Cat catches the Mouse or fails to do so in a given time limit.

**FACILITATION TIPS**

- Remind the players to use the sounds and movements of imitating any of the animals.
- The shelters are not moving but the participants who are shaping them may be about to change every time the Mouse is approaching.

**EVALUATION / DEBRIEFING**

Active participants per time (being "cats" or "dogs") are aimed on their specific goals whilst keeping the roleplaying behavior. Any other participant in the "shelters" is enabled by being alert to chase or to be chased. So the observers are ready to react. As a result, it reinforces the awareness and fast reactions of the group.

**BIBLIOGRAPHY AND REFERENCE**

<https://funandgames.org/>

**NOTES**

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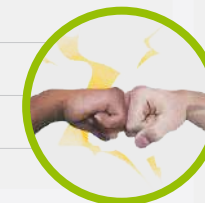
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## PROPS



**DESCRIPTION** Energizer, creativity boos. The participants get a keyword and need to grab anything and act as if it would be the tool.

**OBJECTIVES** To boost the players' spontaneity, creativity, and thinking outside of the box.

**TARGET GROUP** Any

**NUMBER OF PARTICIPANTS** 2-100

**DURATION** 5-15 min

**PREPARATION** None

**MATERIALS** Anything that is around

*"Now, I will name a tool and you will need to grab anything and use it as a prop. E.g., I say 'sword' and you grab the first thing you see and act as if it is a sword."*

Examples of tools:

- Crown;
- Apple;
- Horse;
- Boxing gloves;
- Gun;
- Magic wand;
- Rose;
- Cape;
- Etc.

## ACTIVITY FLOW



## FACILITATION TIPS

Urge people to be in rush and encourage them not to think about what they are taking. It doesn't matter what they are holding but their attitude while holding it.

## EVALUATION / DEBRIEFING

- How do you feel?
- How was it for you?
- What can you take from this to playing a larp?

## BIBLIOGRAPHY AND REFERENCE

From warm-up for LARP "Who is playing": <https://larpovadatabase.cz/larp/kdo-si-hraje/cs/569>



## NOTES

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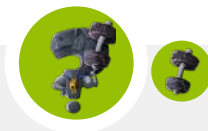
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## TELLING A FAIRY TALE



DESCRIPTION	Developing and closing a story.
OBJECTIVES	To support players with the understanding of how the story-arc is working and let them practice the development and closing of the story.
TARGET GROUP	15+
NUMBER OF PARTICIPANTS	4-100 Divide the players into equal groups of 4 to 10 people. Each circle will be developing its story.
DURATION	20-30 min
PREPARATION	None
MATERIALS	Flipchart for explanation.
ACTIVITY FLOW	<p>1) Facilitator explain the basic story-arc:</p> <ul style="list-style-type: none"> <li>• Introduction of heroes, space, time and so on (expositions – there was a mighty night in a noble castle)</li> <li>• Collision (the problem arise – but his wife couldn't get pregnant. Wise wizard advice to make the biggest omelet in the world. But he is out of chickens.)</li> <li>• Crisis (the peak of situation – hero is climbing a mountain to get to the nearby kingdom and he is holding himself by one finger before he falls to the dark abyss)</li> <li>• Twist (peripetia – the huge falcon will grab the hero in a fall... and bring him to his children as a food &gt; back to crisis)</li> <li>• Conclusion (Catastrophe, epic moment – hero kill the eagle, eat the birds, steal the egg, happily ever after, the end) (<a href="#">see more here</a>)</li> <li>• Space for questions</li> </ul>

- 2) Divide players into equal groups (max 10 people, min 4)
- 3) Explain the task:
  - Your task is to create a story with all 5 parts: introduction, collision (can be repeated several times), crisis, twist, and mainly conclusion.
  - One of you kick-out the story (with 2-3 sentences), then you continue adding to the story in the circle, one-by-one, each adding 2-3 stories.
  - The circle will go around twice (with 10 people, 4 times with 4 people). The last person is responsible for [closing the story](#).

**FACILITATION TIPS** Walk around to see how they are doing and feel free to give tips.  
When they are over, let them quickly summarise the story to other groups  
If they failed to close the story, you can make a reflection, and then ask them to do the exercise one more time, and track if there is any progress.

- EVALUATION / DEBRIEFING**
- How are you?
  - How was it for you? What was the easiest/hardest? What was the most fun? Did you manage to close the story? What helped you to/stopped you from closing it?
  - What can you take from this to playing LARP?

**BIBLIOGRAPHY AND REFERENCE** Created by Vojta

### NOTES

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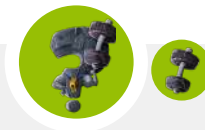
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## 4 ELEMENTS TREASURE HUNT



### DESCRIPTION

Hybrid Activity (both physical and digital).  
The 4 Elements Treasure Hunt involves a group that follows the clues found along the path (like a normal treasure hunt), but when they find the right spot they're supposed to do a performance inherently linked to 1 of the 4 natural elements: fire, air, earth, water (each spot has a label with the correct information). The performance must be recorded by a facilitator already on the spot or a member of the group itself and then send it virtually as a "proof" to the facilitator/coordinator thus gaining access to the clue to the next place.

The performance can be anything body related (dancing, running, jumping,...) but it has to last at least 1 minute and has to be done in silence.

The participants are invited to explore and be creative.

### OBJECTIVES

Boost Orienteering, Active Listening, Body language skills, expressions, and teamworking.

### TARGET GROUP

10+

### NUMBER OF PARTICIPANTS

3-30

### DURATION

It depends on the place chosen. In a big park normally lasts hour, 1 hour and a half.

### PREPARATION

The facilitator needs to put the labels on the right spot just before the treasure hunt begins

### MATERIALS

Make sure there's at least 1 mobile to do the video recording of the performances. The 4 Labels (air, earth, fire, water).

### ACTIVITY FLOW

- From the meeting point, the coordinator explains the task to the group and possibly gives the right frame of mind focusing on the themes of Nature, Listening, Body, and Rhythm.
- A try of performance is made all together to give the participants an example.
- The first clue that leads to the first treasure hunt place will be given.



- The group will share its video performance digitally with the coordinator that will wait on the same original spot and will share the following clue not before being satisfied with the performance.
- By the end of the activity the meeting point will be the same as the starting point.
- Feedback time.

### FACILITATION TIPS

If possible, the coordinator is supposed to let the group alone or at least to be a simple observer.

In case of big numbers of participants, consider splitting them into 2-3 groups. Each group needs a different location clue in order to do a different path from the other two groups.

Idea: by the end of the activity, the video materials can be collected and mounted as a single video.

### EVALUATION / DEBRIEFING

- How was it?
- Was it difficult or easy?
- Would you believe you could sew something for yourself?

### BIBLIOGRAPHY AND REFERENCE

Francesco – Cooperativa Meta

### NOTES

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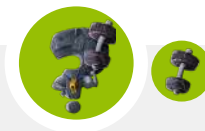


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## ANIMAL ACTING WORKSHOP



**DESCRIPTION** Exploration of animal behaviour and sounds + how it can be useful in character creation.

**OBJECTIVES**

- To allow creative exploration of physical limitations and possibilities without pressure.
- To make people aware they can interact with the environment.
- To approach character creation in out of a box way.

**TARGET GROUP**

Any

**NUMBER OF PARTICIPANTS**

3 – 20

**DURATION**

15 – 30 min

**PREPARATION**

None

**MATERIALS**

None

**ACTIVITY FLOW**

- 1) Facilitator explains the activity:
- The facilitator will ask the group to impersonate animals, i.e. a dog. Everyone becomes a dog at the same time, they are free to run around, bark, carry sticks, and play as dogs. Then the facilitator asks them to stop and chooses a different animal, i.e. a parrot. This repeats for a while with different animals.
  - The facilitator then asks them to come back to an animal they enjoyed the most. Then they suggest a scale of 1–5. 5 is the animal in its purest form, and 1 is a normal human character whose personality traits resemble this animal. The facilitator slowly goes down the scale and lets people move around and interact with the environment in the different stages between a full human and a full animal.
  - The facilitator encourages them to observe their posture, gestures, speed of movement... All of this can provide important nuances that allow people to roleplay as different people/beings.
  - The facilitator then can invite the group to try out a different animal and scale down to its human form again.

**FACILITATION TIPS** Let the participants give you ideas about what animal to do next.

**EVALUATION / DEBRIEFING**

- How are you?
- How does it feel to be in your body but as an animal? Why did you enjoy this or that animal? Which animal was unpleasant to act out? What was the easiest/hardest? The character you play/played/will play, what animal are they like?
- What can you take from this to playing LARP?



**BIBLIOGRAPHY AND REFERENCE**

None

**NOTES**

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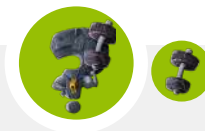
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## I GIVE YOU THE HOLY GRAIL



**DESCRIPTION** Theatrical warm-up that trains portraying emotions and personality traits.

- OBJECTIVES**
- To have an easy, entertaining warm-up.
  - To get comfortable with getting into a role.
  - To realize the range of emotions available.
  - To play with portraying emotions and personality traits.

**TARGET GROUP** Any

**NUMBER OF PARTICIPANTS** 4 – 25

**DURATION** 5 – 20 min

**PREPARATION** None

**MATERIALS** None

**ACTIVITY FLOW**

- 1) Facilitator gathers people to stand in a circle.
- 2) Facilitator explains the activity:
  - The 1st person (possibly the facilitator) acts as if they held a big goblet and approaches a random 2nd person in the circle, saying: "I give you the Holy Grail" This sentence is said in an emotional voice (fearful, triumphant, disgusted, suspicious...).
  - The 2nd person accepts the Holy Grail and says: "I have the Holy Grail!" with the same emotion, but they make it more intense.
  - The two people next to the 2nd person say: "She/He has the Holy Grail!" and they mimic the same emotion, but they make it even more intense.
  - The 2nd person approaches another random person in the circle and delivers the Holy Grail by saying: "I give you the Holy Grail" with a different emotion in their voice.
  - The cycle is repeated until the facilitator stops the activity.

**FACILITATION TIPS**

Make sure people don't spend too much time thinking. This activity should be quick, energising, and people should be ready to react.

Encourage people to be silly, to get over-the-top, and be more energetic. They can get as intense as possible. The more intense and silly, the more fun the activity is.

It might be useful to check people's pronouns before starting the activity.

**EVALUATION / DEBRIEFING**

The activity does not need debriefing (unless somebody has an unexpected unpleasant reaction to it – triggers can happen).

**BIBLIOGRAPHY AND REFERENCE**

None

### NOTES

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## LARP JOUSTS AND DUELS



### DESCRIPTION

Through the use of LARP weapons and few safety rules, it's possible to involve many people in a fun and dynamic activity that requires no experience and can easily link people with different ages.

### OBJECTIVES

- To approach RPG with the use of the body.
- To experience fun and dynamism.
- To learn the fundamentals of the skirmish theory.
- To funnel the enthusiasm of this activity to future possible activities, capturing the interest of new potential RPG players.
- After a bit of practice, to actually portray a fantasy theatrical duel between two

### TARGET GROUP

11+

### NUMBER OF PARTICIPANTS

2 at a time, but many more can assist and wait for their turns.

### DURATION

Actual mediaeval Jousts can be set with enough participants.

Duels last normally up to 5 minutes each, the activity itself can host many of them. 1 hour can be easily filled in such a way.

### PREPARATION

The facilitator is supposed to create the "arena". The duelists aren't allowed to step out of the arena. The main reason for that is safety. The arena can be made with people that surround and watch the duel or with some other elements like trees or items put on the ground.

### MATERIALS

At least 2 LARP melee weapons (such as foam swords). With more weapons, the duels can be arranged 2vs2 or even more.

### ACTIVITY FLOW

- The facilitator is supposed to be the arbiter, explain the rules of the duels and make sure that no one is getting hurt.
- Particular focus put on safety: no thrusting, face, breast and genital hitting are allowed.

No excessive force is needed to hit: the arbiter will judge and step if needed to warn a player to recalibrate its strength.



Every other hit is allowed and considered safe but eventually, the facilitator decides whether to alter or add more points to the rules.

- The duelists have 3 Life Points: every hit reduces them by one. When life points drop to zero the duelist loses.

Every time the duelist is hit, he/she's supposed to raise a free hand to show everyone that the hit is successful.

This is supposed to be done even in case of an obvious and manifest hit. If done correctly this attitude will enhance fair play and will transform the trainer into a secondary presence that only intervenes in case of safety issues.

- After the rules are explained the facilitator demands the knights to introduce themselves with their fancy and fantasy name like: sir Ulfric from dragonlands or sir Arthorius from the foggy forest and so on.

After that, a polite and courteous bowing is needed between the duelist. This step adds fun and it's supposed to mitigate the possible adrenaline: the activity.

- The duel takes place and another after that and so on.

### FACILITATION TIPS

The arbiter is supposed to have a bit of experience himself. That could help a lot in facilitating the activity.

### EVALUATION / DEBRIEFING

- How was it?
- Was it difficult or easy?
- What have you felt during the duel?
- What were you thinking?



Example of LARP weapons.

Make sure to use official LARP weapons to ensure the safety needed.

### BIBLIOGRAPHY AND REFERENCE

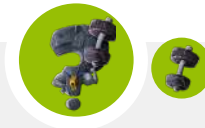
2 big sellers of LARP items:  
[http://www.mytholon.com/?aclid=Ci0KCCQjw-pCVBhCFARIsAGMxhAek-fSN-A9IqHTPp8J1NK8koeQKU9WL4uOEbY4GRXNIXc3NB-NmFZGUaAg-6zEALw\\_wcB](http://www.mytholon.com/?aclid=Ci0KCCQjw-pCVBhCFARIsAGMxhAek-fSN-A9IqHTPp8J1NK8koeQKU9WL4uOEbY4GRXNIXc3NB-NmFZGUaAg-6zEALw_wcB)

<https://epicarmoury.com/>

Francesco – Cooperativa Meta



## TUNICS WORKSHOP



### DESCRIPTION

At the end of the workshop, the participants will have functional and wearable mediaeval tunics.

The tunics will be also useful in the future during other LARP activities, to increase the involvement.

### OBJECTIVES

To boost participants' craft skills. To let them have and wear a medieval costume ready to use in the future.

### TARGET GROUP

Any

### NUMBER OF PARTICIPANTS

3-12

### DURATION

2 hours

### PREPARATION

None

### MATERIALS

- Monotone fabric (even bed sheets). Bright colors are good for children, but for adults is better beige, sandy, and brownish tones to add some realism. Recycling can be involved with 2nd hand fabric or material.

- Scissors;
- Tables.

### ACTIVITY FLOW

The facilitator will coordinate the creations and explain each passage of the craft that it's summarised below:

- Put the chosen fabric on the table.
- Measure vertical and horizontal sizes of the person: see example #1 (see references below): shoulder length is A and torso is C (from the shoulder all the way to approximately the knees). Ignore B size.
- Keeping sizes in mind, cut a rectangle in the fabric (the long side of which is Torso length x2, the short side is shoulder length.) If the measurement is correct it should appear as a very long rectangle.
- Bend the fabric like in picture #2 and cut a hole through it. That will be the head hole.
- At this point any common belt can finish it to make it fit on the body of the person. It should look as the Example #3.
- Add optional finishing touches and decorations.

### FACILITATION TIPS

Help the participants to collect the right measurements.

Also a facilitator can make a tunic for himself to show every participant each passage.

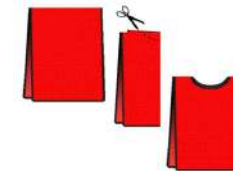
### EVALUATION / DEBRIEFING

- How was it?
- Was it difficult or easy?
- Would you believe you could sew something for yourself?

Ex #1



Ex #2



Ex #3



### NOTES




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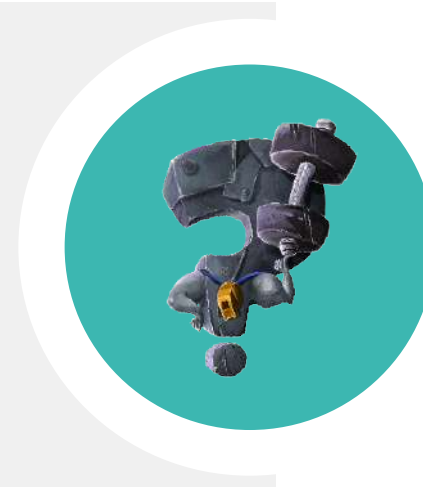
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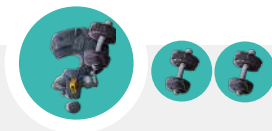


## MEDIUM ACTIVITIES





## FAIRY TALES SCENES



### DESCRIPTION

Improvisation. Practice of being seen. 2 actors are playing a scene. Audience can clap anytime, replace one of the actors and change the scene.

### OBJECTIVES

- to get comfortable with improvisation on the spot while being in an unpredictable situation;
- to get comfortable with being seen;
- develop creativity.

### TARGET GROUP

Any

### NUMBER OF PARTICIPANTS

4-15 (a bigger number of people should be divided into groups)

### DURATION

20-30 min

### PREPARATION

None

### MATERIALS

None

### ACTIVITY FLOW

- I need 2 volunteers.
- Choose fairy tale characters and start to play a scene.
- Anytime the audience clap, actors freeze.
- The one who claps will go to the front, tap one of the actors on the shoulder and replace them in exactly the same position. This person is entering a new fairy tale character, therefore changing the scene. The second actor needs to adapt to the situation.
- Actors continue in the new situation until other audience members clap.



### FACILITATION TIPS

- Remind them to embrace the “yes and” principle. In the improv, actors are not complaining “no, it is not like this”. They accept what the other is offering and playing with it.
- Encourage them to be silly and do whatever. Any situation is ok.
- Urge the audience to clap. If needed, the facilitator can go by example and replace one of the actors.
- Pay attention to the “audience” who didn’t take an active role yet. You can encourage them to try but don’t force them to (especially not the shy one). Challenge by choice. (Should it help, the shy one can ask the audience to turn around, and the clapping can happen anytime without knowing what is going on at the stage.)

### EVALUATION / DEBRIEFING

- How do you feel?
- How was it for you? What was the easiest/hardest? What was the most fun?
- What can you take from this to playing a LARP?

### BIBLIOGRAPHY AND REFERENCE

From warm-up for LARP “Who is playing”:  
<https://larpovadatabaze.cz/larp/kdo-si-hraje/cs/569>

### NOTES

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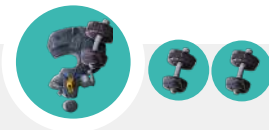
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## PLAYBACK THEATRE



### DESCRIPTION

The Playback Theatre's techniques have increasingly been used as an effective tool in workplace training of subjects such as management and communication skills and diversity awareness. In some cases, participants describe events which have taken place in the workplace, often events which gave rise to conflict or difficult feelings. Playback actors "replay" the events described and the facilitator orchestrates discussion about the replay, from which many participants describe valuable learning outcomes.[13] A workplace performance can also invite any kind of stories, from outside the work environment.

### OBJECTIVES

- to encourage people to share stories of their lives with spontaneity, without judging. The team (4 players per round) are playing (verbally or non verbally) the story of the protagonist, depending on what they listened, perceived and felt by the storyteller.
- to stimulate creativity, thinking on the spot and being trusted by non-verbal communication principles.
- to get comfortable with being seen.

### TARGET GROUP

Any

### NUMBER OF PARTICIPANTS

6-8 per group

### DURATION

75-90 min

### PREPARATION

Preparatory warm-ups and theatrical activities based on how to build up characters and scenes' flow.

### MATERIALS

Concentration on the here and now.

