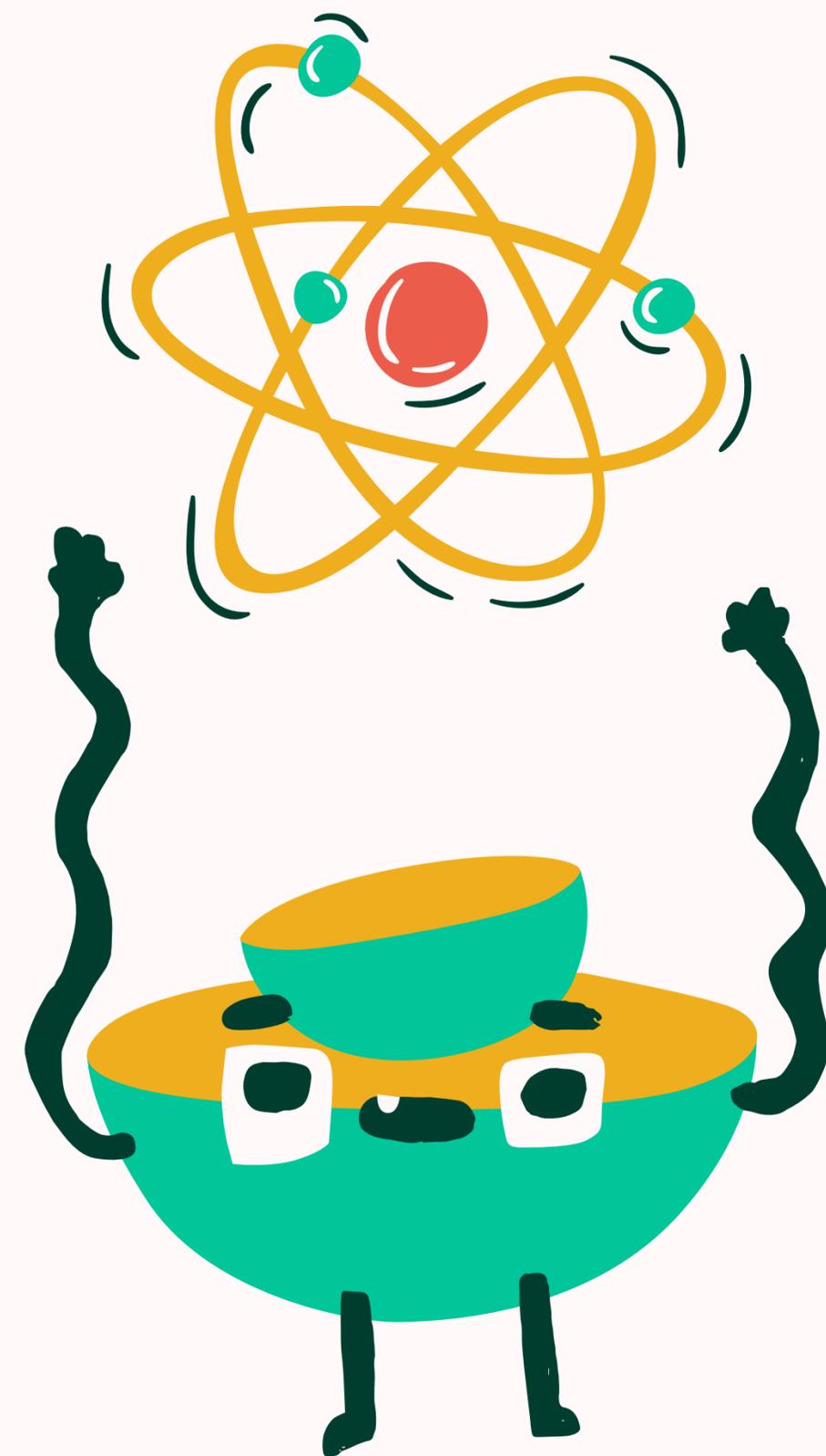# LIFE EDUCATION THEATRE

Fundacja Youth Act
Thalia Teatro

KA205 Strategic Partnerships for youth
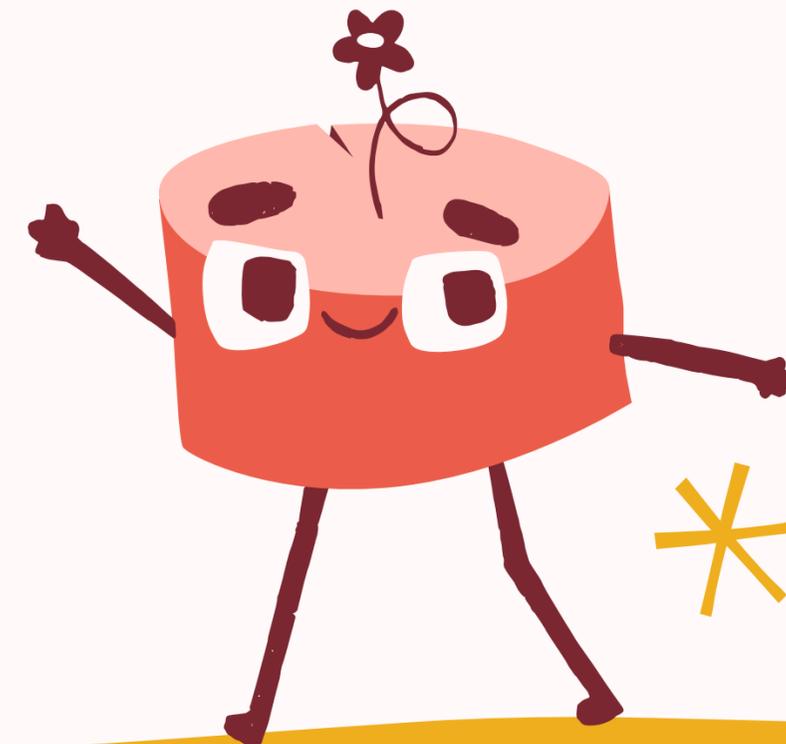KA2 Cooperation for innovation

Erasmus+

"If you were born with the ability to change someone's perspective or emotions, never waste that gift. It is one of the most powerful gifts God can give—the ability to influence."

–Shannon L. Alder

...about the project

The project Life Education Theatre was design to help young people through educating the educators how to guide them for youth empowerment by innovative methods.

The aim of the project is to create educational LARP (Life Action Role Play) tool based on NFE approach for youth empowerment.

Objectives

The main objectives are:

–Development of educational LARP methodology for youth empowerment through combain the NFE methodology as experiential learning, improvisation theatre, british drama, theatre education into one complex educational tool for youth education.

–Decrease radicalism and social exclusion among youth and increase youth awereness of migration issue through 3 educational LARP scenarios.

–Train youth workers and educators how to design and implement educational LARP

–Train youth workers how to use experiental learning, improvisation theatre, british drama, theatre education methodology for youth education.

–Create the publication dedicated to educational LARP which includes manuals for youth educators how to implement educational LARP methodolody for youth empowerment

–Promotion of educational LARP methodology as NFE tools for youth education in non-formal and formal education background
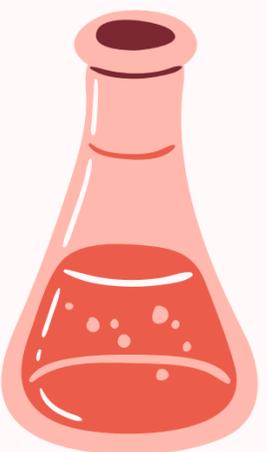
Fundacja Youth Act

Organisation Youth Act was created through passion to non-formal educational tools and methods and believe that this approach could improve local, national and European education system. Youth Act is aiming to promote NFE methods to work with youth in variety of topics like entrepreneurship, employability, soft skills, creativity, human rights, active citizenship. Through methodology of improvisation theatre, drama and coaching we want in sustainable approach influence youths development. We are working with young people to increase their creativity. We believe that by doing different workshops and activities we are helping them to think in a creative and open-minded way, to solve problems and think out of the box, all of them being crucial soft skills in everyday live. We are developing entrepreneurship skills among youth, as they nowadays are struggling with a high unemployment rate across Europe and are therefore in need of improving soft skills like managing, working in a team, creative thinking based on changing disadvantages to advantages, logical thinking and rhetoric presentation skills. We are promoting the programme ERASMUS+ and lifelong learning among young Poles, we are encoraging youth to take their life in hands with support of selfdevelopment activities. We are helping them with going abroad, to open their perspective to make them familiar with NFE. We are working among active participation in international projects by youngsters around Koszalin.