### ACTIVITY FLOW

- Form groups of 6-8 pax.
- There are four players. One is the facilitator, one is the storyteller. The rest are the audience.
- The storyteller is sitting next to the facilitator and opposite to players who are on the stage. The storyteller is telling a short real story of him/her (max of 3-5 minutes). The players are sitting in a neutral state.



- Then, the players stand up:
  - One by one is performing a short script of the storyteller's word or thought and after a loupe of that, he/she is getting frozen. Instead of speaking, the players may make movements that demonstrate the same meaning.
  - When all 4 players complete their loupes, they are getting frozen, and are coming to neutral position and look at the storyteller.
- There are 3 forms of performing playback theater:
  - "Pallet": 4 players are entering the stage in linear actions, one after the other (one-by one).
  - "Dance": 4 players are entering the stage but only one is leading per time. Every time, one of the players is in front of the rest and leading. The rest 3 are followed by adding supportive words, phrases of the front player.
  - "Frozen-sculpture": 2 pairs of players (one front player and one behind for each pair) are entering the stage. The first and front player of one pair is playing and then the behind partner (of that pair) is playing the opposite of what is played by the front. The same is happening with the second pair.

### FACILITATION TIPS

- Embrace the "Yes, and" principle. Acceptance and built up of what I received, and not what I had in mind to do.
- Trust spontaneity and instinct on the spot. Without ideas in mind, just repeat the activity you received.
- Encourage them to observe the non-verbal signs of the players who are playing per time.

### EVALUATION / DEBRIEFING

- How do you feel?
- How was it for you when you were creating and when you were receiving the activity? What was the easiest/hardest?

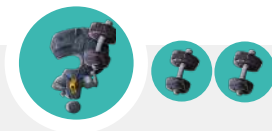
### BIBLIOGRAPHY AND REFERENCE

<http://www.playbacktheatr>





## FORUM THEATRE



### DESCRIPTION

In forum theater there is a central character or protagonist who is experiencing difficulties. The facilitator or joker invites the audience or spect-actors to replace the protagonist at any point in the scene and to act out an alternative action that might lead to a resolution. The piece can be replayed several times with different interventions by the spect-actors resulting in an examination of alternatives, ways of overcoming the problems and ultimately a positive outcome for the central character.

### OBJECTIVES

- to boost players' spontaneity and creativity;
- to get comfortable with thinking on the spot and being trusted by non-verbal communication principles;
- to get comfortable with being seen.

### TARGET GROUP

Any

### NUMBER OF PARTICIPANTS

4-6 per group

### DURATION

75-90 min

### PREPARATION

Preparatory warm-ups and theatrical activities based on how to build up characters and scenes' flow.

### MATERIALS

Concentration on the here and now.

### ACTIVITY FLOW

- Form groups of 4-6 pax
- Brainstorming of real social problems. Each member shares briefly a story of the conflict in the place of society, for example, something that occurred and the participants were observers, protagonists (oppressed) or mediators. {10min}
- Choose one story to demonstrate in a short 5 min play. Define the conflict's scenario, dialogues, basic roles of the story (ex. a. boss, employee, lawyer, b. refugee, police officer, friend of basic character etc). {5min}



### FACILITATION TIPS

- Rehearsals between members of each of the groups. {15min}
- Then, each group one-by-one presents the performance repeating 2 times:
  - At 1st time the team is performing normally as they prepared.
  - At 2nd time, the group is repeating the performance but now there are interruptions by specta-actors(audience) who may replace any action of the protagonist in order to face the conflict/obstacle they have.

- Embrace the "Yes, and" principle. Acceptance and built up of what I received, and not what I had in mind to do.
- Trust spontaneity and instinct on the spot. Without ideas in mind, just repeat the activity you received.
- Encourage them to observe the non-verbal signs of the players who are playing per time.

### EVALUATION / DEBRIEFING

- How do you feel?
- How was it for you when you were creating and when you were receiving the activity? What was the easiest/hardest?

### BIBLIOGRAPHY AND REFERENCE

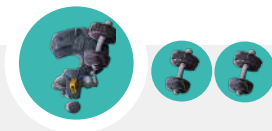
[http://www.theatroedu.gr/portals/38/main/images/stories/files/Yliko\\_Drast/spectators\\_to\\_spectators.pdf](http://www.theatroedu.gr/portals/38/main/images/stories/files/Yliko_Drast/spectators_to_spectators.pdf)

### NOTES





## BOMB SHELTER



### DESCRIPTION

This Bomb Shelter is a tabletop scenario designed to:

1. Help individuals look at their values and beliefs.
2. To discuss how values and beliefs are developed.

The scenario involves a simulated scenario where a nuclear bomb is inbound and people are evacuating to a bomb shelter with a limited capacity. The team must decide who gets to stay in the bomb shelter and who gets to face certain death.

### OBJECTIVES

This activity is designed to put a select group of people into a simulated scenario to help the individuals grow closer together and identify as a team. The scenarios include stressors (i.e. complicated problems, time limits, resource constraints, etc.) that are used to help make the scenario challenging, fun, and educational. The activity is designed in such a way that allows for flexibility and creativity in its execution. Feel free to experiment with it.

### TARGET GROUP

14+

### NUMBER OF PARTICIPANTS

groups of 4-5 people. Max 20-25 pax

### DURATION

30 - 40 minutes

### PREPARATION

Print the Bomb Shelter information sheet times the number of participants. Ask someone to help you in facilitation by bringing the announcement letter of the Nuclear event to the venue of the activity. This person should enter in the venue running so the surprise element will be created.

### MATERIALS

A copy of the Bomb Shelter information sheet to each team member:  
The following 15 people are in a nuclear bomb shelter. A nuclear attack has occurred. These 15 people are the only humans left alive on earth. It will take 2 weeks for the radiation level to subside to a safe level. Food and supplies can sustain seven people for 2 weeks. **ONLY SEVEN PEOPLE CAN SURVIVE IN THIS SITUATION.** The decision as to who will "survive" must be unanimous.

1. Dr. Dane. African-American, 35, married, one child (Bobby), no religious affiliation, PhD in history, college professor, good health, physically active, and enjoys politics.

2. Mrs. Dane. Caucasian, Jewish, 38, BS and MS in Psychology, counselor in a mental health clinic, good health, one child (Bobby), and active in community activities.

3. Bobby Dane. Mixed Caucasian and African-American, Jewish, 10, attended special education classes for 4 years, has a mental disability, an IQ of 70, good health, and enjoys pets.

4. Mrs. Garcia. Hispanic, 33, raised Catholic, 9th grade education, exotic dancer, prostitute, good health, in a foster home as a child, was attacked by foster father at age of 12, ran away from home, returned to reformatory where she stayed until 16, and has a 3-week old child, Jean.

5. Jean Garcia. Three weeks old, Hispanic, in good health, and nursing.

6. Mrs. Evans. African-American, 32, Protestant, BA, and MA in elementary education, teacher, divorced with one child (Mary), good health, outstanding teacher, enjoys working with children.

7. Mary Evans. African-American, 8, Protestant, 3rd grade, excellent student, and in good health.

8. John Jacobs. Asian-American, 13, Protestant, 8th grade, honor student, and in good health.

9. Mr. Newton. Caucasian, 26, atheist, starting last year of medical school, known to have homosexual tendencies, good health, and wears "freaky" clothes.

10. Mrs. Clark. Caucasian, 26, Protestant, college graduate in electrical engineering, married, no children, good health, enjoys outdoor sports, and grew up in the inner-city.

11. Sister Mary Kathleen. A Caucasian Nun, 35, college graduate, English major, middle-class American, and in good health.

12. Mr. Black. Caucasian, 51, Mormon, high school graduate, mechanic, "Mr. Fix-it," married, and in good health.

13. Miss Harris, Hispanic, 21, Protestant, college senior, nursing major, likes people, good health, and enjoys outdoor sports.

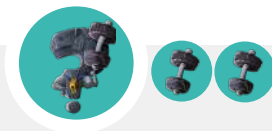
14. Father Flanagan. African-American, 37, Catholic, college, seminary experience, priest, active in civil rights activities, criticized for his liberal views, good health, and a former college athlete.

15. Dr. Lee. Asian-American, 66, MD, general practitioner, has had two heart attacks in the past 5 years but continues to practice medicine.





## DIFFERENT OBJECTS



### DESCRIPTION

Improvisation. Practice of being seen. There are several objects on a table. Participants must create scenes with these objects giving them other meanings than those they already have.

### OBJECTIVES

- to get comfortable with improvisation;
- stimulate creativity, thinking on the spot;
- to get comfortable with being seen;
- develop the imagination.

### TARGET GROUP

Any

### NUMBER OF PARTICIPANTS

5-20

### DURATION

Each scene takes an estimated three minutes. The total time will depend on the number of participants.

### PREPARATION

None

### MATERIALS

Objects like: a stick, a pan, a book, a scarf, a cell phone, a pen, etc.

### ACTIVITY FLOW

- On a table there are some objects. Example: a stick, a book, a pan, etc.
- A participant must improvise a scene with one of these objects. RULE: The object can never be literally what it is. For example, a stick can never be a stick, but can be a magic wand, a cane, etc.
- More than one participant can participate at a time.

### FACILITATION TIPS

- Encourage them to be silly and do whatever. Any situation is ok.
- If needed, the facilitator can go by example.
- Pay attention to the "audience" who didn't take an active role yet. You can encourage them to try but don't force them to, it all depends on who wants to act during the scene suggestion.

### EVALUATION / DEBRIEFING

- *How do you feel?*
- *Was it difficult for you to create a new meaning for a new object?*

### BIBLIOGRAPHY AND REFERENCE

None

### NOTES




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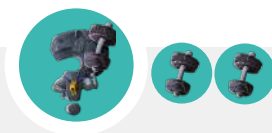
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## EMOTIONS WORKSHOP



DESCRIPTION	Test how you experience and project different type of emotions.
OBJECTIVES	Let participants experience different types of emotions. Among other things, it supports emotional intelligence.
TARGET GROUP	Any
NUMBER OF PARTICIPANTS	up to 20 people manageable
DURATION	30 min
PREPARATION	None
MATERIALS	Just make sure to have enough space (empty room is perfect). Can be done outside if privacy is guaranteed.  Facilitators gives instructions: <ul style="list-style-type: none"> <li>• "Walk around the room. Let your hand free. Lift your chin. Look around. See people around you. Things around you. Breathe deeply. And slowly start to focus inwards."</li> <li>Scale <ul style="list-style-type: none"> <li>• "Now, imagine a scale of 1 to 5 where 1 is the least and 5 is the most."</li> </ul> </li> </ul>
ACTIVITY FLOW	Happiness <ul style="list-style-type: none"> <li>• "And now, imagine you are happy on level 1. Just walk with your happiness. How is your face? Your hands? Your body?"</li> <li>• "What if we raise it to level 2? 3? 4? And 5?"</li> <li>• "And now back to level 4, 3, 2, 1," (faster than before), "and you are back on 0, on neutral, you are walking around, perceiving yourself and the things around you."</li> </ul>



Facilitator can exchange several emotions like this. Suggested: happiness, sadness, anger, joy, love, success, power, cockyness, etc.

- Emotions should be in balance of positive and negative.
- The last experienced emotion should be positive!
- Facilitator can bring participants' attention to several factors: breath, body posture, pace, distance from others, face, eye contact, gesture, etc.
- Each level of emotions needs time. Facilitator needs to feel the group and space.

This is a theatre workshop. There is no forcing, just experimenting and playing. Nothing is right or wrong (if the emotional and physical safety of all involved is kept).

### FACILITATION TIPS

This can be used also in more theatrical settings. Participants doesn't have to there for themselves but for a characters they are playing in a LARP/RPG, or theatre, ie. evil wizard, cocky bard, etc.

### EVALUATION / DEBRIEFING

- How was it?
- What helped you to experience/express the specific emotions?
- What are you taking from it?

### NOTES

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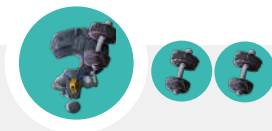
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## GOALS GAME

### DESCRIPTION

Improvisation. Practice of being seen. Two participants play at a time. Both players have a mission, but they don't know what it is. The gamers, throughout the scene, have to figure out their mission with each other's help.

### OBJECTIVES

- to get comfortable with improvisation;
- to get comfortable with being seen;
- create a character real fast.

### TARGET GROUP

Any

### NUMBER OF PARTICIPANTS

10-20

### DURATION

Each scene takes an estimated 8/10 minutes. The total time of the exercise will depend on the number of participants.

### PREPARATION

None

### MATERIALS

Headphones.

### ACTIVITY FLOW

- There are participants, Participant A and participant B.
- Participant A must put on the headphones to stop listening. Participant B is told the mission that participant A must discover. EXAMPLE: Participant A will have to confess that he robbed a bank.
- Then, the same happens with participant B. He puts on the headphones and participant A is told participant B's mission.
- The public can help with the assignment of missions, and the facilitator can ask for, for example, actions. And ha can make it difficult with a specific location, asking where or simply adding another action. The action could be something as random as: dressing a salad while tattooing".
- After the chosen missions, the headphones are no longer accurate. Now it is necessary to choose the title of the scene. For this, the facilitator asks the audience for a profession. Example: Bartender.

- Players will have to guess, through clues that the other player gives them, what their mission is. Clues cannot literally tell you what the mission is. Through conversations and actions, players will get there. EXAMPLE: In the case of dressing the salad, it is allowed to say names of vegetables, but it's not possible to say "I wish I had a salad", it is very obvious. Regarding the tattoo, you can say that you have one on your arm but you want to erase or go over a period of your life and that tattoo doesn't make sense to you. You can't say "I need someone to tattoo me to forget about this".

- The scene only ends when the two discover their missions.

### FACILITATION TIPS

The facilitator should remember that the story has to make sense and that it shouldn't take more than 8/10 minutes.

### EVALUATION / DEBRIEFING

- How was it for you to create a spontaneous story with others?
- Was it easy for you to discover your mission?

### NOTES

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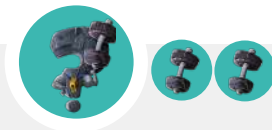


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## UNLIKELY DEATHS



**DESCRIPTION**

Improvisation. Practice of being-seen. Three participants play at a time. Participants will have to improvise bizarre deaths with random objects.

**OBJECTIVES**

- to get comfortable with improvisation;
- to get comfortable with being-seen;
- to get comfortable with occupying the space.

**TARGET GROUP**

Any

**NUMBER OF PARTICIPANTS**

11-25

**DURATION**

Each scene takes an estimated 8/10 minutes. The total time of the exercise will depend on the number of participants.

**PREPARATION**

None

**MATERIALS**

A wide free space

**ACTIVITY FLOW**

- Three people are called to the scene.
- The facilitator asks the audience three objects.
- During the scene, the participants will have to die due to this object. For example, person A will have to die from a watch, Person B will have to die from a mask, and person C will have to die from a scarf.
- The objects are not literally in the scene, they must be imagined by the participants. They must describe the object and the dangers thereof so that the cause of death is clear to the spectator.
- Whoever dies first wins the game, so it is convenient that the other participants not only focus on dying, but also on not letting others die, discrediting and finding solutions to the problems of others.

**FACILITATION TIPS**

As it is a competitive game, the facilitator must remember that everyone must be heard, and the participants must know how to listen and intervene at the right time so that they do not all speak over each other.

**EVALUATION / DEBRIEFING**

*How was it for you to create a new story very quickly?*

**BIBLIOGRAPHY AND REFERENCE**

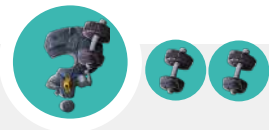
None

**NOTES**





## INVENTING LANGUAGES



### DESCRIPTION

Improvisation. Practice of being seen. Three participants play at a time. A person will have to invent a conversation between two people who speak an invented language.

### OBJECTIVES

- to get comfortable with improvisation;
- to get comfortable with being seen;
- realize the importance of the intonation of the voice and the posture of the body in the construction of the character.
- realize the range of emotions available and how our body transmits them.

### TARGET GROUP

Any

### NUMBER OF PARTICIPANTS

10-20

### DURATION

Each scene takes an estimated 3 minutes. The total time of the exercise will depend on the number of participants.

### PREPARATION

None

### MATERIALS

Three chairs and a wide free space

### ACTIVITY FLOW

- All sitting in a circle. There are three chairs in a row in a random area of the circle. The people who sat in those chairs were the first ones to improvise.
- The people occupying the two chairs will have a conversation with each other in an invented language.
- The person in the middle needs to translate everything that's being said by the people on the sides to the other ones in the circle. Basically, the story is invented by the person in the middle, but with clear help from the people on the sides through the body postures and intonations proposed by them (being angry or being extremely excited are two completely different emoticons and require different body language and intonations.).
- Every conversation should have a beginning, middle and end. When finished, everyone moves one place to the right. The game ends until everyone has taken a place on one side and in the middle.



### FACILITATION TIPS

- The facilitator, for the more timid, can suggest the “Blah Blah Blah” instead of an inventing language.
- He, also, needs to provide a safe place, where it's okay to laugh but it's also okay to wait a bit more for the ones that need a bit more time to get started.

### EVALUATION / DEBRIEFING

- *How was it for you when you were creating the story (person in the middle) or when you were creating a character?*

### BIBLIOGRAPHY AND REFERENCE

None

### NOTES

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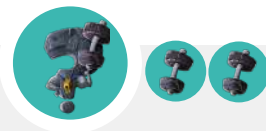
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## CULTURALLY SENSITIVE COUNSELING



**DESCRIPTION** Online exercise role play to raise awareness of different cultural backgrounds.

This role play illustrates the multiple dimensions of counseling. The goal of counseling is not to find solutions, but to learn how to deal with one's own stereotypes and prejudices in a funny, very abstract way.

### OBJECTIVES

- Becoming aware of one's own stereotypes and prejudices.
- Client reference;
- Self-reflection;
- Practical transfer;
- Empathy with the real living conditions of social minorities or groups.

### TARGET GROUP

14+

### NUMBER OF PARTICIPANTS

groups of 4-5 people, max. 20-25 pax

### DURATION

75 min

### PREPARATION

- Participants divide into groups of at least 5 people each.
- Use breakout rooms for each group.
- The setting and the task are read out loud in the plenary.
- Now the groups have some time to distribute the individual roles within the group. The Roles are:
  - Wizard;
  - Orcish female warrior;
  - Dwarf;
  - Elf;
  - Bartender.



### MATERIALS

- Each participant needs access to the video chat platform (e.g. by mobile phone) or Computer (sound output, microphone and camera);
- with software for video conferencing Discord, Zoom, MS Teams, Google Meet or similar;
- the possibility to connect different groups (like breakout groups in Zoom);
- Stable internet connection.

The setting is a tavern in a fantasy world. A wise wizard sits there. He is known to know advice about everything and sometimes offers counseling and information for everybody.

The person seeking advice is Miss Uruguk an orcish female warrior. She reports:

"My son has problems. His war performance is getting worse and worse and he is somehow withdrawing from his horde. He is also behaving strangely, somehow unmanly. We have all noticed this. It has also put a strain on my relationship with my husband, they hardly talk to each other anymore. And I can't talk to him either.

Can you recommend a good spell or a Potion for my son? This can't go on like this."

### ACTIVITY FLOW

Two guests have heard this and come to the table to join in the 2nd step. One is a dwarf who has heard a similar case about a young dwarf from a relative.

The other is an elf who finds nothing wrong with it and thinks it is all perfectly normal.

The bartender also approaches the table, says little but listens carefully.

1. briefly act out the conversation.

Dwarf, Elf, Bartender are only observers here.

Time: approx. 10 minutes



ACTIVITY FLOW

2. prepare the counseling interview in a collegial counseling session. And act out the session with Dwarf and Elf as active parts.  
Time: approx. 20 minutes

The bartender merely takes on the role of observer who is supposed to observe:  
*How do the client and the counselors behave? What stands out, what choice of words? Insecurities? Peculiarities?*

Also, the bartender is the target tracker: make sure not to digress and keep to the time. Observe well. What differences became apparent in the individual interview and with the group?

3. discuss your impressions, results, feelings.  
Time: approx. 30 minutes

FACILITATION TIPS

Experience has shown that 15 minutes after the groups have started, it is a good idea to briefly group to check that the task is comprehensible.

EVALUATION / DEBRIEFING

*Part 1*  
Before going on to the results of the tasks, the exercise leader asks all roles one by one how the exercise felt. Could everyone find their way into their role? Where were there difficulties? The facilitator makes sure that nothing is said about the subject, but rather to talk about feelings.

*Part 2*  
Now the results of the individual groups are presented in the plenary and then discussed. The questions can help:

- How do you feel about talking and listening in the first session and how do you feel later in the discussions with two more?
- Are there differences in the way conversations are conducted?

Additional questions can be:

- Is it relevant that the counselor is male?
- How did the client introduce herself? What stereotypes were served?
- Does the setting have anything at all to do with homosexuality?
- What role did the child play? How old is he?
- What was the client's / counselor's choice of words?
- What was the outcome of the counseling?
- Is it satisfactory for everyone?
- What did the observers notice?

BIBLIOGRAPHY AND REFERENCE

The game is a variation of an exercise on culturally sensitive counseling that has been simplified and transferred into a fantasy world to avoid the typical reflexes of a counseling situation and overly simplistic role stereotypes.

A similar method was originally developed by a project on "Homosexuality and Families".

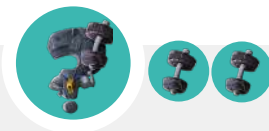
Scenario was adapted in this way by Christian Seibel (Role 4 Change Project) and is copyright free: CC0.

NOTES






## JUST LIKE IN REAL LIFE



### DESCRIPTION

The didactic goals of this method are to show realistically and tangibly the extent to which prejudice and discrimination limit a person's opportunities for development.

### OBJECTIVES

The role play "Just like in real life" tries to make abstract talk about social hierarchies based on belonging to a group more tangible and to provoke a discussion about the effects of discrimination.

It is part of school exercises or other activities in political education in many different variations.

### TARGET GROUP

16+

### NUMBER OF PARTICIPANTS

6-16

### DURATION

20 - 30 min  
40 min evaluation

In the preparation, one role card should be prepared for each participant. Suggested roles with different positions in society include:

- 18-year-old Syrian unskilled worker with a secondary school diploma;
- 18-year-old European commercial student with good grades;
- 19-year-old female punk working in a pub;
- 20-year-old pregnant woman, HIV-positive, single;
- 26-year-old Ghanaian asylum seeker, single;
- 28-year-old Thai wife of a European bus driver;
- 30-year-old married European skilled worker;
- 42-year-old unmarried Filipino nurse.

### PREPARATION

The suggested roles should be changed or replaced depending on the composition of the group. By choosing the roles accordingly, different social hierarchies can be made more of an issue.



### MATERIALS

It should be conducted in a room of at least 30 square metres. Well-prepared role cards tailored to the group and questions for the evaluation can make it easier for the participants to link to their own experiences.

### ACTIVITY FLOW

The game, which lasts about 20 minutes, begins with the participants lining up on the narrow side of the room. They receive their role cards. The role written on the card remains a secret for the other participants until the exercise is evaluated. secret for the time being.

After the participants have adjusted to their roles for about 3 to 5 minutes, the facilitator begins to ask questions about whether certain demands of individuals are met in our society, such as:

- "Can you spend a holiday in your home country?"
- "Can you expect fair treatment from the police when trying to report a theft?"
- "Can you plan a family?"
- "Can you get dental treatment if you want it?"
- "Can you feel safe on the streets after dark?"
- "Can you join the local tennis club?"
- "Can you ask your landlord for help if your neighbors are always making noise at night?"

Participants now consider how they will answer the question in their role. If they decide that the claim can be fulfilled, they take a step forward. In the negative case, they stop at the question. It should be made clear that in the end it is not about verifiable factual correctness, but about the subjective assessment of the participants.

### FACILITATION TIPS



In the preparation – depending on the composition of the group – make sure that the roles assign a new role to each co-player; for example, roles and reality should overlap as little as possible to better ensure abstraction and putting oneself in another person’s shoes.

#### Processing Questions

After the last question, all participants stay in their role and place for the time being. In a short evaluation they are asked to name their role to the others and to explain how they felt in this role. Reactions can be provoked, for example, by questions such as:

- “Does it feel good to be the first to reach the destination of life?”
- “How does it feel to always not get ahead?”
- “What questions did you not get ahead on?”

After the players have had a chance to distance themselves from the roles, the evaluation and reflection phase of about 40 minutes follows. It asks about social reality, about one’s own experiences and prejudices, about reaction patterns and, in the final phase, develops possibilities for change. Suitable questions here would be:

- “How were you restricted in your actions in the respective roles and what significance did ethnicity and social status have in this?”
- “What did you learn about the limitations of opportunities from different social groups?”
- “Why do we often not perceive such limitations in other people?”
- “What possibilities do the different social groups have to change their situation? groups?”
- “What can we change?”

The didactic goals of this method are to realistically and tangibly demonstrate the extent to which prejudice and discrimination curtail a person’s opportunities for development. For this purpose, strategies of inequality and their effects in life are worked out. The learners practice putting themselves in the place of the weak and the strong in society and reflect on what feelings of inferiority, superiority and lack of perspective mean for those affected. It is linked to their own experiences of hierarchies and limited possibilities of influencing their own situation. Furthermore, competition and performance ideology are addressed and a discussion is initiated on the question of how much responsibility individuals bear for their own social situation.

### EVALUATION / DEBRIEFING

A legitimate question is probably how well the participants assess the possibilities of people in their role? Even though we experience discrimination on a daily basis, many are not aware of the social legal situation of asylum seekers, for example. In order to achieve the goals of this method, necessary prior knowledge for a realistic assessment must be provided in any case in the preparation of the game. Thematically, this role play takes up Ahlheim’s demand for education against the “ideology of inequality”. In concrete terms, experiencing the situation of “being discriminated against” can lead to a consolidation of social and courageous action. Also, through the assessment by the participants themselves in a self-reflection, their own positions are reconsidered and thus sensitised to latent xenophobia in the middle of society.

### BIBLIOGRAPHY AND REFERENCE

There are many different variations of the game, but they have the same goal and a similar implementation. Depending on the distribution of roles, social injustices can be highlighted more strongly. Depending on the group dynamics, age and composition, there are many different examples of this activity.

### NOTES




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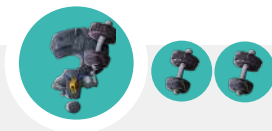
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## THE REUNION



### DESCRIPTION

A more or less serious reflection on the status of individuals in the “modern world”.

### OBJECTIVES

In a very simple way, to start a discussion about how the social environment is shaped by changes from the past to the present. With a fun add-on, if desired...

The game itself can be played shorter or longer depending on the mood and number of participants.

### TARGET GROUP

12+

### NUMBER OF PARTICIPANTS

6-16

### DURATION

at least 30 - 60 min to as desired

### PREPARATION

The events of this scenario take place in Sunnydale - a medium-sized small town (population 62,528) in California, America. One of the schools in the town is Sunnydale High: an institution that was built around the 1970s and has about 900 students. The characters in this game graduated from Sunnydale High together a long time ago. Now they meet again...

The Game Master decides the best period of time. Normally, it is recommended to put 20 years as the distance between graduation and reunion. However, this distance can also be varied depending on how “old” the players want to feel now or how young they really are.

One can also look for a suitable decade for music and decoration from the graduation year and determine it afterwards, depending on the mood of the group.

Character creation takes place in two steps. Do not tell the players about the reunion yet, but start by asking them to imagine their teenage alter ego in their final year at an American high school. This helps them to reflect more accurately on their wishes and dreams and to be able to better drop into the high school / senior year atmosphere. Then the first part follows:

### Character creation:

The character creation runs together. Go through the individual points and let the players roll a d6 individually. The results are recorded on character sheet 1.

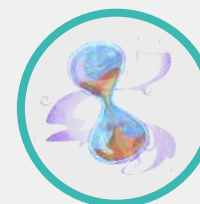
1) Players give themselves a name (note context).

#### 2) Past

- Parents’ status W6  
1 abstrusely rich / 2 very rich / 3 rich / 4 middle / 5 poor / 6 welfare recipient
- Recognition in high school W6  
(Parents’ status is divided by 2 and then added to the roll)  
1 prom king / 2 very popular / 3. popular / 4 normal / 5 outsider / 6 the black sheep
- Appearance during high school W6  
1 everyone’s dream / 2 many admirers / 3 some admirers / 4 normal / 5 rather shunned / 6 the bullying victim
- Dreams

Write them down in secret (character sheet 2) so that the other players don’t know (yet). Have the players write down 6 future dreams (numbered from 1 to 6) that their former self has / would have dreamed of. This can have to do with family, but can also include individual goals or educational and professional paths. Important: Nobody should write down their financial status as a dream, because this will be determined later! Also make sure that a certain “real” framework is kept: for example, no one should write down that he or she is president of the USA.

Only when this step has been taken do we get to the real issue, the reunion after 20 years.





### 3) Present

Only when all players are done with filling their dreams, everyone now rolls a d6 (and keeps rolling) until three of the results have been "hit" by the dice. Then these dreams are canceled, they have not come true (cross it out in secret).

Status now d6

1 abstrusely rich / 2 very rich / 3 rich / 4 medium / 5 poor / 6 welfare recipient

Appearance now d6

1 everyone's dream / 2 many admirers / 3 some admirers / 4 normal / 5 rather shunned / 6 the bullying victim

Character sheet 1 is now worn openly by the players (it is best to attach it visibly to the chest with tape).

See also "Variation" in Facilitation tips!

Depending on your preferences, you can decorate the room as if it were a class reunion. You can use music (see below) and or offer drinks and snacks. Therefore (because food and drink is allowed and possible) it can also be used as a short icebreaker or intermediate activity, because the setting is more relaxed. Create two character sheets or let the players write it down by themselves.

Character sheet 1 is worn openly by the players (it is best to attach it visibly to the chest with tape – should show:

#### MATERIALS

Name: \_\_\_\_\_  
 Past (during high school): \_\_\_\_\_  
 Parents' status \_\_\_\_\_  
 Recognition \_\_\_\_\_  
 Appearance \_\_\_\_\_  
 Present: \_\_\_\_\_  
 Status now \_\_\_\_\_  
 Appearance now \_\_\_\_\_

You can also simplify this by just calling everything a level. 6 is always the lowest category and 1 is always the best. Or simply take free fields to mark with a cross. The more crosses the lower the status...

Character sheet 2

Dreams: Write them down in secret so that the other players do not (yet) know. Don't show it to others!

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_

Cross out failed dreams!

The events of this scenario take place in Sunnydale - a medium-sized small town (population 62,528) in California, America. One of the schools in the town is Sunnydale High: an institution that was built around the 1970s and has about 900 students. The characters in this game graduated from Sunnydale High together long time ago. Now they meet again...

Character sheet 1 is now worn openly by the players (it is best to attach it visibly to the chest with tape).

The Game Master(s) or observers are former teachers. However, they remain in the background. Nobody remembers them anymore and they don't remember the pupils either...

#### ACTIVITY FLOW

They can be addressed, but should not be too active in the dialogue, but content themselves with phrases like:

Who are you again?  
 And how have you been lately?

Now the graduation party begins. The event takes place in the school's sports hall and about 250 people are expected. Strange, then, when considerably fewer people turn up. The sports hall is about 20 metres high and a brick building. It reverberates quite a bit, even when the tables are laden with food and drink.





The players can now move towards the others and talk to them to find out the “new social structure”. How / who were you before? Who are you now? Who has changed the most? Who has not changed at all? Who used to be the target of ridicule and scorn, who is now?

Players are allowed to make fun of others, but the facilitator (therefore the teachers who are passively present) should be very careful that players stay in character and only react to the other roles/characters and do not personally bully participants.

As a background, you can create a music playlist with the songs of the respective year. If the players are of very different ages, you can agree on a common graduation year and choose the music from that.

The background music serves as an ambience to make clear how much time has developed. And with it the characters.

Perhaps have the players also describe what they looked like then and what they look like now. It can be agreed that key words are also written on the open character sheet; e.g. braces, bad hair, gothic style (depending on how deeply the players want to dive into the past or which period the Game Master chooses for the final year).

#### FACILITATION TIPS

To get in the mood for the role, the players can also look for pictures from the time to orient themselves on hairstyles and fashion sins...

Variation:

You can also do the activity by only presenting the things from the past publicly (because everyone knows them). Accordingly, the open character sheet 1 must be adapted by simply not recording the present there and writing it down.

This should still be recorded on the second character sheet for debriefing.

- The Appearance can be played out by the players.
- It is then allowed to lie about money / income (despite a fixed status)!

In the debriefing, one should make sure to address who has lied the most, or who was able to deceive the old classmates the best. This can also give an interesting picture of how the old prejudices or known things shape the image of a person up to the present, even though they are not necessarily (any longer) true.

Add-On (Fun):

If players have only ever rolled 6, regardless of dreams, they can have slipped into darkness and joined the cult “Disciples of the Shadow”, a cult for lost souls. They can draw people to the dark side by convincing them that nothing in the world really lasts and everything is just puppets of the system and the world must be destroyed. He must get fellow players to say the phrase “Klaatu barada nikto” to one of the teachers. The teacher (Game Master) must then tell the person that he has also gone to the dark side and explains the new rules that apply to “Disciples of the Shadow”.

The add-on can be made public by the Game Masters or secretly, if it is discovered during character creation that a player has “always had bad luck”.

Caution: The add-on distorts a normal debriefing and evaluation. However, the add-on can also be used to turn the game into a fun activity.

The scenario can be played more or less seriously. However, it should not be taken too seriously, with or without an add-on, but should merely be the start of a discussion.

Some aim of the game is that only the “recognition” in the present is not officially recognisable, but only status (finances) and appearance. The dreams that have not been fulfilled and how offensively the players deal with them play into this. These can be very individual dreams that no one wants to share with others or more mundane things like job, income, status. Everything else is just random results of a dice roll.

#### EVALUATION / DEBRIEFING

- *What has been more interesting: Past, present or the change?*
- *Do the players orient themselves more to the common past or to the present when they meet other people?*
- *Does financial status determine recognition?*
- *Does appearance determine recognition?*
- *Do changes determine recognition?*
- *Where are the differences between then and now?*
- *Who defines themselves by their dreams and their failed dreams?*

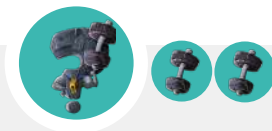
- *Is it difficult to look back after 20 years and see what didn't come true?*
- *Are there participants who would have made more of their dreams than of looks and money?*
- *Or are there participants for whom some dreams were more important, even if they have been "downgraded" since high school?*
- *Does social interaction work better according to status?*
- *How do players deal with their lost dreams? Did they share them or keep them to themselves? Did these have an influence on social interaction and recognition?*
- *Or was it just fun to bully again?*
- *What was the group dynamic like? Were there again only individuals who suffered from the majority or did the balance shift?*

Scenario was invented by Christian Seibel (Role 4 Change Project) and is copyright free: CC0.  
It has not been tested yet! Please feel free to make upgrades, criticisms or changes yourself or report back if something didn't work. Feedback is a gift ;-)

BIBLIOGRAPHY AND REFERENCE

NOTES

## OPENING SENTENCE/ENDING SENTENCE



DESCRIPTION	Improvisation. Practice of being seen. Three participants play at a time. From two sentences, participants must create a 5-minute scene.
OBJECTIVES	<ul style="list-style-type: none"> <li>to get comfortable with improvisation;</li> <li>to get comfortable with being seen;</li> <li>create a character real fast.</li> </ul>
TARGET GROUP	Any
NUMBER OF PARTICIPANTS	12-25
DURATION	Each scene takes an estimated 3 minutes. The total time of the exercise will depend on the number of participants.
PREPARATION	None
MATERIALS	None
ACTIVITY FLOW	<ul style="list-style-type: none"> <li>Before the game starts, the audience must write random sentences on small pieces of paper. The facilitator should collect all the papers and put them in a bag and mix.</li> <li>Three people are called to the scene at a time.</li> <li>The facilitator takes two papers out of the bag. One sentence will be the first sentence of the scene and the other will be the last. Both are read before the scene starts.</li> </ul>



**FACILITATION TIPS** The facilitator should remember that the story has to make sense and that it shouldn't take more than 5 minutes.

- EVALUATION / DEBRIEFING**
- How was it for you to create a spontaneous story with others?
  - Was it easy for you to make a story with two random sentences?

**BIBLIOGRAPHY AND REFERENCE** <https://www.youtube.com/c/espetaculoimprovavel>

### NOTES

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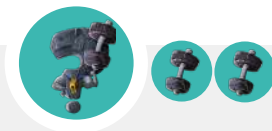
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## SCENES OF A HAT



DESCRIPTION	Improvisation. Practice of being seen. Participants should write a scene and then, creatively, they should try to challenge themselves to put it into action.
OBJECTIVES	<ul style="list-style-type: none"> <li>to get comfortable with improvisation on the spot while being in an unpredictable situation;</li> <li>to get comfortable with being seen;</li> <li>develop creativity.</li> </ul>
TARGET GROUP	Any
NUMBER OF PARTICIPANTS	5-15
DURATION	10-15 min
PREPARATION	None
MATERIALS	Hat or box; Paper, pens and scissors.
ACTIVITY FLOW	<ul style="list-style-type: none"> <li>To start the game, it's necessary to ask the participants to write a motto to start an improvisation scene on a slip of paper. Example: "The worst way to quit your job" or "The worst thing to say to start an argument".</li> <li>Put all the folded strips of paper in a hat or bag. Mix everything very well.</li> <li>The game coordinator takes out a slip of paper and reads it aloud. Participants who want to participate must raise their finger and, in turn, take the stage to perform the activity. It all depends on who wants to act during the scene suggestion.</li> </ul>

FACILITATION TIPS	<ul style="list-style-type: none"> <li>Encourage them to be silly and do whatever. Any situation is ok.</li> <li>If needed, the facilitator can go by example.</li> <li>Pay attention to the "audience" who didn't take an active role yet. You can encourage them to try but don't force them to, it all depends on who wants to act during the scene suggestion.</li> </ul>
EVALUATION / DEBRIEFING	<ul style="list-style-type: none"> <li>How do you feel?</li> <li>How was it for you? What was the easiest/hardest?</li> <li>What was the most fun?</li> </ul>
BIBLIOGRAPHY AND REFERENCE	None

NOTES

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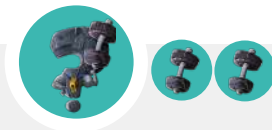
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## SPEEDLARP



### DESCRIPTION

Reenactment of short “scenes” in which participants assume the role of characters.

### OBJECTIVES

- to boost roleplaying;
- to get comfortable with improvisation;
- to create a character real fast.

### TARGET GROUP

Any

### NUMBER OF PARTICIPANTS

3-15

### DURATION

0.5-2h

### PREPARATION

None

### MATERIALS

Just make sure to have enough space (empty room is perfect).

The facilitator will assume the role of the director of the scenes and will help participants to build their scenes. The facilitator will also “cut” the scenes when the apex is reached and the scene has fully shown its content.

The facilitator will ask participants to start thinking about a scene: can be a scene from a movie they like, from a tv show, a cartoon, a book or whatever. They can also make up an original scene they invent on the fly.

### ACTIVITY FLOW

Every scene is ok but they have to be:

Easy – the scene must be easy to understand and must be summarised to the other people in a sentence or two.