Thalia Teatro

The philosophy of "Thalia Teatro" is based on interactive play with a viewer. Following the principle of Comenius' "Schola ludus – School by play", the theatre offers a unique experience of learning by playing. We believe that it is important to provide educational value during the performance, especially if our audience are children and youths. The meaning of theatre for youngest viewers is to encourage parents to bring children to theatre again, because a theatre is a place where reality and fantasy meets. The theatre is not just a culture it is also way to life. It can be therapy it can be ecology theatre or social theatre. The theatre prepares interactive street, puppets or drama theatre in which children and youth can make a step on a stage and help characters makes them feel like heroes. The next one very important goal: the workshops for children, youth and pedagogues. Leaders involve in workshops moments when participants get own experience to perform, direct, write, animate puppets, make scenography and puppets. There are also workshops for children and youth from socially weak families and handicap people. Theatre is way how to be creative individual and work together on the stage. We try to create the bases of intelligent and tolerant society. Theatre prepares also workshops of improvisation and storytelling for youth and children, cooperates with schools and libraries in Slovakia and abroad.
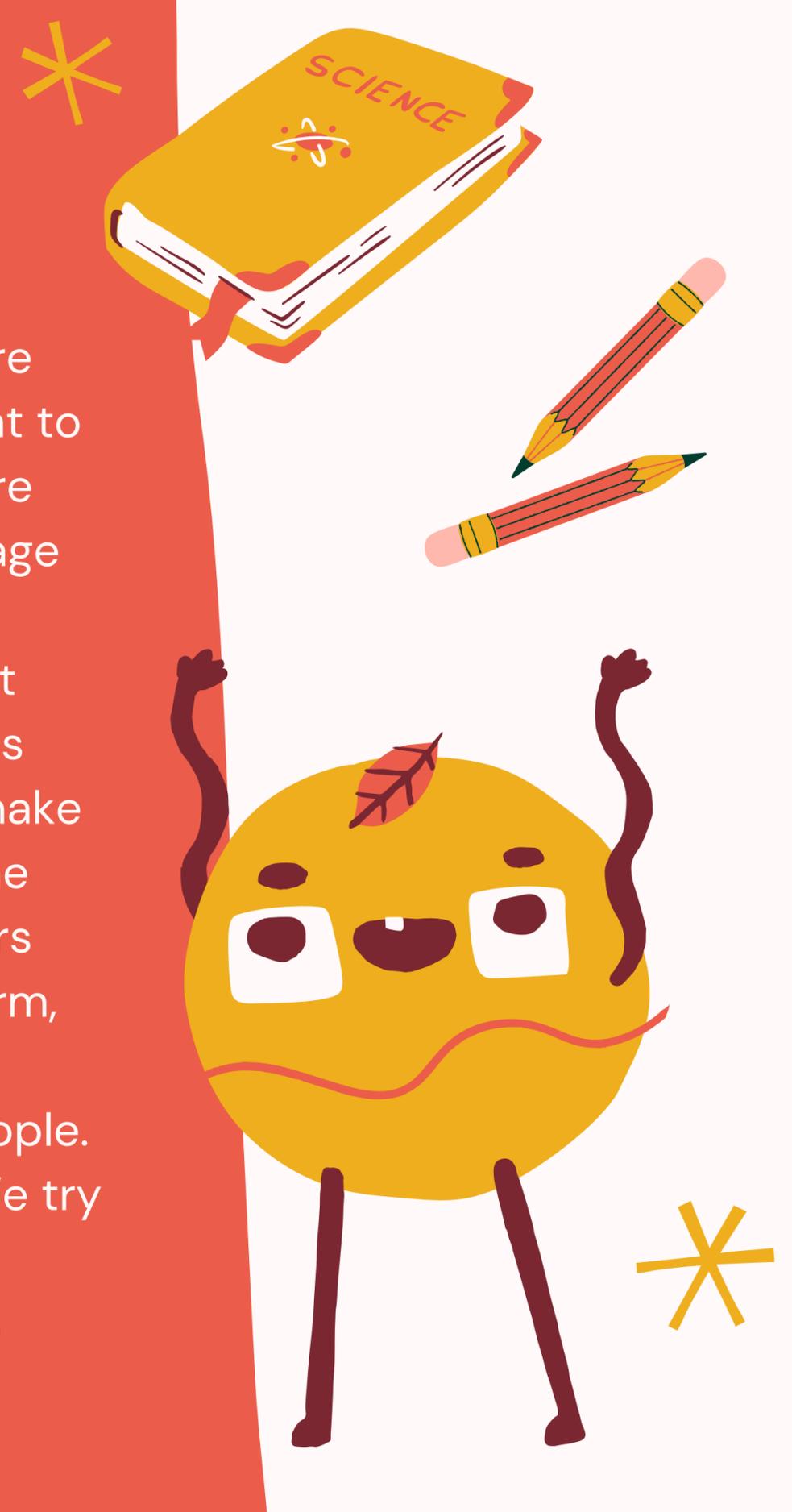
LIVE ACTION ROLE-PLAYING GAME (LARP)

Concepts and Definitions

A live action role-playing game (LARP) is a form of role-playing game where the participants physically portray their characters.*

The players pursue goals within a fictional setting represented by the real world while interacting with each other in character. The outcome of player actions may be mediated by game rules or determined by consensus among players. Event arrangers called gamemasters decide the setting and rules to be used and facilitate play.

**Tychsen, Anders; Hitchens, Michael; Brolund, Thea; Kavakli, Manolya (July 2006). "Live Action Role-Playing Games: Control, Communication, Storytelling, and MMORPG Similarities". Games and Culture. 1 (3): 252–275

Historical background

The first LARPs were run in the late 1970s, inspired by tabletop role-playing games and genre fiction. The activity spread internationally during the 1980s and has diversified into a wide variety of styles. Play may be very game-like or may be more concerned with dramatic or artistic expression. Events can also be designed to achieve educational or political goals. The fictional genres used vary greatly, from realistic modern or historical settings to fantastic or futuristic eras. Production values are sometimes minimal, but can involve elaborate venues and costumes. LARPs range in size from small private events lasting a few hours to large public events with thousands of players lasting for days.*

*https://en.wikipedia.org/wiki/Live_action_role-playing_game

LARP does not have a single point of origin, but was invented independently by groups in North America, Europe, and Australia.* These groups shared an experience with genre fiction or tabletop role-playing games, and a desire to physically experience such settings. In addition to tabletop role-playing,

LARP is rooted in childhood games of make believe, play fighting, costume parties, roleplay simulations, Commedia dell'arte, improvisational theatre, psychodrama, military simulations, and historical reenactment groups such as the Society for Creative Anachronism*

The earliest recorded LARP group is Dagorhir, which was founded in 1977 in the United States and focuses on fantasy battles.* Soon after the release of the movie Logan's Run in 1976, rudimentary live role-playing games based on the movie were run at US science fiction conventions.*

Today, LARP is a widespread activity internationally. Games with thousands of participants are run by for-profit companies, and a small industry exists to sell costume, armour and foam weapons intended primarily for LARP.*

*Tychsen, Anders; Hitchens, Michael; Brolund, Thea; Kavakli, Manolya (July 2006). "Live Action Role-Playing Games: Control, Communication, Storytelling, and MMORPG Similarities". Games and Culture. 1 (3): 252–275

*Morton, Brian (2007). "Larps and their Cousins through the Ages". In Donnis, Gade & Thorup (ed.). Lifelike. Knudepunkt 2007.

*Dagorhir. "The Origins of Dagorhir". Dagorhir website. Archived from http://www.dagorhir.com/dagorhir/history.htm

*Muir, John Kenneth. "Logan's Run: The Series". John Kenneth Muir website.

*Hyltoft, Malik (2008). "The Role-Players' School: Østerskov Efterskole". In Markus Montola, Jaakko Stenros (ed.). Playground Worlds. Ropeco

ROLE PLAY

Role play means consciously adopting a role that is not your own, pretending to be someone else in a fictitious situation.

Playing a role does not necessarily involve changing the way you speak or move as in playing a character, but does involve adopting new attitudes and beliefs to fit the evolving needs of the drama.

In most educational theatre and drama contexts, for example in process drama, role playing is improvise.

LARP (Live Action Role Play) is not educational role play as such, but a form practiced in groups to play and explore for one's own entertainment, often thematized within a historical context, a mystery context, a battle context, etc., and with great attention to costume, dramaturgy, and story

SITE

The site is a tool for actors and directors working on play texts but also for the structuring of the devising process and participatory workshops.

There are many sites in LARP: historical, social, cultural and specific to the particular situation being dramatised.

The site locates the drama in the objective situation, the logic of the situation for the exploration of justice/injustice and where humanness is either created or corrupted.

The characters in a play are expressions of this wider site and can be considered to be sites in their own right.

The site however is also subjective because it includes the 'self' site of the audience which is brought onto the stage through the imagination.

LARP is an activity involving several people in which the participants act out a story.

Like a play or traditional improvisational theater, each participant generally acts out one character in real time.

Unlike a play, the events and ending of the story are not predetermined. Unlike traditional improvisation, the starting situation and nature of the characters is predetermined.

All of the participants (the Players, playing characters – PC) depict characters in the story. (note: Special position has the Director, but it is non-playing character).

They choose their own interpretation of whatever details are unspecified about the personality and background of the character, and use this to decide on the dialog and actions of their character.

They are responsible for the strategic and thematically significant decisions of the character and thinking of the ideas that the character is likely to think of.

Some value playing a character for the strategic challenge of trying to achieve the character's goals.

Others value the vicarious experience of drama and emotion.

The Director (Directors) of LARP can be also participant in LARP, but in this case is non-playing character (NPC).

At first, the Director is responsible for managing LARP and performing the many necessary tasks other than depicting main characters.

These include general organization, playing minor characters, keeping track of the results of actions and the consequences of hidden aspects of the situation, sometimes introducing new elements or information to manage the plot, and adjudicating rules.

The Director does not have the authority to dictate actions of other participants' characters.

Rules of LARP exist to represent skill differences between characters that do not exist between players and to resolve actions that cannot be directly acted out, either because they are unsafe (like fighting), or simply impractical/impossible (like magic).

Priorities in LARP: The opening letters of the classification represent which of five major elements are present as priorities in LARP, in decreasing order of importance.

A: Atmosphere.

A particular mood or feel to LARP

D: Discovery.

The existence of in-context / in game unknowns and the need to find out about them

M: Morality.

Moral dilemmas and complicated moral decisions

R: Relationships.