Short – the scene captures a specific moment, a climax in a story, a sudden event or a conflict.



Involving – the scene must involve as many people as possible from the people in the game. Director will help in this to give as many roles as possible: sure there are 1 or two protagonists, but many more secondary show-up characters can be present and enrich the scene.

Interesting – something has to happen during the scene. There must be something that makes it worth it.

Achievable – remember that even if the imagination you can represent every environment, you will be physically limited to the place or room you have. So keep it in mind when you propose a chase scene or a journey based scene.

Scenes will be re-enacted one at a time. The order of the scene will be dictated just by the people who come up with an idea first. Possibly, at the end of the activity, every participant is supposed to propose and re-enact a scene.

Examples of possible scenes:

- 1) The moment when the character lost something valuable.
- 2) The moment when the character stood up and fought for something important.
- 3) The moment when the character learnt an important life lesson.

### FACILITATION TIPS

First listen to the ideas of the people, but then feel free to adjust them: since not every proposal can be fully achievable, the facilitator in this activity is in the position to modify or partially reshape an idea for the whole process’ sake. This is part of the role of the Director.

Give clear instructions and practical examples of possible scenes to people who lack imagination.

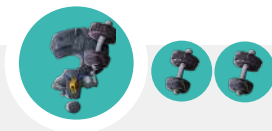
After a few scenes, if the activity flows well even without you as a character in it, try not to take part of it and let the participants fully re-enact the scenes.

It will be easier to observe and make sure everyone is comfortable in their role.





## THE SINKING TITANIC



The Titanic ship was the best luxury ship in the world built between 1909 and 1911 at that time it was the largest object which was movable. It carried 2,240 people from Europe to the US on its voyage. In 1912 the Titanic hit an iceberg in the North Atlantic Ocean and started to sink in the frigid water. The real story begins here.

You and your friends are on this journey to travel to New York with Titanic. As you hear screaming in the hallway you notice that something wrong is happening, you see a lot of people panicking and taking the lifeboats, then you realize that the ship is sinking and time is running out. There are limited lifeboats on the ship, many people running to catch and save their lives. Cold temperatures can cause hypothermia thus reducing chances to survive. Since there is no time left because the ship is sinking you can take only one item with yourself.

### DESCRIPTION

- 1) 5kg Gold
- 2) Flare gun
- 3) Apple
- 4) Axe
- 5) Compass
- 6) Flashlight
- 7) First aid kit
- 8) 10 Water bottles
- 9) Transistor radio
- 10) Fire lighter
- 11) Winter coat
- 12) Lifejacket
- 13) Safety whistle
- 14) Knife
- 15) Blanket
- 16) Foil blankets
- 17) Bottle with alcohol

The trainer should split participants into groups which each group maximum should have 6 participants. All participants should contribute to the group with the skills they have and all make the group to survive.



### OBJECTIVES

- How will the communication be with your friends?
- How and when you use the items? ; How do you survive by using these items?
- Why did you decide to take these tools with yourself? How difficult was it?
- Since the boat height is 32m, will you take the risk of jumping from it? What options will you choose?
- Since you were a team, how did you help each other until the rescue team found you?

Participants should feel their survival role in this activity;

- Develop communication;
- Practice soft skills;
- Collaboration;
- Teamwork;
- Empathy;
- Working under the stress and limited time;
- Good decision making.

TARGET GROUP 12+

NUMBER OF PARTICIPANTS 6 participant per group

DURATION 60-90 min

### PREPARATION

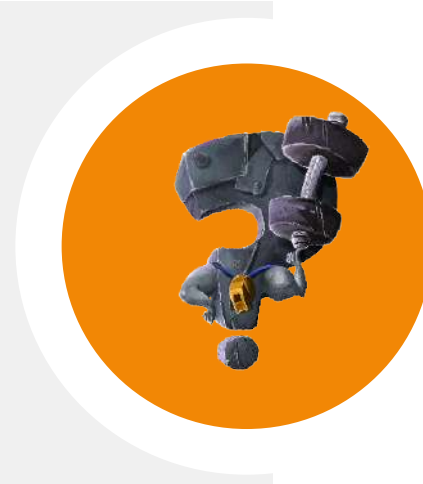
This is a hybrid activity where it can be played online or face to face. Trainers should tell the story of the Titanic like they are in 1912, traveling with Titanic. The story should start carefully with making sure that participants make no noise or interruption, must include the acting or the real feeling in the ship.







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Erasmus+ Programme  
of the European Union

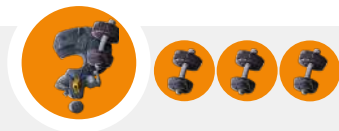


## ADVANCED ACTIVITIES





## A MOSQUE (TEMPLE) IN SLEEPYVILLE



### DESCRIPTION

#### STEP-BY-STEP DESCRIPTION OF THE ACTIVITY

1. Read out the description of the problem in the handout. Explain that all participants are citizens of Sleepyville and all are troubled by the problem of whether a new mosque (or temple, church etc.) should be built on a piece of derelict council land.
2. Show participants the list of different roles and ask everyone to select one for themselves. Hand out the role-cards and the description of the problem and indicate where people and groups can meet up beforehand, and where the "Council Meeting" will take place later on.
3. Explain the rules of debate that will be used during the meeting.
4. Explain that there will be 30 minutes before the actual meeting so that people can meet other citizens, prepare what they want to say and decide how they want to vote! Tell them that the Town Council Meeting will last 40 minutes, and that there may be very little time for actual speeches because of the number of people attending. For that reason, they should try to prepare just one or two points that they want to make.
5. Use the preparation phase to set up the space for the "Council Meeting". Ideally people should sit in a semi-circle or horseshoe shape, with the Mayor at the front, in a slightly elevated position. Parties or groups should be able to sit together, and you should place their name tags on the tables in front.
6. After 30 minutes, call the citizens for the meeting (or ask the Mayor to do so). He/she should remind people of the basic rules of debate and give a short speech to introduce the meeting.
7. At the end of the meeting, after 40 minutes, the Mayor should call for a vote. When the votes have been counted and the result declared, you should announce the end of the activity, and invite people to bring their chairs into a circle for the debriefing.

A Mosque in Sleepyville (for all participants)  
 You live in the picturesque town of Sleepyville, a town of about 80,000 people. In the last 60 years the population has changed radically, partly because young people mostly try to move to larger cities as job opportunities there are better, but also because the region has seen the arrival of a large number of immigrant families, many from Muslim countries. Some of these families have been here for 3 generations, but they are still treated with suspicion as "newcomers" by many people in the town.



### OBJECTIVES

They now make up almost 15% of the total population. The issue that is now dividing the town is the desire of Muslims in Sleepyville to have a Mosque built on a piece of derelict land belonging to the council. This land has been undeveloped and has been a source of complaints to the council for years: it is near the main shopping street and is an area where vandalism and drug-taking have been a regular problem.

So when a rich businessman offered to take the problem off the Council's hands, the Mayor thought his lucky day had come! The Council readily agreed to give up the land and to fund 20% of the construction costs for a new mosque on the site. The remaining 10% of the building costs, which the businessman could not cover, were to be found from among the Muslim community.

Building was meant to start this week... but the Council has been flooded with complaints from residents who object to the project. They have called a special meeting, to which all are invited, to resolve this issue. The meeting will take place in 30 minutes.

#### LEARNING OBJECTIVES

- To learn to play a role;
- To experience the role and difficulty of decision-making for the community;
- To provide opportunity for participants to;
- To develop critical thinking and problem solving;
- To experience real conflicts that can arise in meeting the needs of diverse communities;
- To explore the right to freedom of religion and belief;
- To develop skills in debate and analysis;
- To realize the value/learn respect of other human being;
- To realize the value/learn respect for cultural difference and diversity;
- To gain communicative awareness.

TARGET GROUP 16+



**NUMBER OF PARTICIPANTS**

More than 20 participants

**DURATION**

150-180 min

Role card: Town Council member: Populist Party (1 or 2 people) You represent the Populist Party on the Town Council. You supported the original decision to have the Mosque built on the land, partly because you realise that the Muslim community has been very good for the economy of the town and you do not want to alienate them. But you have been very worried by complaints from residents and do not want to create an unnecessary conflict in the community. You are also concerned about your seat in the next council elections, so you will probably support whichever option appears to be least controversial.

Role card: Town Council member: Diversity Party (1 or 2 people) You represent the Diversity Party on the Town Council. You believe that the relatively large proportion of people from different parts of the world has added to the culture and interest of Sleepyville and you have felt it unfair that the town has deprived many of these people of the opportunity to practise their religion for so long. You can also see that the derelict land is causing social problems in the town and that the Council does not at the moment have the money to develop it themselves

Role card: Members of the "Past and Present" Association of Sleepyville (2-4 people) You are one of the main groups opposed to this mosque. Your members are from traditional (non-Muslim) communities in Sleepyville, and you think it is very important to keep the ancient character of the town, where most of you have lived all your lives. The site that is proposed for the Mosque is very central and it would be visible from most places in the town centre. In particular, the Mosque could block out the view of the main church from the town square. You feel that the character of your hometown is being completely changed by a community that arrived here only recently. You do not see why people who arrived in this country from somewhere else should not live by the same rules as you have here.

Role card: Town Council member: Traditionalist Party (1 or 2 people) You represent the Traditionalist Party on the Town Council, and you are strongly opposed to the Mosque. You do not think it is right that council land and council resources should be spent on a place of worship that does not respect the traditions of this country and this town. You feel that immigrant families are privileged to be allowed to live here and that they should not try to impose different lifestyles on a country where they are guests.



Role card: Members of the Youth Action Group "Young Sleepies for Human Rights!" (2-4 people) Your group was set up to address some of the worst problems for young people today in Sleepyville. You see the building of the Mosque as a solution both to the Muslim community's need for a place of worship, and as a solution to the numerous social problems which have been a result of the land being left derelict for so long. You support the building of this Mosque but you are concerned that other social problems may be neglected by the Council if they have to contribute to the building. In particular, the youth budget over the past 5 years has been cut to a level where it cannot begin to meet the needs in the town.

Role card: Members of the "Muslim Association of Sleepyville" (2-4 people) You have been asking the Council for years to provide a place of worship for the Muslim community, but it has always been refused on financial grounds. You feel that it is unfair that the Muslim community is being asked to find 10% of the building costs, when economic conditions are so harsh for most people, and when the Christian community has 11 different places of worship and these are used by far fewer people than the mosque would be. You feel that the contribution that your community has made to the town is not appreciated, that people in your community are unfairly discriminated against in various aspects of their life, and that in refusing to allow this Mosque, the council is denying members of your community their fundamental right to religious worship.

Role card: Citizens of Sleepyville You are worried about the conflict that seems to have taken over the town of Sleepyville and you want to go to the meeting of the Town Council in order to vote. At the moment you do not know what you will vote for: you need to speak to as many different groups as you can and then you plan to make up your mind. Role card: The Mayor of Sleepyville You are the Chair of the assembly and it will be your role, once the meeting starts, to welcome the participants and remind them of the rules of debate. During the meeting, you should try to give everyone the opportunity to speak – and should not allow anyone to speak for too long! You are very worried about the bad publicity that this case has been attracting and you plan to try, before the meeting, to speak to some of the groups to try to persuade them to soften their position.



**PREPARATION**



Role card: Town Council member: Traditionalist Party (1 or 2 people) You represent the Traditionalist Party on the Town Council, and you are strongly opposed to the Mosque. You do not think it is right that council land and council resources should be spent on a place of worship that does not respect the traditions of this country and this town. You feel that immigrant families are privileged to be allowed to live here and that they should not try to impose different lifestyles on a country where they are guests. You are also worried that the Mosque could become a meeting area for recruiting terrorists

**MATERIALS** Cards, paper, voting box.

The activity's role can be changed as building a different temple in the community or creating a Center for the community (refugee).

This activity is difficult to implement online, it is preferred to implement face to face.

If possible, you should run this activity together with a co-facilitator in order to be able to answer questions and coordinate each step of the activity at the same time. The activity could benefit from having more time available, particularly during the actual meeting, so that people have the chance to respond to comments made by others. You may also allocate the roles beforehand or allocate roles randomly in order to save time during the session. During the preparation phase, it may be useful to check that people are using the time to plan what they are going to say during the meeting. When assigning the roles, note that the role of the mayor is a very demanding one, and that the person playing it will need to feel confident about facilitating the meeting and – if necessary – cutting people short in order to allow everyone to speak. You will need to go through the task with the participant playing the mayor before the actual simulation. It is highly desirable that after that, you try to leave facilitation entirely to the person playing the Mayor, both in order that he/she feels your trust and in order that other participants respect his/her decisions rather than looking to you. Of course, if difficulties arise, you may find it necessary to intervene in the course of the simulation. You should, however, try to do this without undermining the authority of the participant playing the Mayor.



**FACILITATION TIPS**

If the simulation gets out of control – for example, because people stray off the topic or new pieces of information are invented – or if the Council gets caught in a deadlock and cannot come to an agreement, point out that this can reflect a result in real life, and does not indicate that the activity has failed. You can use this in the debriefing at the end to discuss the difficulty of reaching agreement on issues such as these. During the debriefing, it is very important to try to avoid repeating the simulation. People need to try to detach themselves from the role they played in the activity in order to be able to reflect properly on what they have been through. You should help them to look back on the simulation with their normal “hats” on rather than in their assumed roles.

To debrief, start the feedback round by greeting everybody by their real names or using another technique allowing participants to give up the roles they had assumed during the simulation. This is important to do before starting the debriefing. Ask the participants what they feel about the process they have just been through:

- *Were you surprised by the result of the vote, and did it reflect the position of the person you were playing?*
- *How much influence do you think you (in your role) had on the result?*
- *Did interaction with other people or groups make you alter your approach or your attitude towards the problem?*
- *How easy was it to identify with your role? Why or why not?*
- *Do you think that this situation could arise in real life? Can you think of any similar cases?*
- *How would you react if this case arose in your town / place of residence? Did the activity alter your attitude at all?*
- *What do you understand about the right to freedom of thought, conscience and religion? Do you know of any cases in history (or today) when this right has been denied?*
- *Why do you think that religious freedom is a fundamental human right?*
- *To what extent do you think this right is observed in your community?*

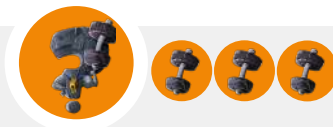
**EVALUATION /  
DEBRIEFING**

**BIBLIOGRAPHY  
AND REFERENCE**

<https://www.coe.int/en/web/compass/a-mosque-in-sleepyville>



## THE DRAGON EGG



### DESCRIPTION

1) Phase 1 (15'):  
Participants get their role cards and go to their "villages". They get their culture description and time to read the material. Afterwards tell them the story of the "Lady of the Dragon" "The Lady of the Dragon" is offended because somebody stole a dragon egg. She is coming to claim one of the four "villages". You will choose among yourself, who will be destroyed. If you haven't decided by the end of round three, you will all die." Each "village" will also receive a paper with the statement: "YOU DO NOT HAVE THE DRAGON EGG".

2) Phase 2 (15'):  
The "villages" have time to elaborate a strategy and choose two messengers.

3) Phase 3 (30'):  
Three rounds of:  
a) The messengers visit another "village" (5')  
b) The "villages" discuss their strategy (5')

Finally, each group must tell the "Lady of the Dragons" who will be the tribute. If three parties unanimously decide for one "village", that "village" will be destroyed, and the three other parties survive. If all four "villages" decide for an effective strategy, like tricking, deceiving or coming to a deal with the "Lady of the Dragon", they can all survive. If they do not, and there is no clear vote, all "villages" get destroyed.

### OBJECTIVES

Creating an opportunity to take on a role to support tolerance and understanding. To raise awareness about (self imposed) stereotypes and to develop communication and problem-solving skills.

### TARGET GROUP

approx. 14+

### NUMBER OF PARTICIPANTS

16-30



**DURATION** 90 min

### PREPARATION

A large room, so that each of the four "villages" have enough space. See Annexes Rules of the game (one print per participant); Village overview (Each village receives its own description); Laws and traits (one copy per village); Role cards (one per participant); Paper and pencil (for ideas).

**MATERIALS** None

**FACILITATION TIPS** None

Critical and creative thinking, improve skills and competences in communication, collaboration, cross-cultural awareness.

Creating an opportunity to take on a role to support tolerance and understanding, to raise awareness about (self imposed) stereotypes and to develop communication and problem-solving skills.

### EVALUATION / DEBRIEFING

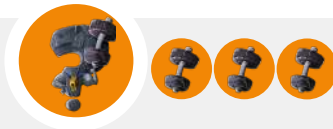
- *What happened?*
- *What was your strategy in the first round? Did it change?*
- *How? Why?*
- *How did you feel?*
- *Why did you choose to do...?*
- *How did you feel about the process/outcome?*
- *How did the stereotypes make you feel?*
- *If you could, what would you do differently?*
- *What will the "Lady of the Dragon" do next?*

### BIBLIOGRAPHY AND REFERENCE

This activity is an output of several method workshops related to Generation Europe and other youth exchanges.



## RULES OF THE GAME (FOR EACH PARTICIPANT)



*“The Lady of the Dragon is offended because someone stole a dragon egg. She is coming to claim one of the four villages. You will choose among yourselves, who will be destroyed. If you haven’t decided by the end of round three, you will all die.”*

The task of the game is to survive. The villages are far away, so communication can only be done through messengers. Villagers must choose 2 messengers for the meeting phase. The messengers can go to one other village per meeting phase. The messengers must travel together.

Overall, there is one preparation phase and then three rounds of the game.

Preparation: Villagers have 15 minutes to decide on a preliminary strategy.

Each round has two phases:

### 1. Meeting phase (5 minutes)

Selected messengers can travel to one place to talk with others. The messengers can only go to one place per round. If messengers come into the village, the talks are held between the messengers and the villagers. At the end of the phase, the messengers must return to their village.

### 2. Strategy phase (5 minutes)

After the meetings, the villagers decide on the strategy for the following round. During the last round, the villagers decide on their final decision that will be given to the lady of the dragons. The decision is delivered by messengers.

After 3 rounds, the lady of the dragon comes to the valley and the messengers deliver the decisions to her. The final decision is made and the game ends.

\*Optional: Villagers can choose a scout to ask the Game Master a question.

To be printed and handed out to each group on paper or cards:

### STORY OF THE LADY OF THE DRAGON

“The Lady of the Dragon” is offended because someone stole a dragon egg. She is coming to claim one of the four “villages”. You will choose among yourselves, who will be destroyed. If you haven’t decided by the end of round three, you will all die.”

“YOU DO NOT HAVE THE DRAGON EGG” 4 times in an envelope (addressed to the individual villages.) It is strictly forbidden to show the message to the other villages.)

VILLAGE OVERVIEWS (Each village receives its own description.)

- DWARVEN VILLAGE
- HUMAN VILLAGE
- ELVEN VILLAGE
- HOBBIT VILLAGE





## DWARVEN VILLAGE

You are dwarves. You are sturdy men and women, who have a love for all things shiny. You are willing to do any job for the right price. Through the generations, you have learned to deal with problems with your fists and axes. War and battle are homey to you. But in order to fight successfully, you need good gear. So, along with the learned love for violence, you have also evolved your craftsmanship to exceed everyone else's weaponry. A long time ago, there was a war between dwarves and the elves. While the reason for the war has been long forgotten, the anger and contempt remain. Just look at those pointy-eared tree-huggers. As a result, throughout the generation, this contempt has been set in stone with a law to stay clear of them. With humans, the story is simple – they have a good standing because the humans give good money for good craftsmanship and dwarves love their gold. Finally, there are the hobbits. While the dwarves have no reason to not interact with them, they are wary of them. They seem so sneaky. What if they try to steal the dwarven gold? Since the hobbits are never not sneaky, the dwarves decided to set themselves a reminder through a law – protect your money from hobbits.