Complicated or changing relationship dynamics

S: Strategy.

A need to make strategic decisions in pursuit of goals

A GUIDE TO DIRECTING

What does the Director do?

The Director is the person who manages and simulates the universe of the story so that the players can focus on roleplaying their characters. He knows everything about what is really going on, and observes all aspects of the plot as it unfolds.

He manages the game, gives descriptions, answers questions about the environment/situation, propagates effects of PCs' actions on the environment and on NPCs' actions, mediates. He has an ability use, and sometimes mediates conflicts.

The Director also filters information so that each player only knows what he needs to know in order to successfully play his character. Most players find that having a lot of significant knowledge out-of- context (OOC) but not (in-context) IC can get distracting or confusing.

Non-playing characters – NPCs: In some LARPs the Director also physically roleplays an NPC at the same time as his other duties. When doing so, it's fine to move in and out of character as long as it's clear which is which.

However, he should take both roleplaying and directing responsibilities into consideration when determining the NPC's actions and timing.

The Director's Objectives

The primary objective of the Director is to produce a satisfying experience for all participants.

There are two parts of this: making sure each player is satisfied with his PC's involvement, and making sure that the flow of the collective story is satisfactory.

The first involves making sure that each PC cares about what's going on, always has something to do and is capable of seriously affecting events that matter to him.

The second involves keeping the flow of events roughly within the intended progress, guiding the story to rising action, climax, and an ending that feels conclusive, as well as timing events to be as interesting and dramatic as reasonably possible.

General rules of LARP

In a larp, most normal activity is simply acted out, with roleplaying and common sense determining the effectiveness of social interactions. The rules exist as a means to simulate characters' actions and capabilities that cannot be safely or effectively acted out.

Abilities

Abilities are actions that a character can take with success determined by rules rather than roleplaying. Abilities are divided into Conflict Abilities and Non-Conflict Abilities. Non-Conflict Abilities always work; Conflict Abilities start Conflicts in which other characters can use other abilities to oppose them.

Conflicts

A conflict occurs when two or more people use opposing abilities. Conflicts need not be physical; two people attempting to intimidate each other also counts. Whenever anybody uses an ability listed under Conflict Abilities, everybody able to participate in the conflict is invited to do so simultaneously. To participate is not necessary to be directly involved in the action that starts the conflict—one simply has to be taking an action in reaction to other actions taking place. If a player thinks that his/her character would be too surprised to immediately respond, he should wait until after the conflict to respond, though he still Resists

Playtime and Off-Time

LARP generally separates in "in-game" or "in-context" (IC) versus "out-of-game" or "out-of-context" (OOC/OC). Everything within the story – the characters you play, the costumes and your acting is of course IC (meaning: part of the game). Everything else – your real self, your mobile phone and everything your character would not do, know or own is OC (= not part of the game).

ROLE PLAYING AS INTERPRETATION AND NARRATIVE
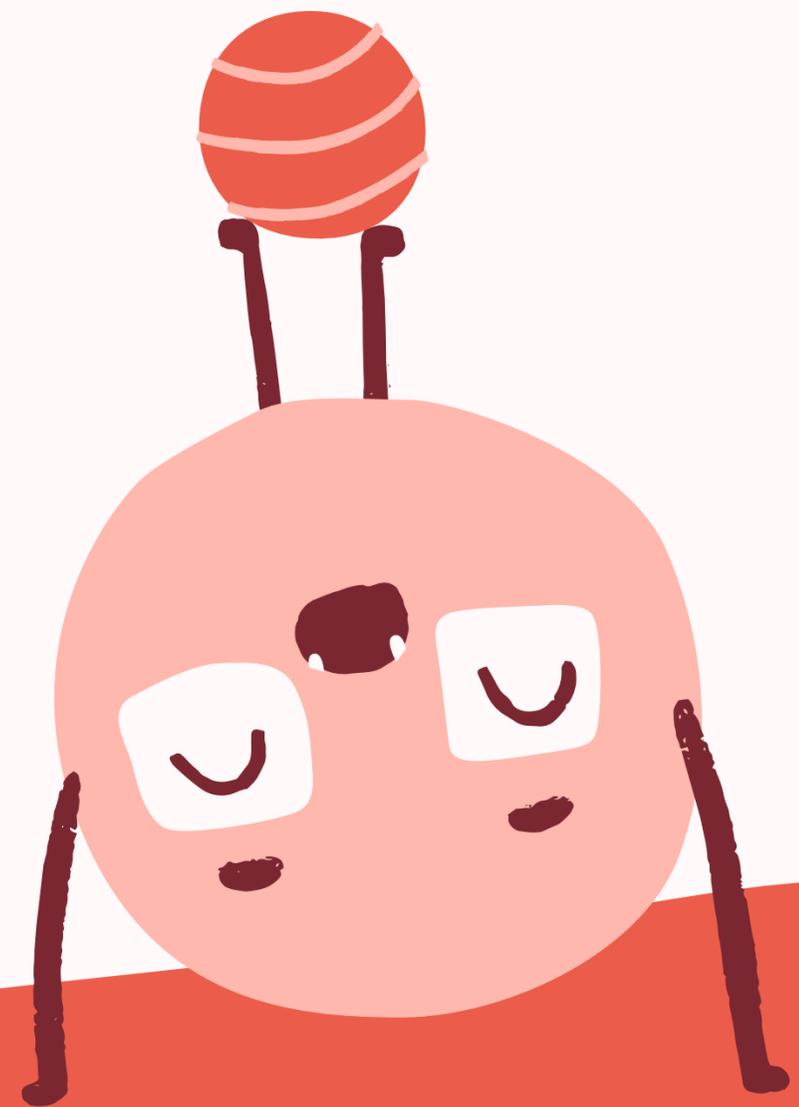
Larping has traditionally been interpreted as a situation in which players play characters in a game world. Some work has been done on understanding larp from a narrative point of view, as a story.

Larp can also be understood as performance. Academic theories of performance tend however to ignore character immersion, which is a central point of larping, but of only secondary importance in other forms of performance art. To understand immersion we need a different theory.

Larp can alternatively be understood as a change in how the player interprets the world. Experiences are now interpreted according to a fictional story that is created when the player interpret his or her surroundings (which may be more or less controlled by the organiser). *

*Morton, Brian (2007). "Larps and their Cousins through the Ages" . In Donnis, Gade & Thorup (ed.). Lifelike. Knudepunkt 2007

The word role-playing is to a high degree selfexplanatory. Someone plays a role (or to put it less individualistically: a role is being played).

Convention ads that the play takes place within a game world.
Role-playing theorists inspired by semiotics tend to use the word diegesis (e.g. Montola 2003).

The ethnologist Lotten Gustavsson (2002) has coined the term play chronotope ("lekkronotop") to cover the world in which a fictional time and space in which a game takes place.

Markus Montola (2003) claim that "larp is roleplaying, where physical reality is used to construct diegesis, in addition to communication, both directly and arbitrarily". Following this definition the difference between larps and other types of roleplaying lies in the relationship between the "real" (or material) world and the game world, which are supposed to be relatively similar. In a tabletop game, characters may for example be on a desert island in the game world while the players are sipping tea in the game master's living room. In a larp, a forest is generally a forest and tea cup is generally a tea cup.*

*Markus Montola, Jaakko Stenros (ed.). Playground Worlds

The character is traditionally taken to be a "person" different from the player. He or she may have a different background, a different way of looking at the world as well as dress, talk and act differently, depending on what the player focuses on when assuming the character and depending on what the character writer (who may or may not be the player or the game organiser) have focused on at character creation. The character may also change during the game as the player more or less consciously fills in the blanks or adjusts the character by improvisation. Many role-players have testified that characters after a while may start acting on their own.

The Narrative

The larp is interpreted as a narrative. This may be a story of a valiant struggle against evil trolls, the scheming of vampires or any other story that the participants agree upon. Generally each player character gets the chance of being the hero of his or her very own version of the story. When this works, larp becomes intensely meaningful. It is in no way unique for the fictional realities of larping to produce a narrative. We all try to understand our lives by interpreting them as narratives in which we are ourselves (to some extent and hopefully) the protagonists (the main characters). It has been argued that the novel is the model for how people in the modern era understand themselves and their relationship to the world as a narrative (Armstrong 2006). The reading of some novels changes how we interpret ourselves and our surrounding. Thus a novel may be the prototype of how we understand life and not merely a description.*

*Morton, Brian (2007). "Larps and their Cousins through the Ages" . In Donnis, Gade & Thorup (ed.). Lifelike. Knudepunkt 2007

Fiction

Actions in larp are symbolised by actions made by the player. An event that takes place in a larp is thus not necessarily un-real. It is however fiction.

This is an important distinction. Fiction is a matter of genre not of ontological status. A novel – or a larp – can sometimes say more of our reality than a biography. Its claims are however different (Ricoeur 1993). The difference lies not simply in the work itself but also in how one reads it. Reading a novel as a biography is different from reading it as a novel. It might even remove important values that we would have appreciated if we had read it as a less literal description of reality.

As the larp-narrative is understood as fictional, players may do things that they would not do with their own lives. They may for example consciously try to create a tragedy, something that is decidedly rare in real life. They may or may not be looking for other qualities in this narrative than in their own lifestory. This has a number of important consequences for those who plan a larp, one is that many people will be more inclined to take risks in larps than in reality. Even if their characters are not very different from themselves, they may be more inclined to take the consequences of their beliefs and actions, simply because those consequences are not perceived as real.