### Laws:

Talking with the elves is forbidden.

You need to protect your money when in the presence of hobbits.

### Traits:

Greedy – Their decisions are influenced by the desire to gain more riches. Can be bought for the right price.

Warlike – When in conflict, strike first and strike hard.

Crafty – Best at craftsmanship in the land.

### Relationships:

Humans – Dwarves have a good relationship with the humans, because humans are good partners for trade.

Elves – Dwarves have an ancient feud with the elves, they hold them in contempt and refuse to deal with them.

Hobbits – Dwarves have a neutral standing with the hobbits and are willing to deal with them. They distrust them (are afraid that they will steal from them), and thus are careful around them.



## HUMAN VILLAGE

You are humans. While humans are not physically the strongest, nor the smartest, they are still a force to be reckoned with. No matter what the world throws at the humans, they grab hold and take control. To them, every environment can be a home. Due to this, the humans have developed a sense that any action is acceptable for the good of the human village. No means are bad, if the outcome is good for the humans and the humans alone. This mind-set also resulted in a unique way to rule – everyone in their village must be in an agreement before a decision is accepted. Throughout history, human adaptability has given them a neutral standing with both the elves and the hobbits. The elves are a good source of information when they are willing to share, and the hobbits throw mighty fine parties but a party in the end is just a party. Of the other villages, humans and dwarves get along the best. Both have something to gain, humans get the best equipment, and the dwarves get gold. What better relationship could there be?

### Laws:

When making decisions, the village must agree unanimously. Otherwise lawless. You need to protect your money when in the presence of hobbits.

### Traits:

Adaptable – Every environment has the potential to be a home, every race has a use to advance your own standing via diplomacy.

Tricky – Any means necessary to get what is needed.

Selfish – All for the sake of the human village. They don't do things, if humans have nothing to gain from it.

### Relationships:

Elves – The relationship between the elves and humans is completely neutral.

Dwarves – The humans have good relations with the dwarves because they are able to buy the best equipment from them, for good prices.

Hobbits – While the hobbits throw the best parties, the relations between them and the human have remained quite neutral.



## ELVEN VILLAGE



You are very smart. Everybody knows it. And you are beautiful. Incredibly beautiful. You want to conserve nature and do not like experiments. The other villages lack in contrast to you. Especially the dwarfs, whom you despise since a war 900 years ago. Because Elves think that they are above everyone else, they sometimes feel pity with the humans and give them information. But they don't really like humans because of their recklessness. The hobbits are kind of cute in their eyes, but they don't take them very seriously.

### Laws:

Dwarfs are not allowed in the village.  
Every messenger must bow before entering your village.

### Traits:

Arrogant;  
Have a lot of knowledge;  
Conservative.

### Relationships:

Humans – Elves look down on humans.

Dwarfs – Elves haven't talked to dwarfs in ages, they hate each other.

Hobbits – Elves think hobbits party too much.

## HOBBIT VILLAGE

You are hobbits. You are happy people, who just want to enjoy life. You really admire elves. They are so awesome! AWESOME! As pacifist people, you do not want to harm anybody. You also like dwarfs with their mighty beards and their impressive craftsmanship. About humans: you like them, even though you do not know why.

### Laws:

You are not allowed to talk negatively of anybody.  
Elves and Dwarfs are not allowed in the village at the same time.

### Traits:

Pacifist – They do not like fighting and conflict.

Stealthy – They can be very stealthy; the best thieves are hobbits.

Hedonistic – They just want to have a good time.

### Relationships:

Elves – Hobbits just adore elves.

Dwarfs – Hobbits like dwarfs, especially their treasures.

Humans – Hobbits like humans because humans also like to party sometimes.





## OVERVIEW OF LAWS AND TRAITS OF ALL VILLAGES

(A copy to each village to be printed on e.g. cards with the specific laws, traits and relationships on like described above.)

### INDIVIDUAL ROLE CARDS (one per participant)

#### You are an elf

Lithoniel VILLAGE HEALER

You are the village healer. You help everyone who is in need of healing, but you want to keep your healing methods secret from others. You tolerate dwarfs, humans, and hobbits.

#### You are an elf

Mathienne VILLAGE HUNTER

You are the village hunter. You love the forest and nature above anything. You hate humans because they destroy the forest.

#### You are an elf

Vaeril NOBLE

You are elven nobility, you like drinking elven wine and gossip. You are not interested in issues of other villages.

#### You are an elf

Filarion VILLAGE COOK

You are the village cook. The secret of your food is the use of elven wine. Half a bottle in the food and half a bottle in the cook. You like hobbits because you share their love for food and wine.

#### You are an elf

Nithenoel VILLAGE MAGE

You are the village mage. You would rather be alone in your study. You dislike parties and small talk. You think hobbits are too noisy.

#### You are a hobbit

Baggy MERCHANT

Your shop never runs out of supplies. Your belly does not fit in normal clothes.

#### You are a hobbit

Ringa THIEF

You are smaller than the average hobbit. You love rings. Your fingers are really long.

#### You are a hobbit

Vinello SHERIFF

You are not so smart. Your deputy is a dog. You start working at 10:00 and drinking at 14:00.

#### You are a hobbit

Ugola BARD

You can be very lazy. You don't play any instruments. Some call you "the Scarecrow". You really think you are truly good at singing.

#### You are a hobbit

Fass BREWMASTER

You are bald and bold. You do not wear hats. The Sheriff is your best friend.

#### You are a dwarf

Groghi BRAWLER

You are the Blacksmith of the dwarfs. You are very strong and like to drink a lot. You are also a brawler in the local tavern. That's why Snoki doesn't like you very much.

#### You are a dwarf

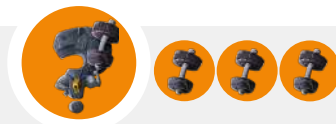
Toki WORKER

You are a worker in the dark dwarven mines. You are very unfriendly to others because you are mostly work alone. But you love your Brother Snoki.





## AQUILA ET RHENUS



DESCRIPTION	Negotiations and discussions between two opposing groups.
OBJECTIVES	Practicing negotiation skills, dealing with prejudices and compromises, abstraction, empathy, fraud, betrayal, self-interest versus common good.
TARGET GROUP	14+
NUMBER OF PARTICIPANTS	16 (optionally expandable)
DURATION	1.5 to 3 hours depending on preparation time

### Story:

The year is 40 AD. Claudius is emperor of the Roman Empire. The setting is in Germania on the Rhine. The Rhine forms a natural border between the Germanic tribes and the territory of the Roman Empire.

This border is no longer as embattled as it used to be, but it is still turbulent. The legendary victory of the Germanic tribes at the Battle of Varus may be more than 30 years ago, but it is still present in many people's minds. Tense mistrust dominates daily life in the province.

**PREPARATION** A delegation of Roman ambassadors sets out for negotiations from the fort / legionary camp Mongontiacum, crosses the river and is received by leaders of Germanic tribes...

- 1) Assign the roles or let the players choose.  
6 Romans and 10 Teutons / Germanic Tribes  
Familiarize the players with the roles and give them time to get used to the historical context. If necessary, use maps to make the players aware of the location of the province and the size of the Roman Empire  
(e.g.: [https://de.wikipedia.org/wiki/Claudius#/media/Datei:Claudio\\_41\\_-\\_54dC.jpg](https://de.wikipedia.org/wiki/Claudius#/media/Datei:Claudio_41_-_54dC.jpg)).



2) After the roles have been distributed, each group has 30 minutes to discuss how they want to face the other. For this, it is a good idea to offer the groups their own rooms for discussion or at least a quiet place for discussion within the group.

### Roles:

The delegation consists of:  
6 Romans (if you expand the roles you should make sure that the Romans are always outnumbered!):

#### Publius

First Legatus (Emperor's emissary).  
Good connections in Rome, but knows nothing at all about the province. No military knowledge and no experience with the Germanic tribes. His special mission from the emperor (and his own wish) is to bring the eagle to Rome; also to enable the further advancement of his family. What happens afterwards in the province is of no concern to him...

He only knows the terrible rumors about the man-eating monsters (Germanic tribes) from across the river with their pagan customs.

Germanic people are monsters.

Who is supposed to own the eagle he doesn't know.

#### Rufus

Legatus proconsulis (assistant official to the governor).  
Has been working in the province for a long time. He is interested in getting on well with the Teutons. He would prefer to see more trade with them, but the main thing is no more conflict. He cares for the simple people in the province, he doesn't give a damn about the eagle and Rome ...

He knows that the Germanic tribes were only united under Arminius and then fell back into their internal quarrels.

Germanic tribes are divided.

Suspects that the Chatti possess the eagle because they fought with Arminius.



#### Marcus

Praefectus cohortis (commander of an auxiliary unit). He is a veteran centurion who has been promoted. He is well versed in military matters and was sent along to find out how divided the Germanic tribes were. Perhaps a military operation would be dared after all to get the eagle if the negotiations failed...

He knows about the strength of the Germanic tribes, but is not afraid to fight against them, if only the current emperor gets it right and does not do anything at all like his predecessor Caligula. Germanic tribes are dangerous opponents.

Suspect that descendants of the Cherusci still have the eagle, even if they were largely destroyed in subsequent campaigns.

#### Severus

Legatus Legionis (Commander of a Legion)  
Formerly a praetor, he is a dashing young officer who wants to go far. If need be, his own legion will reclaim the Eagle for the Empire. He thinks his direct subordinate Marcus is simple-minded and too old. He thinks the Teutons are scum, the bleak rainy cold province in the north only a (hopefully) temporary stage on his glorious ascent. Teutons are scum.

Someone of them has the eagle, logically they won't admit it outright.

#### Lucius

Praefectus fabrum (personal aide-de-camp to a Roman magistrate). Lucius is a secret political advisor to the Roman Senate. He was sent along so that the senate would also know about the emperor's further steps. He has no power in the province (but no one knows that), but he has good connections in Rome. Moreover, he hates the Germanic tribes because his father was killed in the Varus Battle. Germanic tribes are the enemy.

Has heard that the eagle was sent to the Marcomanni together with Varus' head to persuade them to fight Rome.



**10 Teutons / Germanic Tribes** (if you expand the roles, make sure that the Teutons are always in the majority):

#### 1) Alsuna ("Noble Sun")

Warlord of the Bructeri from the north. She does not live near Mogontiacum, but has been called to it for meetings. For generations she and her family have fought against the invaders from the south. She has never negotiated with these sissies... Romans are wimps.

#### 2) Eila ("The Shining One")

Envoy of the Sugambri, a little further northeast of the Rhine. She does not believe in the eternal struggle between the peoples, which has already cost too many lives. The victory of the Varus Battle was important, but only to consolidate the river as hopefully the final border between the peoples. In the long run, she is skeptical that the Romans can be stopped. Romans will win in the long run.

#### 3) Berengar ("fighting bear")

Deserving warrior of the Chatti, the immediate neighbors on the east bank of the Rhine. No Roman will dare set foot on his tribal territory if he is up to evil. The forests provide an excellent retreat for his tribe and for ambushes should the "oil eyes" mean business. Romans should stay where they are.

#### 4) Eike ("the swordsman")

Warrior of the Bructeri. His tribe fought against Varus. He believes in eternal glory, the thanks of the gods and the songs that are sung about heroic deeds around campfires. He finds it a personal insult to be bought with gold. Gold is only for merchants and hucksters, not for warriors – and for the Romans, who try to buy everything with gold. But not him. Romans are greedy, not warriors.

#### 5) Knut ("the bold one")

Originally a member of the Batavi. However, when they became allies of the Romans, he left his tribe and gained fame and honor in some battles among the other tribes. He believes that the Romans negotiating instead of fighting shows how weak they really are. The time of the Romans is over.



6) Irmina ("the high one")  
One of the last surviving noblewomen of the Cherusci and a distant relative of Arminius himself. She knows that the Germanic tribes will only succeed in holding their own against the Romans if they act together and find a common goal. After the death of Arminius, however, no tribal leader has been able to do this. They distrust the other tribes because they had rejected the leadership of the Cherusci.  
The Romans are not the problem.

7) Kriemhild ("the fighter under the mask")  
Of the Burgundians. Far from her homeland, she had to flee from the Romans after the death of her husband in battle. She only found refuge and rest on the east side of the Rhine. She fears that the Teutons will not be able to win an open conflict, but that they can be worn down in secret and by assassination.  
Romans are cruel, but not invincible.

8) Frowin ("the clever friend")  
Actually of the Chauks, but traveling more as a free wanderer, he does not necessarily feel that he belongs to one of the tribes. Nevertheless, he attends the trial at Irmina's request, having just been a guest of the Cherusci. He finds the Romans interesting because of their technical achievements, but also repulsive because of their too tight structure and their state structure. Where is the freedom in that?  
Romans are arrogant and the end of the free life of the tribes.

9) Solveig ("Sun and Battle")  
Tribal leader of the Lombards who settled further east. She is curious about meeting the Romans, an enemy she has heard much about but not yet seen. She considers the western tribes to be effeminate, as they have still not managed to ward off the threat of the "little soldiers".  
Romans are just a notch on my sword.



10) Ariald ("ruling eagle")  
Grand Duke of the Herminones, a group of Germanic tribes. Parts of his people are already attached to the Roman Empire as clients. He himself vehemently resists this influence. A firm established border must be established, behind which the Germanic tribes should gather and finally organize themselves in order to prevent further advances by the legions. Arminius victory was unprecedented, never would he want to diminish that triumph by surrendering the eagle.  
Romans should not be underestimated.

Two rooms or at least retreats to be able to discuss in the separate groups undisturbed and unheard by the others.

A large room (can also be used outside – depending on the decision of the Germanic people) for the meeting.

#### MATERIALS

Depending on the group / on the LARP experience and materials available, real props can be used for decoration instead of descriptions (see below)!

D10 for emergencies (see below).

**Divide the groups.** Tell them the specific information for each group.

#### The Romans know:

*"In order to secure his internal power, but at the same time not to provoke a new war with the Germanic tribes, Emperor Claudius has sent a delegation of Roman envoys to some tribes to negotiate the return of the last legionary eagle captured from Arminius in the Varus Battle."*

#### ACTIVITY FLOW

#### The Teutons / Germanic tribes think:

A supposedly very important person (perhaps a relative of the emperor) has taken the long way from Rome to the province to offer final peace negotiations. The Romans probably want to fight a war elsewhere in the empire and therefore want to withdraw troops from the Germanic border... At the beginning, it is good if the players also briefly introduce themselves to their group with their names and possible origins. The players should decide for themselves which information the other players should already know (and tell them) or which they would rather keep to themselves, perhaps in order to be able to play it out in the course of the game.





The Teutons determine the place. Do they receive the envoys in a room or outside? What is the seating arrangement? Who has the right to speak first? Is there a right to speak? Is there a moderator?

How is the place decorated? With insignia of victories or the heads of fallen men? Or neutral, festive?

Encourage the players to let their imagination run wild. As it is not long before the delegation arrives, the players have a maximum of 1 hour for this, also to prepare any conversational tactics.

In LARP, depending on the decorations or props, this time can be extended by arrangement.

The Romans should also agree on tactics, if this is possible. However, they too do not have an infinite amount of time. They should think about how they want to appear. With what pomp will they come to the Germanic tribes? In parade armor or a simple toga? Armed with guards or alone as a group?

Should the groups decide to have more armed men present, the number of Germans is always double that of the Romans. However, these guards only count as non-players or as a backdrop to the meeting and will not intervene in the negotiations until the end.

### The players come together.

(Outgame) The Teutons or some players from the group (free choice) start to describe together the place for the meeting with everything that goes with it. Seats can be prepared and taken as agreed, depending on whether the conversation takes place outside or in a room, for example...

(Outgame) Then the Romans describe their appearance, clothing, armor, entourage...

The Germans introduce themselves by name and welcome the guests (in a way they like)...

Then the Romans introduce themselves by name.

### Then the negotiations start.

Only after the Romans have given the real reason (the eagle) for their coming, the Game Master now distributes "secret" information to each of the Germanic players (it is best to write this on prepared pieces of paper).

Secret Information:

**Alsuna:** This golden thing seems to be worth quite a lot to the sissies...

**Eila:** Finally a bargaining chip!

**Berengar:** Perhaps the legionary eagle could be used as a teaser for a suitable ambush?

**Eike:** The eagle is a reminder of the pain the Romans suffered. It should remain with the victorious Teutons.

**Knut:** Are they seriously negotiating for a golden bird?

**Irmina:** One could use the eagle to reunite the tribes...

**Kriemhild:** One could use the eagle to fool the Romans with trickery...

**Frowin:** The Chauki in the north have the eagle... But they are not present at the negotiations...

**Solveig:** Frowin must surely know where the eagle is, after all he has traveled the farthest...

**Ariald:** As a descendant of the Cherusci, it is only logical that Irmina has the eagle.

Then the open discussion begins.

- The players have to decide whether to share their information in the group or perhaps get together in smaller groups to talk. However, this confuses the face-to-face negotiation of both sides.
- Will Teutons withdraw for consultations?
- Will the Romans discuss internally, plotting a weakness in one of the tribes and playing them off against each other?
- Will they offer reward or tribute and peace?

The aim of the game is to have an open discussion in which it becomes clear that one side is clearly outnumbered, but not necessarily united. It is not ultimately about a satisfactory solution for all, but about the dynamics of how goals are achieved and where compromises (have to) be made.

Everything is allowed in this! Bribery, threats... even the intervention of the armed guards can be played out, but this ends with the death of all Romans and the death of some Teutons (6 x W10 dice roll can decide here).

FACILITATION TIPS

As a Game Master, I especially support the outgame description of how the delegations meet, how the place looks or how the room is furnished. You can also intervene atmospherically to make it more uncomfortable for one side or the other, for example, the square could be in the dark forests of Germania, open, and raining all the time... which would certainly be more uncomfortable for the Romans.

Let the players act as freely as possible; for example, it can be very interesting if a group retreats for consultation or individual Teutons talk to individual Romans to negotiate separately...

It will probably not turn out in such a way that all parties are satisfied, the only question is: Who will form the dissatisfied minority?

Will the Romans succeed in breaking up the loose alliance of the Germanic tribes?

Will the Germanic peoples reunite? And if so, what dynamics will come into play here, who will determine and who will lead the tribes?

Other questions:

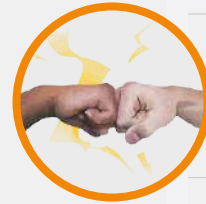
- Were you able to fulfill your role?
- Were you personally satisfied with the outcome?
- Was “your side” satisfied with what you achieved?
- Did your knowledge (secret information) help you to achieve what you wanted?
- Which arguments were the strongest in the negotiations?
- Was the conflict settled in the long term? Or will it remain warlike without the opportunity having been seized?
- Who was perceived as the stronger side in the negotiations and why?
- Which side was more able to resolve its internal conflicts to achieve the common goal?
- Was a common goal in the foreground or was it more about personal concerns?
- Who may have pushed these into the background to achieve a result for all?
- Did it matter in the end who had the eagle?
- Was the decision made over the “owners” of the eagle?
- Or were their interests taken into account?
- Are there perhaps parallels to other historical, political or democratic processes or events?

EVALUATION / DEBRIEFING

BIBLIOGRAPHY AND REFERENCE

None

NOTES




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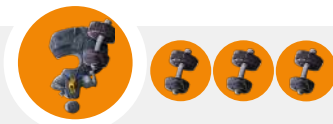
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## SPACE EXPLORER



**DESCRIPTION** A hybrid role playing game activity in a science fiction surrounding.

**OBJECTIVES** Group discussion, negotiation, finding compromises, bluffing, strategy and tactics, alliance agreements, responsibility

**TARGET GROUP** 16+

**NUMBER OF PARTICIPANTS** 2 groups with 6 participants (expendable)

**DURATION** 3 Hours + Evaluation / Debriefing

One group is together in each room. The connection between the groups / rooms should be made with a single computer (sound output, microphone and camera); popular software: Discord, Zoom, MS Teams, Google Meet does not matter.

Both the size of the groups and their number can be expanded with some preparation. However, each group should have a game leader / coordinator or observer on site.

Rooms can be decorated beforehand, depending on whether players or game leaders want this or it is helpful to underline the atmosphere.

The roles (see below) should be distributed or drawn beforehand. If there are any questions about the roles, their information or powers, the game leader should clarify these beforehand and in such a way that secret information also remains secret; possibly leave the room for individual discussions.

It is important that the start of the game should be simultaneous. This means that the game leaders must contact each other in advance to let the other know when the preparations have been completed and the game can begin.



**PREPARATION**

The easiest way is to arrange a fixed start time in advance and make sure that all preparations have been completed by then and all questions from the players have been clarified.

It is advisable to start at about the full hour of the game, as then the "time management" (see below) remains clear.

Equipment needed:

- Computer (sound output, microphone and camera);
- with software for video conferencing Discord, Zoom, MS Teams, Google Meet or similar;
- Stable internet connection;
- Stopwatch / visible counter clock.

**MATERIALS**



**Short description:**

Each group represents the bridge crew of a spaceship. The two spaceships belong to a fleet of 10 spaceships in total that are on course through space to colonise a new planet. All passengers have been put into a cryogenic deep sleep for the long journey. Life functions are monitored by the on-board computer.

The scenario begins when the bridge crew is awakened from deep sleep. All players gather on the bridge (or in the mess hall, depending on the game master's preference) of the spaceship. The crew of the spaceship consists of individual roles, each of which knows or can do different things or has powers.

**ACTIVITY FLOW**

The individual roles in the spaceship's bridge crew have both information that is known to other players and also some that they only know themselves. The bridge crew consists of three people who are paid by the Explorer company (Captain, Spark and Chief). These three characters have the authority in space, as they are the ones in charge.

Furthermore, 3 people who speak for and are responsible for the passengers (250 on each ship). These three will be in charge and decision makers in a later colony on the planet.

The game begins "in medias res" (after the players have been familiarised with their roles). The players gather at the table. They have been woken up from cold sleep by the computer because the autopilot has changed course. So the ship is now no longer heading for the new colony ...





### Character information:

First names and ship names can be chosen by the players themselves, should they wish to do so. Surnames may also be changed. The names here are merely examples to shorten the preparation time.

You can fill in the individual characters with background information, should players need or want this as a guide; however, each player can also think up something about their character on their own. This should be planned for in the preparation phase. Usually about 30 minutes is enough for players to make brief notes on how they want to fill in the roles.

To make things easier, here are some suggestions that can be adopted:

#### Ship 1: Samarkand

##### Captain: Vao

Is the proud captain of the flagship of the fleet. A dutiful officer who does not occupy this rank for nothing, used to arbitrating and negotiating, but remains calm and firm in asserting his opinion. Good connection to politics.

##### Spark (Radio Operator): Makanaki

More the joker of the crew. Has been working with Captain Vao for some time, but finds him too well-behaved and boring. Keeps away from politics and prefers to do his job. Tends to distrust the VIPs. Is full of hope for the new colony, but enjoys his defining role in space.

##### Chief (Engineer): Smith

Curious to the core. Is very interested in building a new colony, but is sceptical that humanity will not fall back into old patterns. Sees a great opportunity for change in the departure for new planets.

##### Security: Le Clerc

Someone who likes to keep an overview. He tries to take all interests into account and is well aware of the great responsibility also for the sleeping settlers. More of a traditionalist than keen to experiment.

Elected representative of the settlers (1): Sahani  
Sees the potential on board the Samarkand as the elite of the new colony. Will do anything to ensure that these people on board maintain supremacy. Believes in discipline and order and tradition. No change is best.

Elected representative of the settlers (2): Kovac  
Dislikes all elite thinking, but believes in the equality of all people. Shouldn't really be on board the flagship and makes no secret of his dislike for people who think they are better.

On board: 250 settlers

To build up the colony on board: food, equipment for extreme environmental conditions, energy reserves.

#### Ship 2: Red June

##### Captain: Ben Hamo

A careful and very collegial captain who sees his crew more as friends and family than as colleagues. Can therefore get terribly upset when his plans go wrong, but doesn't necessarily take it personally.

##### Spark (Radio Operator): Vasquez

Radical socialist who wants to build equal opportunities and possibilities for all people. Is sceptical about the new colony, but will do whatever is necessary to bring about changes in social life.

##### Chief (Engineer): Stewart

Sees himself more as a scientist than as a normal mechanic. Studied astrophysics with a doctorate, which he likes to rub in the noses of the "less able". Thinks he is the smartest person in the crew.

##### Security: Issa

Put professionalism above everything. Nobody can afford feelings in space, rather focus on the goal than on sentimental emotions. Appears emotionally cold to the outside world because he lets only a few people in on his thoughts.



Elected representative of the settlers (1): Leung  
Waits for his chance to work his way up. Would like to be more involved in decision-making and therefore keep in touch with the top ten thousand as much as possible when the opportunity arises. Desperately wants to prove his worth to the new colony.

Elected representative of the settlers (2): Svenson  
One who notices a lot without playing to the foreground. He prefers to wait and observe in order to act at the right moment. A good listener who does not directly reveal his thoughts. Maybe an Anarchist?

On board: 250 settlers

To build up the colony on board: Food, Botanical Bank (seeds for terra-forming to grow new plants for food and oxygen), Water Reserves.

### Role information

(in both groups the first roles are equally distributed):

#### Captain

What everyone knows: The captain has the highest decision-making authority on board. Only the captain and the chief can enter a course change into the computer.

What only the captain knows: In each case, the captain knows that the bridge crew has been woken up by the computer because a radio signal has been picked up from a planet close to the course. This triggers the first contact protocol, which results in an automatic rerouting of ships to make contact or at least investigate the source of the signal.

#### Spark

What everyone knows: Only the Spark can make contact with other ships. (He operates the video chat. Anyone can talk, but only he can make the connection). The Spark can scan for the other ships. Info from the game master when this happens: (He then finds out that a second ship has also been diverted from the original course (the 2nd group connected online)).

What only the Spark knows: The Spark can investigate the signal more thoroughly. Info from the game master when this happens: (He finds out that it is not an active signal, but a static one; means, probably no alien life, but some kind of radio beacon. Origin unknown.) The Spark notices that no unrestricted radio contact with the other ship is possible. (See below keyword "radio dead zone" (The Spark may check the time in consultation with the Game Master to make sure when contact with the other ship is possible)).

#### Chief

What everyone knows: The Chief is responsible for entering the course, as he also monitors the energy reserves and ship functions at the same time. Only the Chief and the Captain can enter a course change into the computer.

Which only the chief knows: The Chief also operates the long range scanners. Info from the game master when this happens: (He can find out that the planet from which the signal originates is habitable for humans. There are not ideal climatic conditions there, but at least it is habitable). The chief notices that the ship is currently steering through an asteroid field, which is why spontaneous course changes are not possible. (See below keyword "radio dead zone").

#### Security

What everyone knows: Security is responsible for all people on board, because although the previous three have decision-making power in space, they no longer have it on the new planet and thus the interests of the settlers (even if asleep) should not go unnoticed.

Which only Security knows: Security notices that the new course calculated by the computer must be aborted in three hours if the ship is to resume its original course in time. If after 3 hours no new course has been entered or a course correction to the old destination is made, then only the continuation of the flight to the new destination is possible, as otherwise the fuel is no longer sufficient. So either reverse to the old course after 3 hours and everyone must return to the deep sleep chambers, or re-explore the signal.



#### Elected representative of the settlers

(Attention: there are differences concerning the ships!)  
If the names are changed, the respective information can simply be adapted. The names do not play a major role, they are rather used to assign who is responsible for what on which ship.

What everyone knows about the Representatives: They are responsible for the settlers on board, but have no decision-making power in space. They speak in the interest of the settlers. In a new colony on a new planet, however, they will assume government-like functions, as they have been elected for this purpose by the settlers' association.

#### Ship 1: Samarkand

On board: 250 settlers  
To build up the colony on board: food, equipment for extreme environmental conditions, energy reserves

#### Samarkand representative (1): Sahani

What only Sahani knows: On board among the settlers are the brightest minds in the entire ExplorerCorps (although the lists are secret). They are scientists, doctors and politicians who are to perform administrative or even governmental functions in the new colony. These people have top priority.

#### Samarkand representative (2): Kovac

What only Kovac knows: Energy reserves alone are not nearly enough to establish a settlement point (even if it is only a small one without a full colony as planned). The food on board the Samarkand would only last for about 1 year, but after that one would be dependent on foreign help... Kovac was supposed to be on board a ship called "Red June". Shortly before the launch, however, there were changes in the crew list.

#### Ship 2: Red June

On board: 250 settlers  
To build up the colony on board: food, botanical bank (seeds for terraforming to grow new plants for food and oxygen), water reserves.

#### Red June representative (1): Leung

Only Leung knows that weapons are being transported on board the Red June – although it was strictly forbidden. Leung noticed this by chance, but does not know the reason.

#### Red June representative (2): Svenson

Svenson knows that there are not 250 but 290 settlers on board the Red June. 40 additional "imigrants" have been brought on board in secret because they are being persecuted as "criminals" on the home planet. So they are smuggled through space. For some they are criminals, for others ideological heroes.

#### Game activity

Each group must decide for itself, depending on who reveals what information, whether they want to stay the course or not. At first, however, there is no reason to return immediately.

Only the combination of the cargo of both ships is sufficient to found a new small colony, because for this you "only" need food (later then food reserves from the botanical bank), water and energy.

Since both ships steer through an asteroid field and it is not easily possible to change course, there are some difficulties in the contact between the ships.

[Here the synchronous interaction of the groups is important and the game leaders should keep this in mind!]

After the game starts, there are some communication windows where the respective Spark can open the video chat. Since the ships fly through an asteroid field, however, the talk time is not arbitrarily long. However, both ships are separated from the space fleet and get closer and closer during their flight, so that the time to communicate with the other ship also becomes longer and longer.

#### Time management and radio dead zones:

Making contact means that the Sparks of each group are allowed to start the video chat. If there are delays due to inaccurate time management or not quite coherent agreements between the game leaders, the game leaders should be able to explain this with interference in the asteroid field so that they do not have to go into it further.



Neither side is forced to use the video chat at the times given.

Here is the time table in minutes for your reference.  
Start of the game is indicated at 00:00.

Index	Contact	for / Duration
00:00	after 25	5
00:30	after 25	5
01:00	after 20	10
01:30	after 20	10
02:00	after 15	15
02:30	after 10	20

The game closes with an “open window” in which communication between the groups is possible for 20 minutes. After that, the old course to the main colony must be re-entered or the new course to a new smaller colony is set.

First give the players time to get used to the role and especially the scenario. Plan some preparation time for this before the game starts.

Always pass on information that only individual characters should know at first in secret; it is best to write it down on a piece of paper in advance and pass it on to the corresponding player.

Make sure that the respective groups have no contact with each other during the game.

Breaks can be taken at any time – under “real conditions”; this means that anyone who leaves the room to go to the toilet, for example, is not present at the crew meeting. The game only stops after 3 hours.

If you want to create additional atmosphere, you can, for example, create a dark room with only artificial lighting. This supports the perception of a spaceship. If your players can or want to eat and drink in the meantime, simply let the scenario take place in the mess hall of the spaceship. None of the characters need to or will just sit at the table the whole time...

Think about where the crew would gather for a meeting after defrosting and how the conversation would be initiated.

For example, suggest that everyone is still a little tired at the beginning, do not need to jump into action immediately, but can literally take some time to “warm up” ;)

#### FACILITATION TIPS

After the activity, it is best to take a short break. Depending on the strength of the conflict, it should be pointed out before the evaluation that one is stripping off one’s role and is now active again as a private person!

First, a conversation should be held in one’s own group for at least half an hour.

Afterwards, one should open the video chat again to share the findings. However, this is practically recommended only after the individual groups have exchanged views with each other, as it is important that everyone gets a chance to speak, which is not always possible in a group video chat.

Some questions that can support other evaluation depending on the game leader:

- How did the individual interests play out?
- Where were the biggest conflicts?
- Were there major conflicts within your own crew or only after / during contact with the other group?
- Did players always identify more with their own group on site or with people from the other group? If so, what could have been the reason for this?
- How much were the players able to protect their own interests?
- How much were the players able to assert their respective authority? Space vs Planet.
- Did anyone feel left out? If so, why?
- Who felt responsible for the settlers and to what extent? (After all, the settlers represent a considerable majority of people, even if they are not active in the scenario).
- Which character was most likely / most aware of the responsibility for the “sleeping majority”? And why?
- Did a weighting of the different settlers take place? Are there better and worse people?
- What is the strength or advantage of having a few people to decide over many? Communication within your own group and with the other group. Or does “the society” lose diversity as a result? Were the weapons discussed? If so, in what situation and why were they mentioned?
- With which group would you rather found a colony and what should be taken into account in the arrangements?

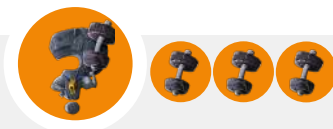
#### EVALUATION / DEBRIEFING

#### BIBLIOGRAPHY AND REFERENCE

None



## WHITE COLLAR CRIME



### DESCRIPTION

A hybrid / online role playing game activity based on a role-playing scenario written by Scott Beattie. | Copyright 1996 by Scott Beattie.

### OBJECTIVES

Freeform: Group discussion, negotiation, finding compromises, bluffing, strategy and tactics, alliance agreements, responsibility.

### TARGET GROUP

approx. 14+

### NUMBER OF PARTICIPANTS

20 (hybrid: 5 groups with 4 players each)

### DURATION

1 to 3 hours  
(See facilitation tips to set a fixed time frame.)

### PREPARATION

Read the prerequisites of the scenario in peace. Familiarise the players with the situation their roles and give them time to settle in. Optionally allow more time for the players to fill their roles with more individual character traits.

There are 5 groups of 4 players each.

These can discuss live, but can also be connected online. It is advisable to have the groups in one place each for more in-depth discussions (so-called hybrid online); however, a further adaptation of the scenario would be to have all players connected online only.

This would, however, make it difficult to have a controlled discussion, but (in view of the past experiences during the COVID-19 pandemic) might not be unrealistic for the scenario.

In order to enable discussions with all players as well as only in the individual group, the possibility for internal group discussions should be given in the video chat for the pure online variant (for example, own breakout rooms in Zoom).



### Groups:

Board of Directors – Hayworth Industries Inc  
4 players

International Executive Committee – Famine Relief Aid Group (F.R.A.G.)  
4 players

Government Ministry – Nurimbia  
4 players

Government Ministry – Australia  
4 players

Activist Group – The Numbat Collective  
4 players

### MATERIALS

#### Equipment needed:

- Computer (sound output, microphone and camera);
- Software for video conferencing Discord, Zoom, MS Teams, Google Meet or similar;
- Stable internet connection.

### ACTIVITY FLOW

#### Group 1:

Board of Directors – Hayworth Industries Inc

HII is an Australian corporation which manufactures, among other things, high energy protein drinks for athletes and athlete wannabees. Six months ago, the company landed a very lucrative deal, supplying a new high protein powdered formula for famine victims called "Manna". The contract was made with the Famine Relief Aid Group, an international aid organization.



Unfortunately, this whole affair has turned into a scandal. The product was sent to the famine stricken African nation of Nurimbria (where the corporation managed to build some factories as part of the deal). The Nurimbrians mixed the drink in contaminated water, under the false belief that it would not harm them. In fact, several hundred people have died and many others are sick.

The news is not public yet, but it is only a matter of time. You have to decide what strategies to adopt.

### Roles:

#### Chairman of the Board

You are a fierce economic rationalist, concerned only for the survival of Hayworth Industries. After all, if anything happens to the corporation, think of the employees and families who will end up on the street. The board's task is to find the most affordable solution to the problem, you owe this duty to your shareholders. Besides, the company has broken no law. Ultimately it was the stupid natives' own fault for using filthy water.

#### Director 1

You are the director who gave their personal endorsement to the Manna project and you stand to lose a lot of face if this ends in scandal. You want to protect your position at all costs, even the company's welfare. After all, you are the director of several corporations. If this one fails, you are not to be the one who takes the blame.

#### Director 2

You are worried about the bad press which may arise out of this Manna affair. You were concerned to begin with, after all how many of your 'athlete' client base want an association with skinny famine victims? You were swayed by the fact that it is trendy to be a "corporation with a conscience" and the manna deal was very lucrative. It has now turned into a potential public relations nightmare if it cannot be dealt with quickly and quietly.

#### Director 3

You are the person responsible for setting up the factories in Nurimbria and you don't want to see your hard work go down the toilet. Preserving ties with that nation are very important for Hayworth Industries' future growth. If someone has to be blamed it should be the aid organization - they were distributing the damn stuff.



### Group 2

#### International Executive Committee – Famine Relief Aid Group (F.R.A.G.)

FRAG is an international humanitarian society primarily composed of wealthy shareholders in major corporations with vague alliance to the World Health Organisation. Cynical journalists have suggested that it is nothing more than a fancy broking house for lucrative third world aid contracts. But someone has to make the profits, don't they?

Six months ago the organization entered into a contract with Hayworth Industries Inc, an Australian corporation which makes beverages and sport drinks. They have produced for FRAG a high protein drink powder called "Manna" slated for famine victims in the devastated African nation of Nurimbria.

Unfortunately no-one thought to warn the Nurimbrians that they should use only purified water. With blind faith in Western science, they have been using contaminated supplies and have been dying in their hundreds, many others are sick.

The news is not yet public, the organization needs to find a solution or face the consequences.

### Roles:

#### Committee Chairman

You hold the reputation of the organization in highest regard and will take pains to make sure it is unimpeachable. If this means finding someone else to wear the blame, or a scapegoat within the group to sacrifice, so be it. Aid is a big business and we cannot afford to let these squalid little scandals rock the boat.

#### Committee Member 1

You come from a very prestigious family and you are expected to keep the family name free from scandal. The manna project was your brainchild, which you personally endorsed. It is essential that you distance yourself from it as far as possible. If this means betraying your colleagues, so be it. Ultimately, if the blame is going to fall on you, it is better to be a "crusader for righteousness" than a team player.



#### Committee Member 2

You are an unscrupulous backstabber who wants to be chair of the committee. This scandal is a great opportunity to get rid of some of the threats to your position on this committee and replace them with your puppets. You are charming and ingratiating but ultimately your aim is to get someone else to take the fall for the scandal, whether they are responsible or not

#### Committee Member 3

You know that the true aim of the organization is not to provide aid, or to provide perks for the committee members and their corporations. International aid is designed to weaken third world powers and make them dependent on first world aid, like a crack junkie. Aid can be used as a lever to guarantee cheap labor, factories without cumbersome environmental and safety regulations and a market for substandard products. This scandal is merely an opportunity to tighten the screw a notch, Nurimbia dare not cause a stink and risk having other aid programs pulled out.

#### Prime Minister

You are a weak leader, vain and pompous. You like to present yourself as a great chief of the people who is not afraid to listen to the advice of underlings. In fact, the underlings run the nation and you are merely their puppet. You are very distressed by this whole "Manna" scandal and you are terrified that some night soon you will be dragged out of your bed by rebels and shot.

#### Group 3:

##### Government Ministry – Nurimbia

Nurimbia, a small African nation, has been cursed with a run of bad luck. If the Marxist guerillas hiding out in the hills were not bad enough, then there was the drought which led to the famine. The Famine Relief Aid Group, an international aid organization has been one of the groups which have come through with help in this crisis.