This may be considered a problem by organisers and writers who want realism. If they do, they should agree with the players to try to avoid this. This may on the other hand be one of the causes behind the sense of freedom that many larpers feel during games, and perhaps not something one should try to overcome.*

*Morton, Brian (2007). "Larps and their Cousins through the Ages" . In Donnis, Gade & Thorup (ed.). Lifelike. Knudepunkt 2007

Larp narratives are fiction. Yet they have other properties in common with the non-fictional narratives through which we understand our own lives. Unlike for example most novels they are created more or less collectively as well as retroactively.
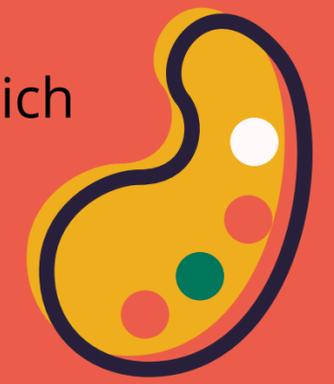
While one is expected to read a novel from beginning to end, it is in fact written and rewritten in a fashion that means that the author have known the end when he wrote the beginning.

While the novel is an image (perhaps the image) of how life progress through causality and cumulative experience it is in fact created as a whole by the author before we read it.

The writers and organisers of a larp have much less control over how the things develop. Even the storyteller or game-master of a tabletop role-playing game has less control than the novelists: he may control the gameworld and most if its inhabitants but not the playercharacters themselves.

In a larp, author-control range from nearly as much as that of a game-master to games in which control ends when the game starts.

*Morton, Brian (2007). "Larps and their Cousins through the Ages" . In Donnis, Gade & Thorup (ed.). Lifelike. Knudepunkt 2007

The World

Most larp theory assume that there are limits to larps. Luckily these limits are generally easy to understand as they are made very clear. Most larps have very explicit limits in both space and time: offgame areas are distinguished from in-game areas, as are the time in which the larp is going on and the time before and after (as well as in between, if one or all players interrupt the larp, something that is often done by leaving the game area and entering an offzone). Ignoring these lines is generally frowned upon: in the larping community openly acting contrary to the larp within larp-space and larp-time is considered the worst of sins. This is among first things one has to understand as a larper, the very concept that makes arping possible. The liminal space that lies within these borders is often called the larp-area. This area corresponds to the game-world. Within its borders the player is supposed to interpret their impressions as a part of the game-world and the events in which they take part as parts of the larp narrative. Most larpers usually spend most of their larping time fighting the impulse to instead interpret events within the context and narrative of their own lives. In a fantasy larp (at least as I remember them from a time when larp was young), each player would do their best to pretend that kids painted in gray and black were orcs and that gray plastic sticks were swords and spears. The rules of what to imagine and when makes this effort easier, just as it become much more difficult if it is contradicted. Unfortunately, the rules themselves are contradictions to the narrative as they are not part of the game-world.*
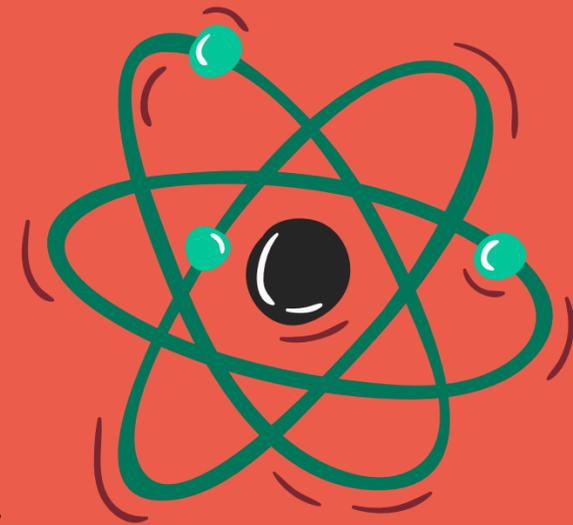
*Morton, Brian (2007). "Larps and their Cousins through the Ages" . In Donnis, Gade & Thorup (ed.). Lifelike. Knudepunkt 2007

The borders of the larp-area are thus often more complex than one would expect at the first glance.

This is true especially of two types of larp: (1) larps ruled by formal rules and close to tabletop roleplaying (e.g. White Wolf's "Mind's Eye Theatre") and (2) artistic larps in which breaks are introduced to further the narrative.

Both types may include breaks in which the larp stops in the whole or parts of the physical larp area. After the break, the larp begins either at the same or a different time and place in the game-world (continuing at a different time or place in the game-world may in fact be the reason for the break).

This illustrates the flexibility with which an organiser can actually treat the game-world–larparea relationship, provided that all participants agree on the changes that are introduced.

In spite of this, many larpers have become almost obsessed with creating perfect resemblance between the material world and game-world, creating for example hand made medieval armoury and clothing.*
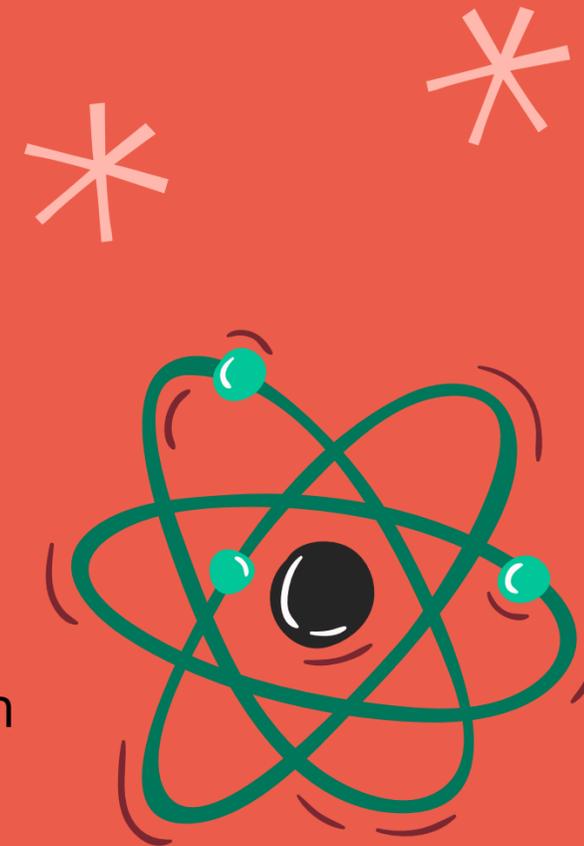
*Morton, Brian (2007). "Larps and their Cousins through the Ages" . In Donnis, Gade & Thorup (ed.). Lifelike. Knudepunkt 2007

The Player

The most complex relationship between the material world and the game-world is arguably that between the character and the player. The character's body is by definition that of the player. The relationship between mind and body is one of the bigger questions in the history of philosophy. Luckily, we do not need to solve this question. The relationship between the character and the player's body is not only that of mind and body. The relationship between character and player is not that of two people in the same body. That would be multiple-personality disorder or possession.

The difference between a player who is in-character and one who is out-of-character is instead a matter of how the player interprets reality. The character as a played person is a product of both the player's personality and that of the character
as it was originally thought or written (with the intermediary of a spoken or written description if the character was invented by someone else than the player). This is why played characters continue to surprise their inventors. This may of course also be the case when a writer immerges in her work. Many writers have told of how characters of their fictional narratives do things that they had not expected. This is how interpretation by a real person makes a fictive character come alive.
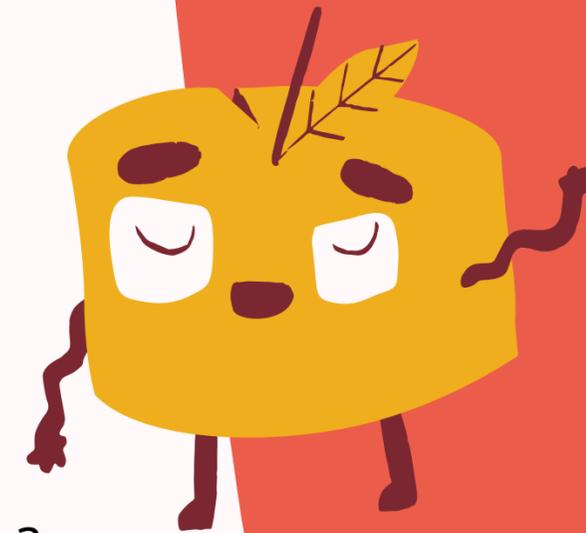
The Plot

The narratives of different players in the same larp may diverge violently. Not only does each player experience different plots (as they face different events), they also interpret these within different horizons of interpretation and thus form different narratives. A main plot is only relevant to the player as long as it makes his or her character more meaningful as a part of a larger narrative. One way of dealing with this is to reduce the main plot and instead focus on smaller plots closer to each participant.

Another way of dealing with the problem is to focus on the difference between plot and narrative (as described above). The character sees only certain events. These are the events that make up the plot. Yet the player may have more information on the general plot and narrative than the character. Such information may make his or her own plot more meaningful as a part of a larger whole.