They supplied a powdered drink called "Manna" which is supposed to be high in protein and in energy. Unfortunately no one warned the villagers that they needed to use sterile water to mix it. With blind faith in Western science, they have been using contaminated sources and dying in their hundreds. Even if they were warned, the people are too poor to buy the firewood they need to boil and sterilize the water.



This is a national catastrophe and one which demands swift action, as the rebels are poised to strike, taking advantage of the moment.

#### Roles:

##### Prime Minister

You are a weak leader, vain and pompous. You like to present yourself as a great chief of the people who is not afraid to listen to the advice of underlings. In fact, the underlings run the nation and you are merely their puppet. You are very distressed by this whole "Manna" scandal and you are terrified that some night soon you will be dragged out of your bed by rebels and shot.

##### Minister 1

You are a major shareholder in Hayworth Industries, the Australian corporation which manufactured Manna. You want to protect the company and its interests. You have also allowed Hayworth to build several low cost factories in Nurimbia, "for the good of the economy". You seek to lay blame on the aid organizations which hold the country up for ransom.

##### Minister 2

You are a plant placed by the Marxist rebels. They have been waiting for the right moment to make a move against the decadent government. Your job is to ensure a crisis of confidence which will win popular support for the guerillas. You remain pleasant, even charming at all times while pursuing this agenda.

##### Minister 3

You are primarily concerned about Nurimbia's dependence on international aid. You want to see the country get back on its feet, but creating a scandal about the Famine Relief Aid Group may lead to other aid organizations withdrawing their support. So you have to grit your teeth and rely on their charity until Nurimbia recovers. These damn rebels aren't making the job any easier.



#### Group 4

##### Government Ministry – Australia

It has recently come to your notice through diplomatic channels, that the famine that struck African nation of Nurimbia has been faced with a fresh tragedy.

The aid which they have received from the Famine Relief Aid Group (an international body with vague alliances in the World Health Organisation) has led to hundreds of deaths. The group provided a high energy drink called “Manna” in powdered form. No one told the people that they had to sterilize the water they mixed it in and they have used contaminated sources. At the moment this is being kept quiet.

This is all very tragic but it has only a little impact on Australia. The corporation which manufactured the drink, Hayworth Industries Inc, is Australian based and has some business interests in Nurimbia. There is a Marxist rebel group in Nurimbia and, while Australia would not like to see an unfriendly government rise to power, a famine-stricken nation is not honestly much of a threat.

#### Roles:

##### Prime Minister

You like to think of yourself as a pragmatist, look after your own first. Hayworth Inc is an Australian company. It would be an electoral disaster to back a foreign government against Australian citizens. Besides, they don't seem to have done anything wrong. Surely the aid organization or the Nurimbian government would have had more sense.

##### Minister 1

You are hoping to be appointed to the World Health Organisation when your current term in parliament expires. It would not improve your chances if the Australian government declared open season on aid organizations. Sure some of them are a little unscrupulous, but everyone has to make a buck somehow.



##### Minister 2

You have a personal vendetta against Nurimbia, ever since you were busted there on vice charges in '78. Your cabinet colleagues don't know anything about your checkered past. You would rather see the Marxist rebels gain power than the United States backed regime that is currently in place.

##### Minister 3

You are very concerned about recent Gallup polls. It seems the government is damned if it does and damned if it doesn't on almost every issue. With something this potentially explosive you think that the best policy is to stay out of the crossfire, to stick your head in the sand and wait until the dust settles. You are fond of talking in cliches.





## Group 5

### Activist Group – The Numbat Collective

This is an Australian group dedicated to environmental protection, the elimination of patriarchy and all forms of oppression. Recently you have become aware of the “Manna Scandal” from a friend whose sister is married to a Nurimbian Guerilla. It seems that the Famine Relief Aid Group (with the appropriate acronym F.R.A.G.) has supplied the famine-stricken Nurimbian people with an unsafe product, a powdered high energy drink called Manna.

This drink, of course, has to be mixed with water. The Aid organization provided no warning that it had to be used with sterilized water. The Nurimbian native people, with naive faith in Western science, used contaminated water and have been dying in their droves. Their government has been trying to cover this up.

Doing some scouting, it seems that Manna is made by Hayworth Industries, Inc – an Australian corporation. The time has come for the Numbat Collective to speak up for their African sisters and brothers and start a petition in the strongest of words.

#### Roles:

##### Collective Member 1

You are, at heart, a middle class conservative who likes to dress in nice neat tie dye clothes and hang out with the other cool middle class activists. You are sensitive to any criticism of aid organizations, after all they do the best they can in the circumstances. You send you twenty dollars to live aid and your conscience is clean.

##### Collective Member 2

You are a hate filled radical separatist. Your main goal in life is to be as difficult as possible. Everywhere you go you create splinter groups and destabilize the center.



##### Prime Minister

You like to think of yourself as a pragmatist, look after your own first. Hayworth Inc is an Australian company. It would be an electoral disaster to back a foreign government against Australian citizens. Besides, they don't seem to have done anything wrong. Surely the aid organization or the Nurimbian government would have had more sense.

##### Minister 1

You are hoping to be appointed to the World Health Organisation when your current term in parliament expires. It would not improve your chances if the Australian government declared open season on aid organizations. Sure some of them are a little unscrupulous, but everyone has to make a buck somehow.

##### Minister 2

You have a personal vendetta against Nurimbia, ever since you were busted there on vice charges in '78. Your cabinet colleagues don't know anything about your checkered past. You would rather see the Marxist rebels gain power than the United States backed regime that is currently in place.

##### Minister 3

You are very concerned about recent gallup polls. It seems the government is damned if it does and damned if it doesn't on almost every issue. With something this potentially explosive you think that the best policy is to stay out of the crossfire, to stick your head in the sand and wait until the dust settles. You are fond of talking in cliches.



#### FACILITATION TIPS

Agree with the other group leaders on a time limit for the end of the for the activity.

Make sure that the joint video conference starts on time.

Try to create an “official” atmosphere to give the players the feeling of being stakeholders in an official setting. An office table for the video conference is a good idea, name badges can be made, logos for the different factions can be created and used as symbols in the video chat to complement the formal setting.

Allow breaks if breaks are to take place. Each party can leave the video chat if they want to. Each party can open its own video chats, for example to talk only to individual factions.

Theoretically, members of different groups can also talk to each other individually over the phone... you should arrange this with the other group leaders beforehand.

An evaluation should first take place in your own group. It is recommended to open the chat completely for all participants only afterwards. It is possible to share previously developed results and outcomes to start with, in order to then compare further results from the other groups.

#### EVALUATION / DEBRIEFING

- *Who was designated as the blamed party and why?*
- *Was a joint statement / action reached or not?*
- *If not, why not?*
- *Which group of stakeholders seemed to have the most influence / what was the reason for this?*
- *Were individual agreements reached?*
- *Did the discussion solve the problem at all?*
- *Was a proposal made to solve the problem?*
- *Or was it just about finding someone to blame?*
- *To what extent can targeted problem solving and individual blaming be transferred to real situations?*
- *Any other individual approaches or new ideas that stood out?*

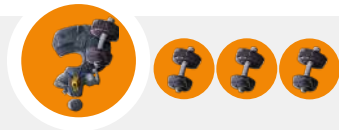
#### BIBLIOGRAPHY AND REFERENCE

White Collar Crime is an Interactive Drama Live Action Freeform Role Playing Scenario for 20 players written by Scott Beattie. Copyright 1996 by Scott Beattie.

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## THE EXOTIC MERCHANTS GATHERING



DESCRIPTION	Participants will act as merchants and try to “sell” items in an original way.
OBJECTIVES	<ul style="list-style-type: none"> <li>To boost creativity;</li> <li>To introduce people to roleplay and improvisation.</li> </ul>
TARGET GROUP	Any
NUMBER OF PARTICIPANTS	2-15
DURATION	5 minutes for participant
PREPARATION	Every participant has to carefully choose and grab one item from the environment.
MATERIALS	Nothing except the items (that can be literally everything: lamps, pencils, papers, umbrellas, bags, shoes, plants,...)
ACTIVITY FLOW	The facilitator explains the fantasy context: every participant in the game is now a merchant from a distant land. Each merchant meets every year in this very exclusive Merchant Gathering.
	The aim of the gathering is to decide who’s the best merchant in the circle for the next year. The winner of the contest will be awarded with the high title of “King of Merchants”.
	The merchants form a circle (no matter if standing or sitting on a chair). Make sure everyone has chosen the item before moving on. Preferably every item should be different from one another.



The rules of the contest are pretty easy and straightforward: every merchant has 5 minutes max to try to sell the item he/she has shown. To persuade the other merchants to buy one’s item it’s important to show every strange, original or unlikely way to use it (in particular the most random and funny ones).

For example a plastic cup can be used for drinking water of course, but it can also be used as a “fancy” hat if one puts it on the top of the head. Also it can be used to collect the rain or as an “hypnotical” musical instrument if you crush it in your hand repeatedly.

TIP: It’s important to maintain a hilarious and relaxed mood throughout the activity so that spontaneous and funny ideas will always be welcomed.

At the end of the circle, the most hilarious, original and funny merchant will be awarded with the title of the King of Merchant with a “raising hands” method.

### FACILITATION TIPS

In case of shy people, make sure to tell them that even just 1 way to use the item is ok. No need to fill the extent of 5 minutes before moving on.

In case of people with low imagination, the facilitator can help them think. Starting with a “traditional” way to use the item before moving to a funny way of use could be also a good idea.

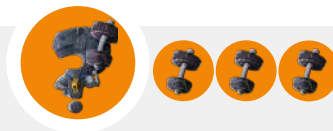
### EVALUATION / DEBRIEFING

- Did you enjoy being an exotic merchant?
- Did you know you were actually roleplaying a character?





## THE SPACE BETWEEN US



### DESCRIPTION

“The Space Between Us” is an online LARP that is played via video chat (e.g. ZOOM, Skype). It requires exactly five players and one gamemaster, and lasts about 5 hours including workshops and debrief. There are prewritten characters and secret roles. This LARP focuses on the relationships between the members of the family, and how they will affect the characters on their mission. And there will be some space adventures!

### OBJECTIVES

You are alone in your solo exploration craft, cut off by vast distances from Earth, your only human contact the video calls between you and the four distant ships that make up the rest of your team. Can you overcome the familial tensions between you? Can you brave the ghosts of your past and complete your mission?

### TARGET GROUP

18+

### NUMBER OF PARTICIPANTS

5+1

### DURATION

4-6 hours

### PREPARATION

- The GM should send the character sheet and the secret role to the participants a few days in advance together with the Spacefleet Logo and the VR backgrounds.
- Do an introduction round about yourselves before turning on the virtual backgrounds.
- Establish some rules and guidelines.
- Run the Pre-game Workshop.

### MATERIALS

PC/laptop, stable internet connection, video call software (Skype, Google Meet, Zoom, etc.)

### ACTIVITY FLOW

This game will be played in scenes. Each individual scene is supposed to take 5-10 min, the meeting scenes around 5-15 min. The game will have two acts. The first act will be focused on the family life and the personal plots and will take place over the first half of the mission. At the beginning of the game the characters already woke up from cryo sleep and have been on the mission for approximately two months. The second act will focus on the mission and the adventure plot and it will take place at the end of the mission, shortly before returning to earth. If you want to play longer, you can add additional rounds of individual scenes. I recommend adding them in the first act. Each round will make the game 30-40 min longer.

### FACILITATION TIPS

Let the players choose characters – distribute the secret roles.

Invite the players to join you on ZOOM 30 min before the game to check the microphones, cameras and virtual backgrounds.

Debriefing at the end of the game is highly recommended due to the emotional status of the game.



### EVALUATION / DEBRIEFING

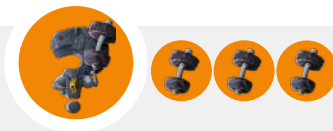
- *How do you feel right now?*
- *What did you enjoy during the game?*
- *What was challenging for you?*
- *In which way are you similar to your character?*
- *In which way are you different from your character?*
- *Can you find parallels to real life*
- *What was your favourite game moment?*
- *What moment of the game will you keep thinking about?*

### BIBLIOGRAPHY AND REFERENCE

Wibora Wildfeuer  
You can find all game materials at:  
<https://wiborawildfeuer.itch.io/the-space-between-us>



## THE TITAN HAS FALLEN



### DESCRIPTION

Group discussion, negotiation, finding compromises, bluffing, strategy, alliance agreements and Abstraction skills (Debriefing).

### OBJECTIVES

Group discussion, negotiation, finding compromises, bluffing, strategy, alliance agreements and Abstraction skills (Debriefing).

### TARGET GROUP

approx. 14+

Necessary prior knowledge: The world of Games of Thrones / George R. R. Martin.

### NUMBER OF PARTICIPANTS

One Game Master  
7 players

This number can be expanded with additional roles or as a group of several "belonging to one party", to include more players you should have larger groups.

### DURATION

Not necessarily longer than 3 hours

### PREPARATION

One room is adequate, but participants could and should be able to move around freely, talk to each other individually and alone, and leave the room if necessary.

- Table;
- Pens and Paper;
- Printed character sheets for the players;
- Possibly short explanations in advance by the Game Master.



### EVALUATION / DEBRIEFING

See Last Chapter (5) of the Scenario (Page 5)

### BIBLIOGRAPHY AND REFERENCE

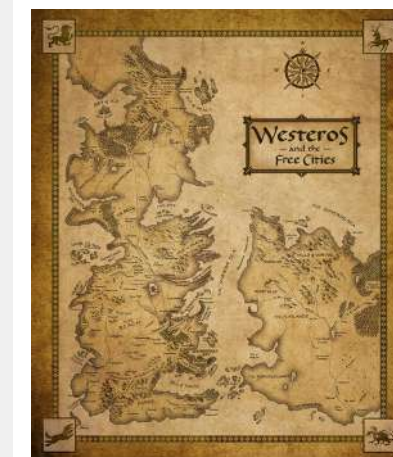
This is a newly created activity for young people and those interested, but it has not yet been tested / played.  
Invented by: Christian Seibel

### The Titan has fallen

#### Preliminary note

The scenario is set in the world of George R. R. Martin. Since the series of books has not yet been completed, the scenario is based on the HBO TV series. It is also possible to move the scenario to other or specially created fantasy worlds. However, since the series was a great success, we are using this world as an additional motivation for interested people and players...

Note: If some players are not familiar with it, others are, the setting or a short introduction to the world can be done jointly by the experienced players and the Game Master. This offers additional interaction in the group. The explanations do not have to be too detailed, but should only give a rough overview.







### 1) Introduction

It begins about three months after the end of the series. Bran the Broken is the King of Westeros, or more precisely, of only 6 kingdoms, as the Kingdom of the North is now run independently again by his sister Sansa. And the rest of the realm and most of the houses lie in ruins.

King's Landing as well as many other cities, towns and kingdoms have been destroyed after the war and the many battles for the succession of Robert Baratheon and the invasion of the White Walkers and the Dragon Queen Daenerys Targaryen. It is a time of rebuilding and change.

The King and his Hand ("Hand" = the King's advisor) have called together various nobles of the country to discuss the new status. Each of the envoys has an audience with the King for the next morning, where they will be heard for fifteen minutes. Since King's Landing was largely destroyed by Daenerys' dragons, there are no official quarters for such guests. Therefore, everyone has been put up in an inn, the Blackwater Inn. It is here that the ambassadors meet (apparently by chance). Even if the Game of Thrones seems to be over and the Iron Throne melted in the fire of the dragon's breath – the long summer seems to be over and Winter is still coming... The whole setting is an inn in King's Landing near the seat of the King, the ruins of the Red Keep.

### 2) Preparation

The Game Master briefly describes the scenario so that the players know roughly what to expect. Then the roles are distributed. This can be done blindly or by drawing randomly or depending on preference.

Players should be given some time to familiarise themselves with their roles. If it is not a live role play, the players should also make some notes to expand their character and to be able to play it out better. A possible character sheet for this can be found in the appendix. This should take no more than about 20 minutes.

### 3) The Roles

An Ambassador of the Iron Bank from Braavos;  
Captain "Saltcliffe" from the Iron Islands (House Greyjoy of Pyke);  
Lord/Lady "Ambrose", Ambassador from the Reach (House Tyrell of Highgarden);  
Lord/Lady "Allyrion", Ambassador from Dorne (House Martell of Sunspear);  
Lord/Lady "Redfort", Ambassador from the Vale of Arryn (House Arryn of Eyrie);  
Lord/Lady "Manderley of White Harbour", Delegate from the Independent Kingdom of the North (House Stark, Queen Sansa in the North);  
A Wildling from beyond the Wall;  
And a "Maester from the Citadel" in Old Town (this person is played by the Game Master).



A more detailed description of the roles, what the ambassadors and emissaries want, who they get along with and so on can be found on p. 278-285 (the character sheets have already been created for the sake of simplicity, so all you have to do is print them out).

### 4) Implementation

#### Beginning

After the setting has been briefly explained and the players have been able to familiarise themselves with their characters, the game begins!

Open questions should be clarified in advance.

The Game Master should (depending on ability and mood) at least briefly try to describe the atmosphere in the destroyed King's Landing. After that (again depending on the players' desire and experience) it's on to describing the tavern, the Blackwater Inn.

"After arriving at the inn and taking your belongings to your rooms, you enter the low taproom at the Blackwater Inn. It is very late at night. Dark ceiling beams, a large fireplace to heat the parlour, a wooden counter and a single large table in the taproom are the predominant furniture. A person sits at the table, the stranger can easily be identified as a Maester from the Citadel by his robe and the various symbols on his chain or belt..." (and so on)

The players should have a short time to describe their characters. If necessary, they introduce themselves briefly or longer to the other guests, and this is when the first approaches or dislikes begin. The Maester can open the conversation neutrally for everyone by asking the others why they are in King's Landing. At this point there should already be some potential for conflict.

This is where the settling-in period takes place. You should allow about 10 to 20 minutes to see how the characters behave and interact with each other. The game leader should play the role of moderator, an interested but completely neutral Maester. This serves to identify the individual positions. But the maester kindly reminds those present that it is important to work together to rebuild the empire.

Settling in phase  
Create an atmosphere  
Allow open exchange  
Points of view of the characters should become clear (if necessary, the maester has to ask decisive questions).

Duration: Approximately up to one hour.



### The Twist

The Maester receives a message from the Citadel (intended for everyone): Braavos was destroyed by a huge tidal wave last night. Most of the people are fleeing and seeking shelter. However, the land route to Pentos is too far and so many people set off in small boats across “The Narrow Sea” towards Westeros.

Players should be given some time to consider what might change for their role.

Now the individual messages come thick and fast. Since the people present are high ambassadors or at least emissaries, messages are sent to them from various directions via the Maester. These messages are not for everyone, but only (!) for the individual players. Write them on extra pieces of paper to hand them over individually. It is up to the game leader to hand out the messages at the same time or to delay them from time to time – this also depends on the flow of the game. The Game Master can decide on the order of the messages.

#### Message from Braavos to the Braavosi:

The bank’s gold has been swept into the sea and is lost. Now all we have left is a stone-cold bluff. Make sure they help us in Braavos. And do it quickly!

#### Message to Greyjoy:

We heard of the destruction of Braavos. Perhaps the remaining oh-so-high houses will need our ships after all?

#### Message to Tyrell:

We heard about the destruction of Braavos. The tidal wave will cause food prices to skyrocket. This strengthens our position!

#### Message to Martell:

We heard about the destruction of Braavos. Our luxury goods will find less sales. Nevertheless, try to bargain well for our food. After all, they are needed.

#### Message to Arryn:

We have heard of the destruction of Braavos. Our coast is difficult to access, but not as defensible as the canyons around the Eyrie. We have no place to settle people there and will be overrun by the strangers. Prevent that. If need be, we will give our stone for building for free... (?)

#### Message to Stark:

We heard about the destruction of Braavos. A new wave of refugees should not hit the North. The Queen is already concerned about the Wildlings that need to be settled. (Besides, your home of White Harbour is quite accessible to refugees from Braavos...) We can’t take any more!

Tell the Wildlings that they can certainly get rid of their furs and clothes if they do it right. Clothes could be very well used right now...

Some time later, another message reaches the Maester, this time from the King’s seat of government (again intended for everyone):

Due to the destruction of Braavos, the King will not find time to hear each one individually. Instead, the ambassadors are asked to agree on basic things together and make a joint proposal for all their houses to the Hand of the King on how to reunite the old and new kingdoms. For this purpose, they are to agree on one single speaker who will present the proposals.

The Hand will be at the “Blackwater Inn” in 2 hours! After that he will report to the King directly...

Duration: Not necessarily longer than two hours.



### Ending

The players should negotiate their own positions and agree on a common line. Will they change or have to change their course due to recent circumstances? Will they be able to agree together without a mediator or only through careful mediation from the maester (whom they may ask at any time)? The joint proposal should be presented to the Maester (as a rehearsal) in order to “practise” it before Tyrion appears...

The round is intentionally limited in time so that the negotiations do not get too out of hand. Depending on how the game goes, the Maester should intervene. He can offer to play the Hand of the King so that the proposals can be practised. He can offer to write down individual positions to make the joint proposal binding. The game should be timed, even if some parties cannot agree or deliberately refuse...

### 5) Debriefing

There should be a short break before the debriefing starts.

In the debriefing you should get together as a group and discuss the following questions:

(I) About to play a role (short round)

How satisfied are you with the outcome of the negotiations, based on the position of your house? Did you act according to the ideas of the people you were supposed to speak for and whose interest you represent or rather according to your own individual standards? Did you feel pressured to represent other people and not just act according to your own standards and morals or did it not matter?

(II) About Negotiations (maybe longer round)

Who did you get along with best and why? Did you find it easier to get along with people who at least had similar interests? How difficult was it for you to reconcile other people’s positions and principles with your own? In general: Do you find it motivating to act as a spokesperson for other people’s interests or is it too disappointing to only be able to present compromises after negotiations?

(III) About Abstraction and context (This is the key point in the whole scenario)

Do you think it is similar in Europe, when different interests have to agree on common goals? How did you perceive the “refugee crisis” in Braavos in your reflections? Were you also guided by humanitarian standards in the negotiations? What role did these play in general? / Were you aware that these people needed help quickly and not “bureaucratically” (as the saying goes)?

Were you aware that it was not just about any refugees, but that educated people and academics, craftsmen and workers could also come to Westeros from Braavos, who could be involved in local reconstruction? Braavos is, after all, a highly civilised society (even if decadent)... or did that not matter?

Do you think that refugees are only a burden or can they also be useful for a society in a positive way?

How did you perceive that strong positions can suddenly become weak due to external circumstances? And the other way round, that seemingly unimportant ones can suddenly become helpful? With the war in Westeros finally over, did you feel safe or strong enough to help the Braavosi? Or were you more concerned with establishing your position in the rebuilding of the empire in order to gain influence?

Did you notice similarities in terms of European ideas and ideals?

After reading the scenario you might have your own questions about the game or the participants. Write them down during the game if you notice anything in particular!

### 6) Appendix

Overview map for characters.

Detailed character information / character sheets.

- (1) Braavos;
- (2a) Iron Islands / (2b) The Greyjoy fleet position now;
- (3) Highgarden;
- (4) Sunspear;
- (5) Eyrie;
- (6) White Harbour;
- (7) The Free Folk;
- (8) Citadel / Old Town;
- (9) King’s Landing / The Setting at the Blackwater Inn;
- (10) Pentos.



## The Ambassador of the Iron Bank from Braavos

Name: \_\_\_\_\_

*You are an emissary of the Iron Bank, which has long done business with various royal houses. Queen Cersei was the last to borrow money from the bank. But that was no problem for your superiors, because a Lannister always pays his debts. But now it is time to renegotiate with a new king. Money is there in Braavos. But is there security for it in the new royal house? There is a Lannister in the government, Tyrion, but he is only the Hand of the King. Besides, it's said that the Lannister gold mines are empty...*

*If the King remains in power, then it is worth doing business with him. Westeros desperately needs support and reconstruction after the war. Make sure that your negotiating partners don't agree with each other too quickly without you. Convince the King that he needs and can rely on the Iron Bank.*

*Before you left, one of the bank's higher officials told you: "Good merchants and traders are to be found above all in the Reach (House Tyrell) and recently also in Dorne (House Martell). It is best to distrust the northerners, for only barbarism comes from there. Also, be careful what you get into with the Greyjoys. That house has always been on the losing side."*

Self-image: You are the most important person on site, because everyone needs money for the reconstruction!  
 You are: a pure tactician (almost) without emotion  
 You have: Money  
 Friendly to: Tyrells, Martells  
 Skeptical of: Greyjoys, Starks  
 Hostile to: Wildlings

### Character Sheet:

Gender:  
 Age:  
 Height:  
 Weight:  
 Hair colour:  
 Eye colour:  
 Clothes:  
 Anything special:



## From the Iron Islands (House Greyjoy of Pyke)

Captain: \_\_\_\_\_ Saltcliffe

*You are a captain of a smaller fleet of the proud Iron Islands. Last time, you had ferried some of the Dothraki back home to Essos from Westeros on behalf of the King. Now your fleet lies in the Bay of Crabs and you have sailed alone to King's Landing. Most nobles distrust the Greyjoys and your origins because of the past and several failed rebellions. However, it is now time to prove that the people of the Iron Islands could be important allies.*

*Many people at home are counting on you to restore the Iron Islands to a place among the important partners of the new order. For the moment, they may not need a fleet because the war is over, but soon they may be competing for your vote when it comes to important votes.*

*Before you left, you were told that you should distrust people who only pay the "gold price" and not the "iron price".*

Self-image: No one needs you. But you are independent and proud. Perhaps better to wait until...  
 You are: Proud to the point of stubbornness, but powerless at the moment  
 You have: Ships  
 Friendly to: Starks  
 Skeptical of: Arryns  
 Hostile to: Bankers, Money Landers, Merchants and fancy people

### Character Sheet:

Gender:  
 Age:  
 Height:  
 Weight:  
 Hair colour:  
 Eye colour:  
 Clothes:  
 Anything special:





## The Ambassador from the Reach (House Tyrell of Highgarden)

Lord/Lady: \_\_\_\_\_ Ambrose

House Tyrell was linked by marriage to several kings after Robert Baratheon's death. As a reliable supplier of food to King's Landing and the troops at war, the Reach has always played an important role in supporting the former Iron Throne. The nobles of Highgarden now think it is time to finally regain power and influence as they set about building a new order. The new King may be good, but the Reach should no longer be treated merely as a breadbasket. You deserve an influential place among those in power.

You provide food. After the destruction of King's Landing and many refugees all over Westeros, that is not a granted thing. If the King cannot pay, as it is expensive to rebuild, then he should make other concessions.

Before you left, you were told to be careful with House Martell. These merchants now also supply food and so could spoil the prices and your influence. Do not trust the Greyjoys. Their fleet has raided your coastlines often enough.

Self-image: In the current situation, food is almost as valuable as gold itself. If the king wants to sit firmly in the saddle, it is better to ally with Highgarden. Act skilfully and wisely.  
 You are: A skilful negotiator for the good of the Reach  
 You have: Trade goods, especially food  
 Friendly to: Braavosi  
 Skeptical of: Martells  
 Hostile to: Greyjoys

### Character Sheet:

Gender:  
 Age:  
 Height:  
 Weight:  
 Hair colour:  
 Eye colour:  
 Clothes:  
 Anything special:



## The Ambassador from Dorne (House Martell of Sunspear)

Lord/Lady: \_\_\_\_\_ Allyrion

Except for the royal house and especially the inglorious death of the Red Viper, few of the nobles from Dorne had anything to do with the last wars. The country has been spared most of the devastation and is therefore now able to sell a lot of food despite the barren soil. This includes olive oil in particular, but also wine and other goods, which are now even luxuries in many parts of Westeros.

The nobles of Dorne are either disregarded completely, or are often considered by the other houses to be quarrelsome snakes. Time to change that! Before you left, you were told that the people of Dorne were hoping that in the future they would once again be more respected by the rest of the realm. Not for nothing is the saying of your ruling house: Unbowed, Unbent, Unbroken!

Before you left, you were told to be careful with House Tyrell. These merchants now also supply food and so could spoil the prices and your influence. Do not trust the Starks! Their wars, alliances and involvements have only ever led to trouble. Besides, it's their own fault if they couldn't hold the Wall... Either they finally come crawling back and ask Dorne for help, too, or they'll just have to manage on their own.

Self-image: The other houses better start taking the people of Dorne seriously, or there might be a nice amphora of poisoned wine waiting for someone after all...  
 You are: Proud, but hot-blooded and headstrong  
 You have: Food, food that is now a luxury  
 Friendly to: Braavosi  
 Skeptical of: Tyrells  
 Hostile to: Starks

### Character Sheet:

Gender:  
 Age:  
 Height:  
 Weight:  
 Hair colour:  
 Eye colour:  
 Clothes:  
 Anything special:





## The Ambassador from the Vale of Arryn (House Arryn of Eyrie)

Lord/Lady: \_\_\_\_\_ Redfort

*Lord Robert is not the cleverest or strongest leader House Arryn has had. On the contrary. The degenerate ruling family has become far too involved in the affairs and entanglements between Lannisters and Starks. They prefer to live a secluded and quiet life in the Eyrie.*

*However, good trade goods can be produced from the many quarries in the mountains. For stone is now needed everywhere. In the north, the wildlings have flooded the kingdom of the north. Houses need to be built here. Kings Landing has also been completely destroyed, and the new king's seat should not necessarily be rebuilt from wood alone.*

*There is not much that connects the Vale of Arryn with the outside world. So better not let too many people in. Nevertheless, stones could be sold for profit. Perhaps it could be arranged that the ruler or even his own family could be given a little more influence and even more autonomy from the capital in return.*

*Before the trip, you were told: No one takes Robert Arryn seriously. Turn that to your advantage. After all, the proud riders of the Vale played a decisive role in the Battle of Winterfell. So don't let them make you small. But don't enter into open alliances. Remember that especially the common people of the Vale of Arryn rely on being left alone from now on.*

Self-image: Play the dull stone merchant who can help build up. Try to gain prestige or advantages by doing so.  
 You are: Honest but skeptical of the outside world  
 You have: Stones (lots of)  
 Friendly to: Sometimes the Starks  
 Skeptical of: No one in particular  
 Hostile to: No one in particular

### Character Sheet:

Gender:  
 Age:  
 Height:  
 Weight:  
 Hair colour:  
 Eye colour:  
 Clothes:  
 Anything special:



## The Delegate from the Independent Kingdom of the North

(House Stark, Queen Sansa in the North)

Lord/Lady: \_\_\_\_\_ Manderlay of White Harbour

*The North has fought the bravest and bled the most in recent times. Not for nothing has this honour been transformed into the new old independent kingdom of the North as it was for thousands of years. But there is much to do. And also because your Queen is the sister of the King in King's Landing, there should now also be official arrangements among themselves to back King Bran the Broken. For the North also needs immense help. Refugees and Wildlings from beyond the Wall are still coming in droves. Even though the White Walkers have been defeated, this does not mean that the long summer will return. On the contrary. Winter hasn't even been here yet.*

*Much needs to be built up, not only Winterfell. People need shelter, food and protection and must be resettled, increasingly south of the Wall. The Wildlings have contributed their share to the victory and should no longer be treated like second-class people.*

*Before you left, you were told: You speak for the independent Kingdom of the North. Never forget that. Most southerners had nothing to do with the battles. It's time they finally got active and helped rebuild. The North has abundant wood resources and can therefore also help build King's Landing. However, they also need food and money and stones themselves.*

*Travelling with you is a Wildling. These people deserve to speak independently for their cause, but they depend on your help because they don't really know much about politics.*

Self-image: The North needs some help. The others (cowards) should finally do something for the fact that we saved their asses...  
 You are: Independent and proud  
 You have: Wood  
 Friendly to: Wildlings  
 Skeptical of: Greyjoys, Martells, Braavosi, Arryns, Tyrells  
 Hostile to: No one in particular

### Character Sheet:

Gender:  
 Age:  
 Height:  
 Weight:  
 Hair colour:  
 Eye colour:  
 Clothes:  
 Anything special:





## A Wildling from beyond the Wall

\_\_\_\_\_ (from the band of Tormund Giantsbane)

*You are the Free Folk and always will be! But your people need help. They especially need a place to settle down and finally live in peace. You are used to making a living in the icy heights of the north. But there are many refugees who also want to settle south of the Wall as the long winter approaches, even though the Night King has been destroyed.*

*Grumpkins and Snarks can still be hunted in the north. But most of them don't want to fight anymore. The Queen in the North has asked you to go to King's Landing with one of her emissaries to speak for the interests of your people herself. You are and remain sceptical. Even your companion from the Starks seems like a wimp to you. Constantly the people down here in the south make promises and haggle for every crumb of bread like washerwomen.*

*But your people are good at the art of making clothes out of skins and leather. Why shouldn't you be able to exchange that. And maybe there are some nice places further south where your people could live in peace... Before you left, they told you that you should at least try to talk to others. Your people cannot live in snow and ice forever.*

Self-image: You don't need that kind of windy psychology. You know who you are.  
And Mance Raider knew it too.  
You are: Nothing but the pure force of nature of the far north  
You have: Furs and leather that can be used to make clothes  
Friendly to: Sometimes the Starks  
Skeptical of: Everybody except the Northerners  
Hostile to: Sissies and wimps in general

### Character Sheet:

Gender:  
Age:  
Height:  
Weight:  
Hair colour:  
Eye colour:  
Clothes:  
Anything special:



## A Maester from the Citadel in Old Town

Maester: \_\_\_\_\_ [Played by the Game Master]

The Maester is always a man (so far no women have been admitted to the Citadel). This does not mean, however, that the game management cannot be carried out by a woman. In this case, however, she must then slip into a male role.

The Game Master is not only responsible for the entry into the scenario, but also actively involved in the role of a Maester. Therefore, he should also take some time to develop his character too.

He actively leads through the adventure and, as another guest in the inn, is able to intervene directly in the action (and must do so at some points!). See further under Implementation.

As the Game Master and the Maester of the Citadel, he is largely neutral even if he has had few relations with the Wildlings so far.

*Most people in Westeros and all nobles throughout trust in the neutrality of the Citadel, not only but especially when it comes to passing on important messages.*

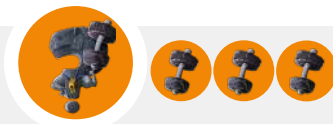
Self-image: Neutral. Perhaps underestimated, but always one step ahead.  
You are: A haven of knowledge  
You have: Information  
Friendly to: Most people who recognise your authority  
Skeptical of: Most who are not from the Citadel  
Hostile to: None

### Character Sheet:

Gender:  
Age:  
Height:  
Weight:  
Hair colour:  
Eye colour:  
Clothes:  
Anything special:



## VIEWSCREAM



### DESCRIPTION

ViewScream is a live-action game designed for video-chat software like Skype, or audio-chat software like Discord.

### OBJECTIVES

Four officers (Medical, Bridge, Weapons, and Engineering) find themselves aboard a damaged starship, in great peril. They're cut off from each other, and can only communicate by using view-screens throughout the ship. The goal is to help each other to survive.

### TARGET GROUP

18+

### NUMBER OF PARTICIPANTS

4

### DURATION

60-90 min

### PREPARATION

1. Print out your character sheet and scenario description
2. Get comfortable with your personality and relationships
3. Write down successes and failures next to Solutions
4. Write down any Secrets or Revelations (or whatever)

### MATERIALS

PC/laptop, stable internet connection, video call software (Skype, Google Meet, Zoom, etc.)

### ACTIVITY FLOW

- *You'll be required to co-narrate the current situation and problems.*
- *At key moments, you'll have to resolve your problems with solutions.*
- *Though this game has no GM, the four players have different GM-type responsibilities.*



### FACILITATION TIPS

Don't be obvious.  
Stay in character  
If there's dead air, and no one is talking, always say something.  
You're never "fine" – you're always in danger, right up until the very end of the game session.  
Look at the camera when speaking.  
Use a headset microphone, so that you minimise background noise.

### EVALUATION / DEBRIEFING

After the scenario ends, a discussion about the session could follow.

- *How do you feel?*
- *What did you experience during the game?*
- *What can you take from in your real life?*

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ViewScream ©2013 Rafael Chandler  
[www.rafaelchandler.com](http://www.rafaelchandler.com)  
You can find all game materials at:  
<https://www.drivethrurpg.com/product/113064/ViewScream-1st-Edition>

### NOTES

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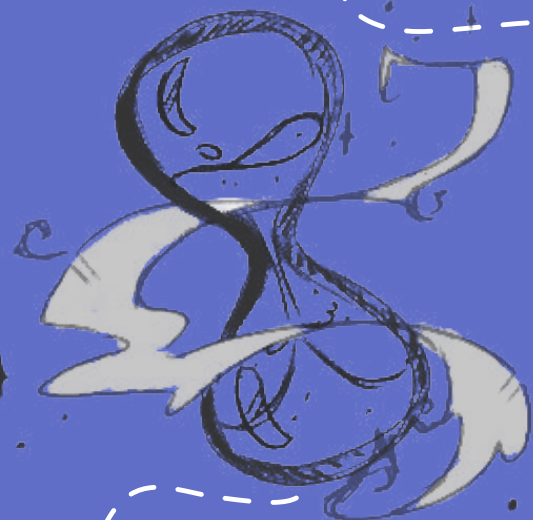
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# CONCLUSION



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## The Process

If there is a word able to describe the whole idea behind this manual and its creation, it would surely be “the process”.

“Basic” roleplay experiences are still valuable and formative per se, but if you’re considering to use even a fraction of this content we suggest you to be ambitious and creative: RPG campaigns may involve hundreds of artistic, creative, musical activities. They may involve dozens of skills and competences and can have a huge impact on the life of people if done efficiently.

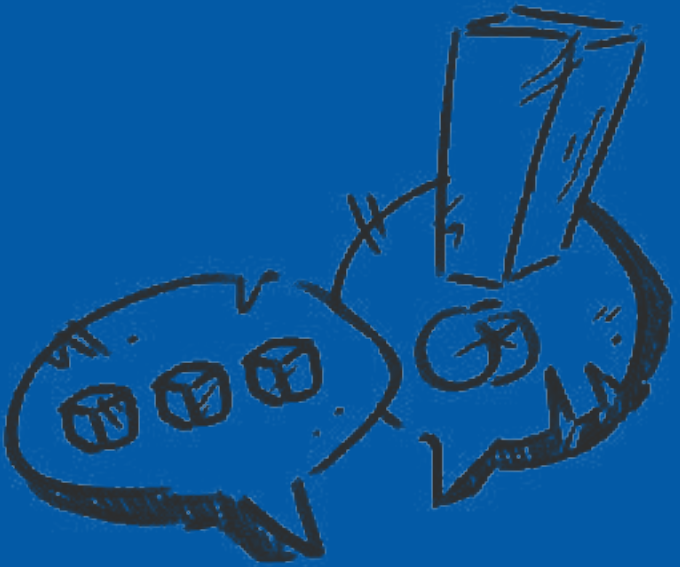
The activities and examples described here are but a small fraction of the possibilities that you can go through in your experience with edu-RPG. We invite you to dive into it and find your own way.

It’s likely that it will be a demanding journey that can never be truly finished.

But that’s ok. Enjoy it. It’s a part of the process.







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