The meaningfulness of the larp to the player thus depend the relationship between player, character and narrative. Many larp writers start with the narrative and produce the characters that the narrative would need, maybe in the false belief that the characteristics of the played characters and the narrative meaningfulness of their actions can be predicted.*

*Morton, Brian (2007). "Larps and their Cousins through the Ages" . In Donnis, Gade & Thorup (ed.). Lifelike. Knudepunkt 2007

EDUCATIONAL LARP
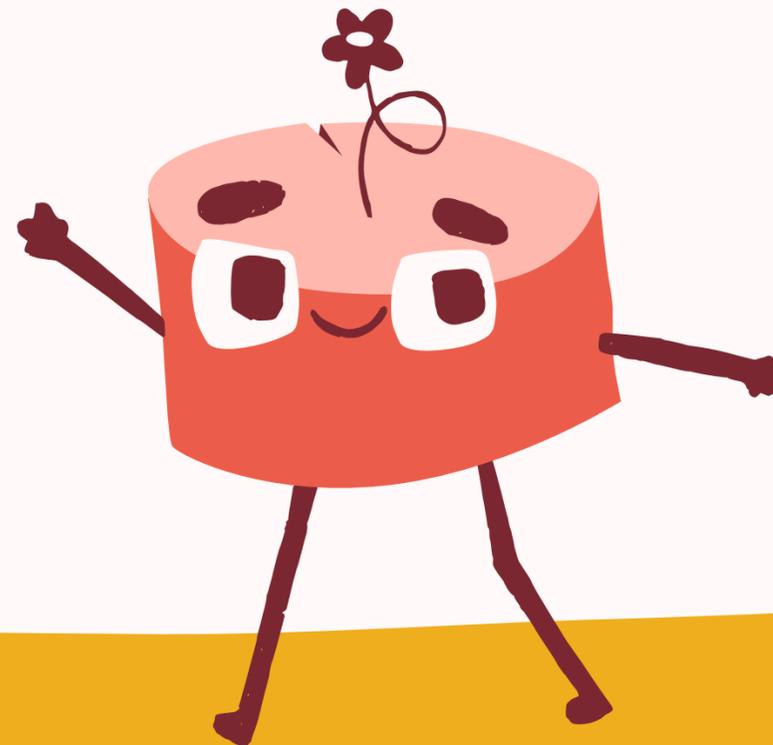
Educational live action role-playing (edu-larp) is the adoption of LARP to a classroom or other educational setting. Edu-LARP is thus a "form of experiential learning that engages students on multiple levels, including cognitive, affective, and behavioral. Similar to drama pedagogy and simulation, edu-larp employs scenarios in the classroom in which students enact roles and engage with class content. Although edu-larp arises from the leisure activity of role-playing games, the practice affords similar benefits as other forms of experientiall learning."*

Edu-larps benefit learners by:

Enabling learners to experience subjects contextually instead of just reading about them abstractly.

Fostering collaborative problem solving

Making the learning experience enjoyable, thus increasing knowledge retention and transferability.

Empowering students to make their own role-playing choices and experience consequences without personal failure—character actions are not part of grading, player learning is.

Getting learners up and out of their chairs, moving around and interacting with other people—learning by doing.

Empowering students to make their own role-playing choices and experience consequences without personal failure—character actions are not part of grading, player learning is.

Getting learners up and out of their chairs, moving around and interacting with other people-- learning by doing.

NON-FORMAL EDUCATION
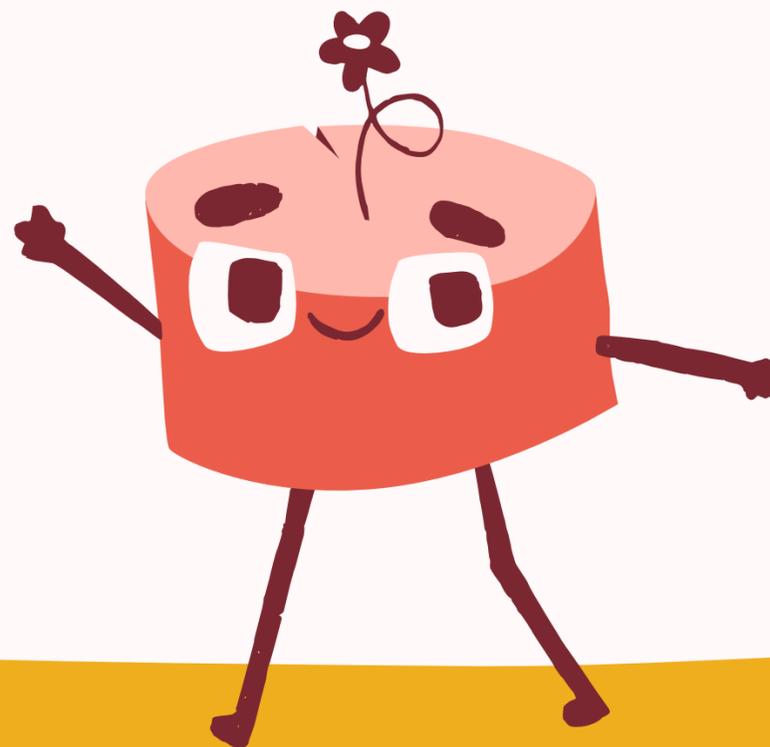
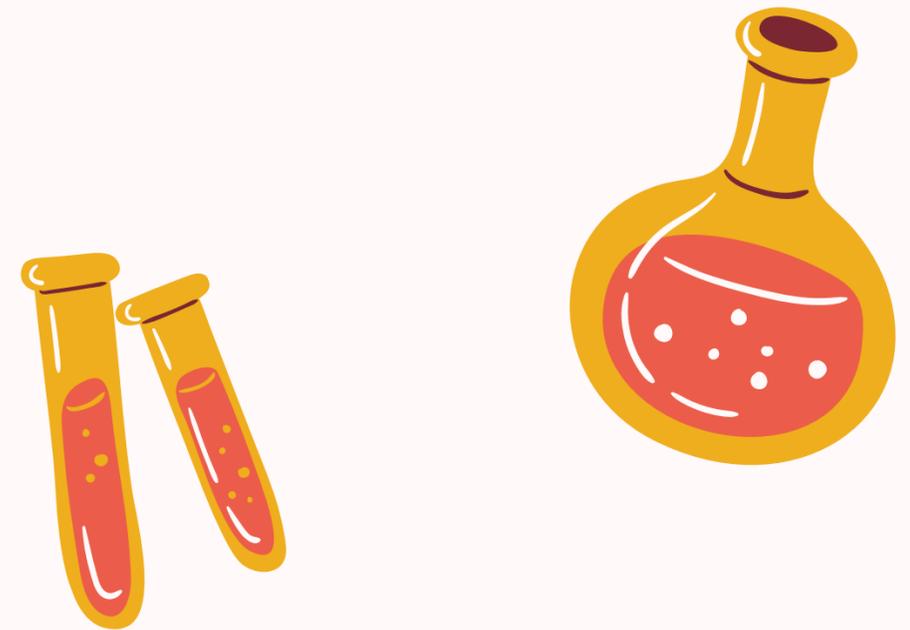# Kolb's Learning Styles and Experiential Learning Cycle

David Kolb published his learning styles model in 1984 from which he developed his learning style inventory.

Kolb's experiential learning theory works on two levels: a four-stage cycle of learning and four separate learning styles. Much of Kolb's theory is concerned with the learner's internal cognitive processes.

Kolb states that learning involves the acquisition of abstract concepts that can be applied flexibly in a range of situations.

In Kolb's theory, the impetus for the development of new concepts is provided by new experiences.*
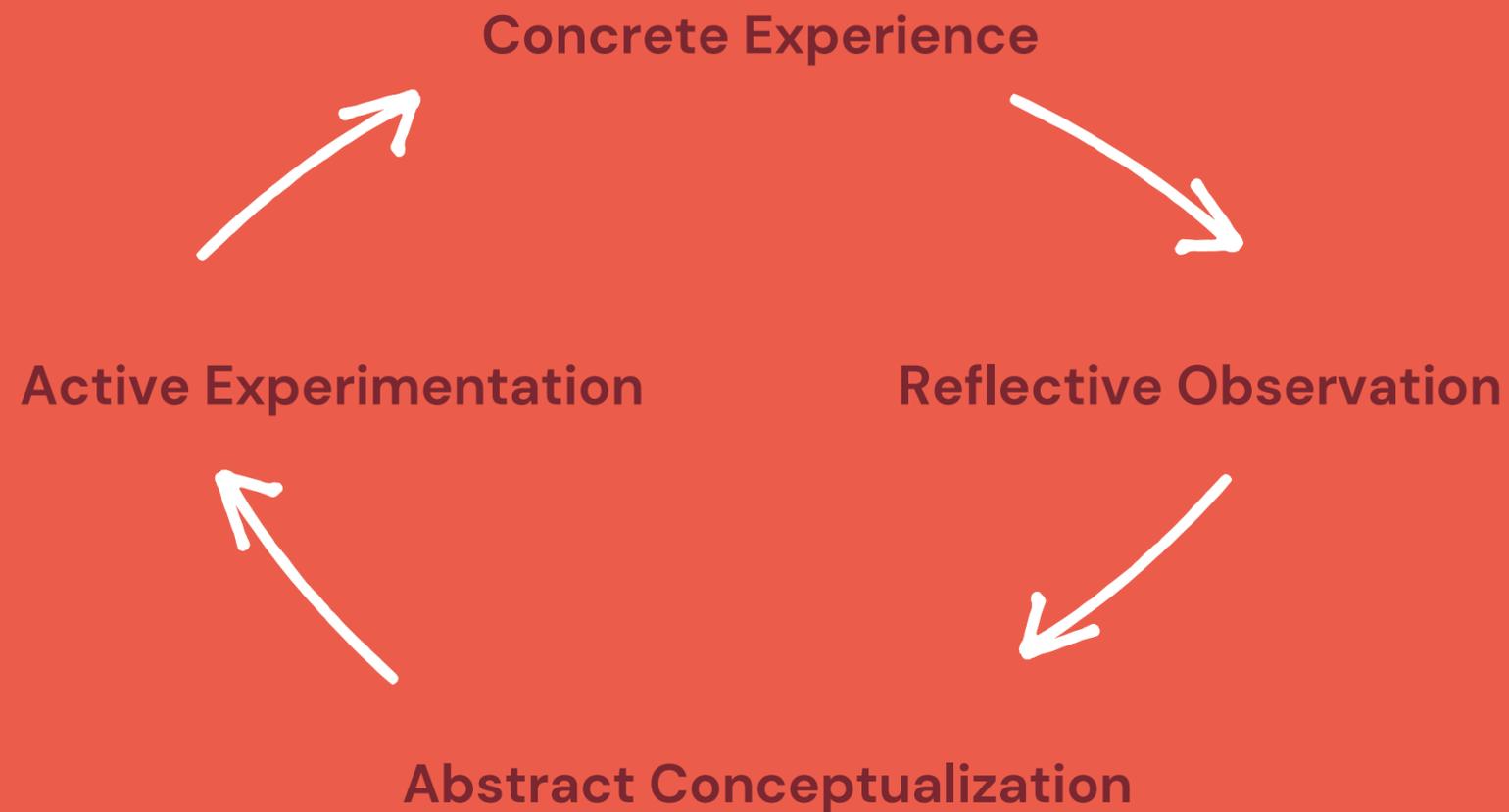
*https://www.simplypsychology.org/learning-kolb.html
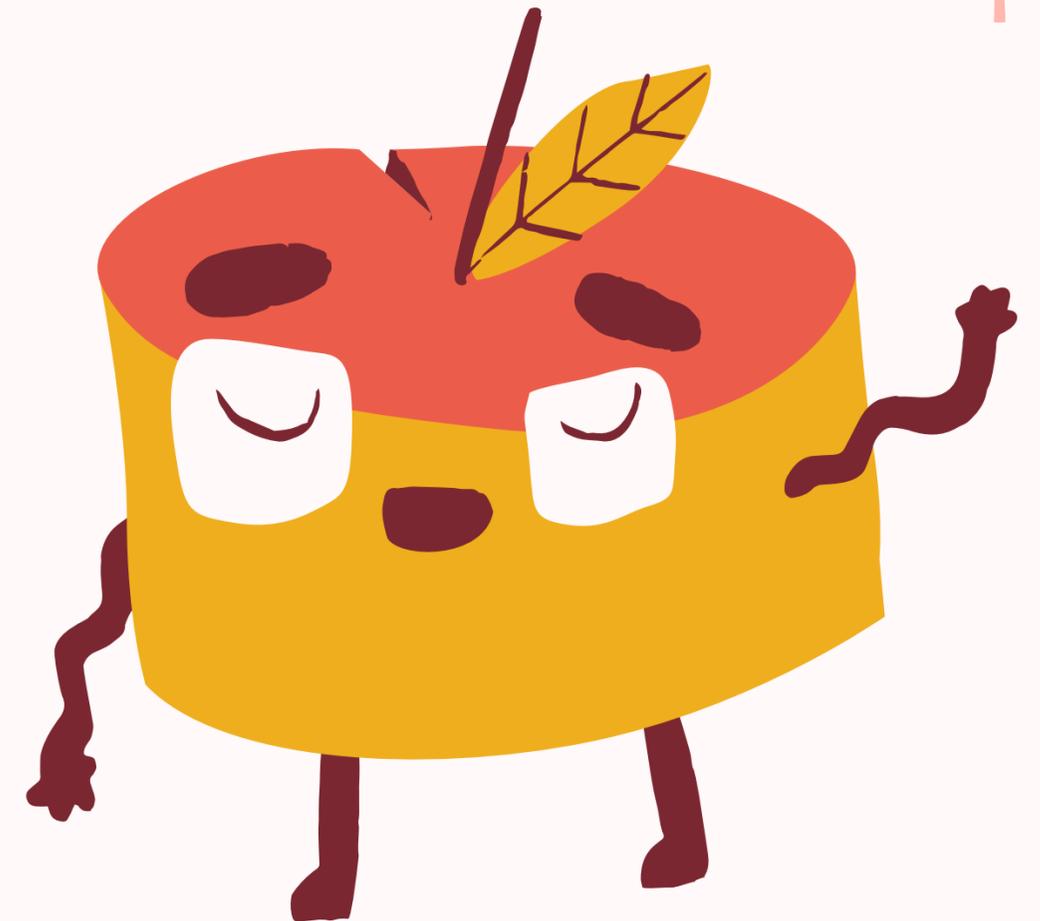
"LEARNING IS THE PROCESS WHEREBY KNOWLEDGE IS CREATED THROUGH THE TRANSFORMATION OF EXPERIENCE" (KOLB, 1984, P. 38).

The Experiential Learning Cycle

Concrete Experience

Active Experimentation

Reflective Observation

Abstract Conceptualization

Kolb's experiential learning style theory is typically represented by a four-stage learning cycle in which the learner 'touches all the bases':

1. Concrete Experience – a new experience or situation is encountered, or a reinterpretation of existing experience.

2. Reflective Observation of the New Experience – of particular importance are any inconsistencies between experience and understanding.

3. Abstract Conceptualization reflection gives rise to a new idea, or a modification of an existing abstract concept (the person has learned from their experience).

4. Active Experimentation – the learner applies their idea(s) to the world around them to see what happens.*

*https://www.simplypsychology.org/learning-kolb.html

Effective learning is seen when a person progresses through a cycle of four stages: of (1) having a concrete experience followed by (2) observation of and reflection on that experience which leads to (3) the formation of abstract concepts (analysis) and generalizations (conclusions) which are then (4) used to test a hypothesis in future situations, resulting in new experiences.

Kolb (1974) views learning as an integrated process with each stage being mutually supportive of and feeding into the next. It is possible to enter the cycle at any stage and follow it through its logical sequence.However, effective learning only occurs when a learner can execute all four stages of the model. Therefore, no one stage of the cycle is effective as a learning procedure on its own.*

Debriefing

Debriefing is the process of strategically examining and analyzing what happened after the completion of an event or activity, within the context of learning. (Stephanie Lancaster).

The aim of the debriefing is not just to provide information, but to help the participant leave the experimental situation in a similar frame of mind as when he/she entered it (Aronson, 1988).

Below is a list of questions to use when doing a debrief and review at the end of your team building session or challenge. These questions are great for making sense of the experience and building connections or transfer of learning.

After your group have completed a challenge, pick a couple of questions that will lead them to the learning outcome you are targeting or anything that you noticed during the activity.

General questions

How did you feel during the activity?
What challenges did you face?
What did your team have to do or believe to be successful?
What positives can you take away from the activity?
What was your plan for the activity?
How did you come up with it?
How can you apply what you learned from this activity in your life or the workplace?
How did you feel when you were initially briefed?
What advice would you give to any other team working on this activity?
What would you do differently next time?
What surprised you the most?
What did you enjoy about the activity?
What didn't you enjoy?
What lessons can you learn from this challenge?
How well do you feel you contributed as an individual to the task?
What was your role?

Communication questions

Do you feel you communicated well as a team?
What changes would you make in how you communicated?
Did you listen to others in the team?
Did everyone have some input?
Did everyone understand the plan? If not, why not?
How did you ensure everyone knew what was happening?
How did you communicate your ideas?

Coaching Point:

Communication is central to the success of any team and your participants need to recognise their responsibilities both as an individual and as a team player.

The ability to both listen and discuss often determines success or failure.

Leadership questions

What is good leadership?
Did anyone take the lead during the activity?
Can you have more than one team leader?
How did you leader manage the group? Were you allocated responsibilities?
Was you leader a good leader? Why?
How important was communication when leading?
Who was responsible for the success or failure of the activity?
What key qualities does a leader need to have?
What is the purpose of a team leader?

Coaching Point:

Leadership is an important factor for a team to achieve success.
The purpose of leadership is to give clear direction to help achieve a specific goal or outcome.
The leader does this by organising the team and providing support, stability and motivation to others to maximize efficiency.
How a group chooses to make its decisions is also important.
If a group chooses to have a leader, the leader must have good listening and discussion skills.

Problem solving questions

What is a goal?
Does reaching your goal determine success?
How do you achieve your goals?
How did you come up with your idea or solution to the problem?
Did your team try different ideas? If so, why did you change your approach?
What can you learn from this?
How important was planning?
Did everyone have a role during the challenge?
Did the group have a clear action plan and how did you come up with this? If you failed, what happened next?
How did you move past it?
Did you spend time reflecting on your approach? Why was that important?
Did you adapt your approach to the task at any point? Why did you change it?
What did you learn about solving problems during the activity?
How can we use this in the future?
Why is goal setting important?
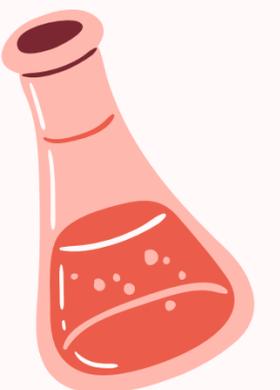
Coaching Point:

Explain the problem solving model – identify the problem, plan, do, action, review and adapt.

Teams usually have no problem proposing several solutions to the problem.

However, they need to be made aware of the difference between ideas and plans.

To plan they need to consider the consequences of their actions.

A common problem is that teams put ideas into action before fully discussing in detail, the merits of all the ideas proposed.

When there is a time restriction on tasks, it is common that the team performance may also become rushed.

When this happens the team usually fails to spend enough time thinking and planning before taking action.

Teamwork questions

Do you feel you worked well as a team?
How did you help your team during the activity?
Did the whole team agree?
Did everyone have an input?
What did a fellow team member do that was really helpful?
Did anyone in your team surprise you?
How important was the support of your team?
When do we need support from others in life or the workplace?How did you support others in the team?Did anyone feel left out? Why?
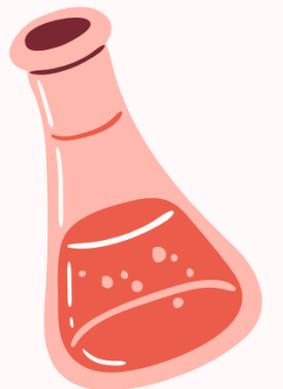What helped you or stopped you from achieving the outcomes?Did you trust your team during the activity? Why was this important?
How did you overcome negativity in the team?
Did this affect, how you approached the activity?
Looking back, what do feel is the most important element of teamwork?
How would you rate your teamwork between 1 and 10? 10 being the best value.
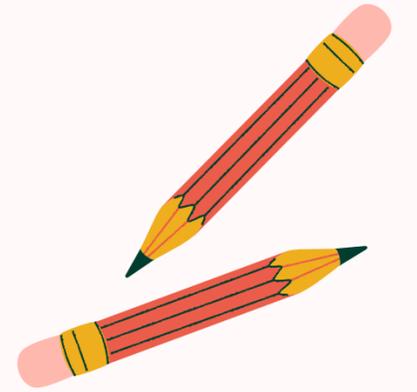
Coaching Point

Teamwork is important when working with others towards a shared goal.

It allows us to collaborate and share ideas in order to improve.

When faced with a difficult challenge, it is helpful having other people there to support and offer advice.

This links back to aspects of life and can relate to both every day and workplace problems.

Reflection questions

If you had to do it again, what changes would you make to the way you approach the task?
Think about your own personal experience in the activity, what would you do differently next time?
Looking back on the activity, what two things stand out to you the most and why?
What did you learn through this experience and how can you use it in the future?
Before moving on to the next challenge, I would like you to identify one area where you feel you could have contributed more.

Coaching Point

In order to move forwards, we sometimes need to look back and think about our experience and how we can use what we learned to progress.
By asking ourselves questions and reflecting on performance, we can work out where we can improve and grow as both individuals and teams.

Failure Questions (Mental Toughness)

Since you were unable to solve the problem, does this mean your team failed?
How did you feel when you failed the activity?
What did you do to turn things around?Is failure a bad thing? Why do you think that?
What is more important the completing the activity or learning about ourselves and our team?
How did you support others when you found the activity difficult?
What did you learn about yourself and your team from the failure of this task?
What would you do differently next time?

Coaching Point

Emphasise the importance of the need to fail in order to learn from the experience. Failure teaches us success, as we learn how to adapt and become better at what we do. It also teaches us, the power of resilience when faced with difficult challenges. The most important thing is to learn through the process – sometimes it's not the destination but the journey that truly matters.*
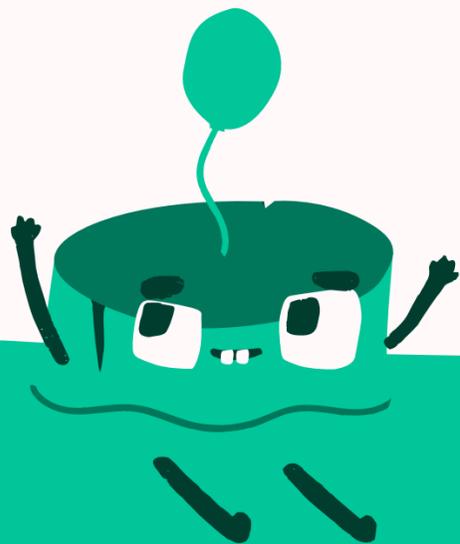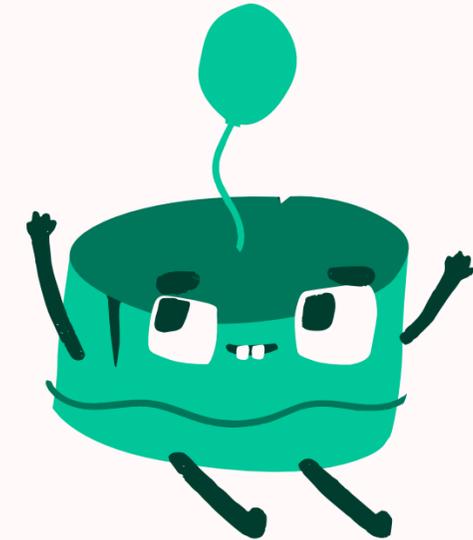
How to create Your own Edu-LARP

Create a universe/ LARP's word

Step 1: Create a name for Your's LARP world

-What's the story of the world
-Are there any natural resources?
-Are there any dangerous factors in the enviorenment?
-How hard/ easy is to survive/ adopt to the circumstances?

Step 2: What about magic?

-Does it exist in Your world at all?
-How common is it?
-How complex it is to cast magic skills?
-Which character and how can cast that skills?
-Is it co-related with religion or beliefs?
-How the other members of Your's society feel about the magic?

IF MAGIC EXIST:
-Are there any magical items? (how and by whom those can be used?) (e.g. healing stone, power stick, Xescaping card , truth telling stone)
-Are there any magical spells? (how and by whom those can be used?) (e.g. freeze, hood of invisibility)
-Are there any potions and how they work? (e.g. falling in love, truth telling, healing, death potion, antidotum, etc.)
-Who can use/prepare potions (NPC or character with special competences?)

Step 3: Technology

–What can technology achieve in your world?
*Remember in majority of words/ universes technology will exist (e.g. swords, armour, milling, wood–turning, tailoring, weaving etc.)
–What are the limits of technology? In the modern world – instant communication is pretty much easy. Bringing the dead back to life or travelling to other worlds – not so much.
–Compare your world to something in fiction.
–Can character can gain competences and skills due to technology
–Does the technology can develop itself during the game?

Step 4: Money, money, money...

–What about monetary system in Your world? Does it exist?
–What is a currency?
–How the character can earn/gain the money?
–What the character can buy using the currency/ what not?
–Is there any valuable item that You can exchange for money?
–Is there a certain set up prices or one of the character/s (or/and NPC) regulate the prices?
–What is the amount of money available in the game? and if someone can create more of them?
–Are there settled places for trade?

Step 5: Believes and religion

–Does religion exist?
–How does religion work – one god or a whole pantheon?
–Are there forbidden Gods?
–Do the Gods walk the world?
–Are there other believes?
–Are there any rituals? (e.g. marriage, appointing the ruler/ warrior)

Step 6: What's the social structure like?

–Is it a monarchy?
–Is it a democracy?
–Is there are class system?
–What are the most trusted professions?
–What are the least trusted professions?
–Is there some form of underclass?
–What are the tribes?
–What kind of powers/skills the tribes poses
–What are relations between the tribes
–If the tribes have the similar social system or not?
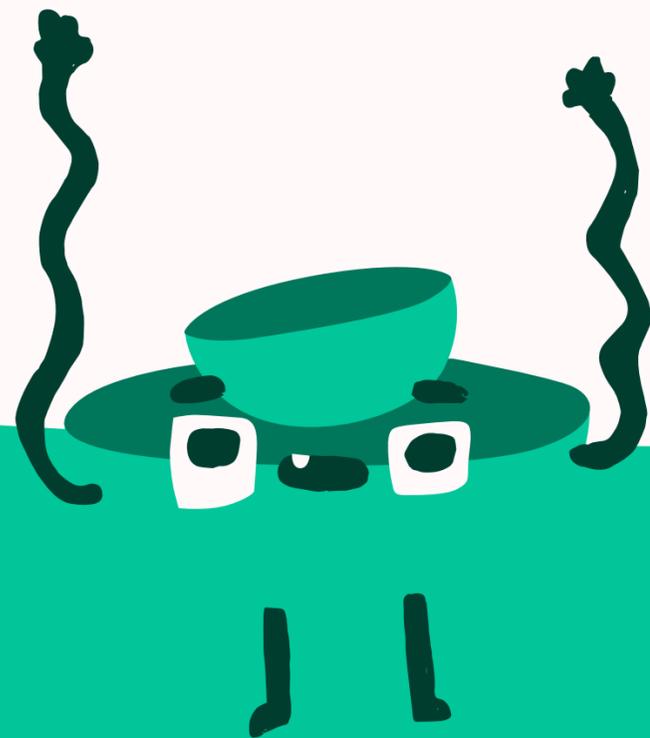
Step 7: Development of character's/ tirbes competences

–What are the possible competences in the game
–What those competences give?
–How characters can learn/ develop them?
–Can characters learn those competences from each other or they can learn from NPC (Non player character)

Step 9: Are there historical events the players need to know about?

Step 8: Hungry? What about food in the game?

–Do characters are able to eat during the game?
–If yes, do they prepare their own (real) food/ meals?
–How characters can gain food?
–How characters can prepare it?
–What competences characters need to prepare the food
–What kind of equipment do they need and how they can get it?

TRIBES
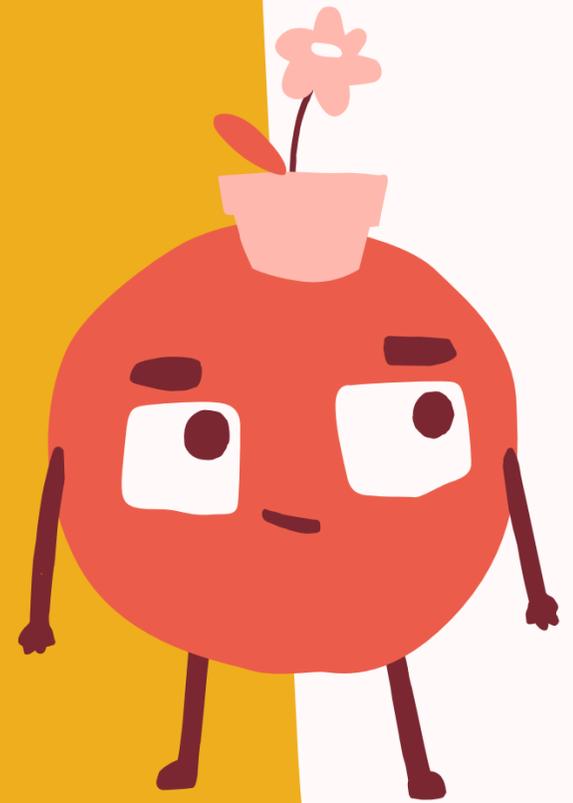
Creating the tribes

Participants should gather in their own tribes (groups) and will develop their tribe story.

Participants are asked to discuss the following:
–values,
–believes,
–symbols,
–gods,
–rituals,
–fears, (what they/ tribe are afraid of),
–desires (what the tribe want),
–roles within the tribe, hierarchy of those roles, how do they make a decisions,
–if they have any trading system, moreover to create a story of theirs' tribe.
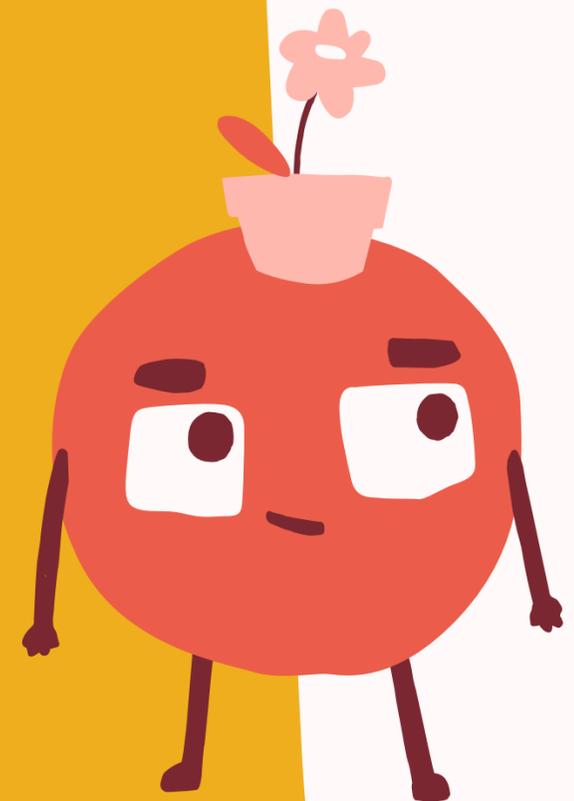
CHARACTER
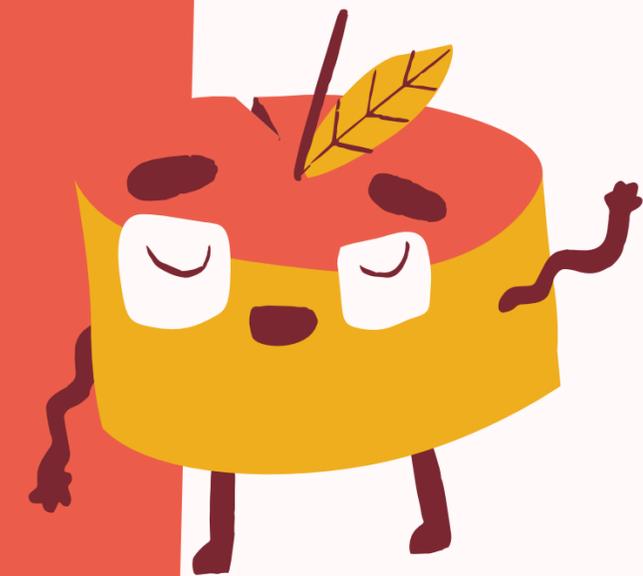
Creating a character

This part of the rules focuses on character creation. It's based on unexceptional human characters. That makes it ideal for realistic games. This also means it can be used as a reference point for creating more heroic characters or non humans in SF or fantasy worlds. All you need to is adjust the skills section accordingly.

The character concept

This is the underlying truth of the character. It is what they are all about and its from here that we should be able to work out how to role-play their actions. A character concept might be something like:

"Ex-Army, with a strong moral compass when it comes to right and wrong, but so much when it comes to doing illegal activities he considers not to have victims. Now a jewel smuggler"

It's a quick description that includes the past, morality and what the character is doing now. It's a quick reference guide to the character.*

The character history

It is what it says on the tin – biographical information for the character. Where does the character come from, information on past relationships and past activities.
It can be as long or as short as you like
It must however be able to explain the characters skills.*

The character skill set

These rules use a system of Assumed Skills. What that means is that given the society the character lives in and the life the character has lived that character will have the skills expected of them.
For example if the character is a journalist living in modern day London you can assumed that this person would be well educated, well read, know how to operate computers, have a good understanding of culture (pop and classical), have a good knowledge of London and have excellent research skills

*https://larpbook.com/wp-content/uploads/2014/12/larpbook-larprules-v0-1.pdf

This character would not have Ninja level martial arts skills or be a dead shot with a gun because that doesn't fit in.
Or does it.

All of us carry skills outside of a simple discussion of profession and where we live. To account for this we have additional skills. These are skills that the character has taken time to personally develop over the years. These can be gained from hobbies, personal training or something in the characters background that drives the person to maintain these skills.

The characters additional skills are rated as
• **Poor** – not very good but better than no skill
• **Ordinary** – what you would expect a person to have given the age and other abilities of that character.
• **Extraordinary** – An out and out expert. Way above normal. In ordinary to have an extraordinary skill the character must have taken at least 10,000 hours to achieve it and must spend time maintaining the skill. The characters biography must be able to explain this skill level. *
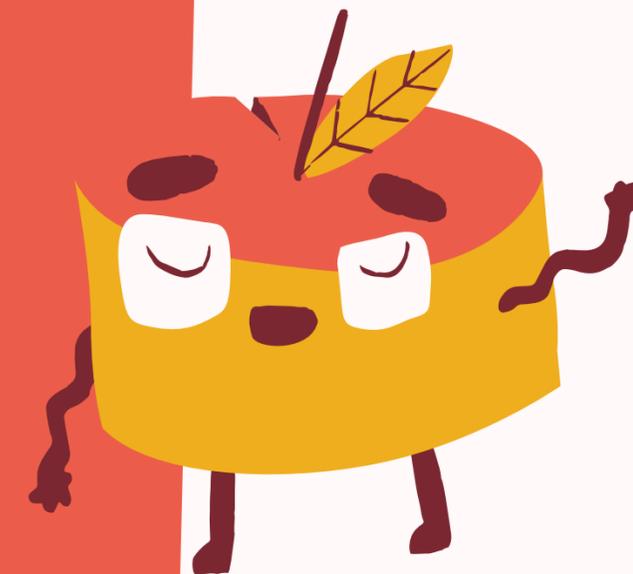
RULES FOR COMBAT
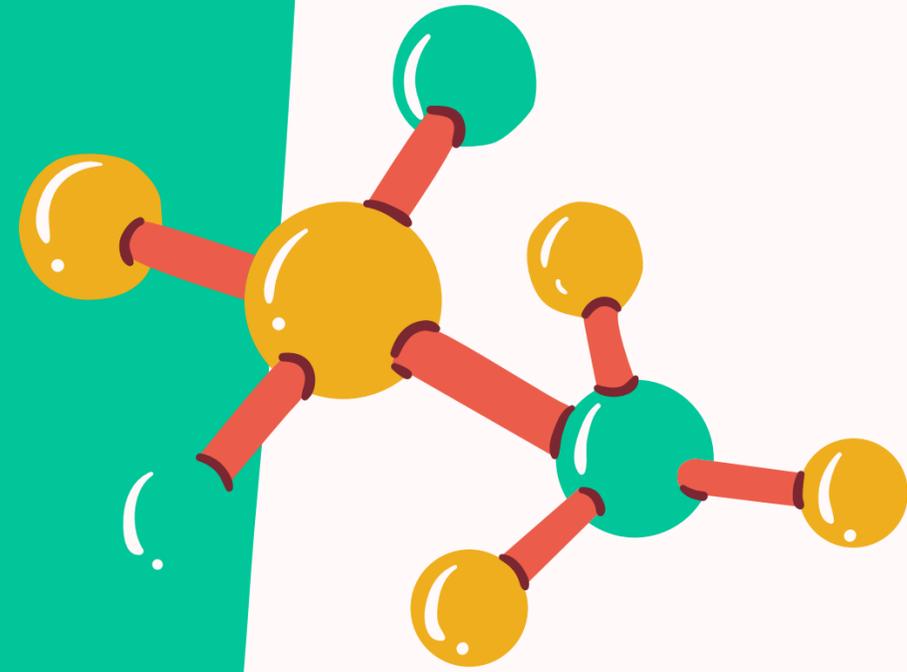
Basic Combat Rules

The most important rule – Hold: If you hear someone yell the word "Hold", immediately stop whatever you are doing, freeze in place and also yell "Hold". This "Hold" call should travel throughout the players until all stop. Wait for a marshal or the person who called the hold to call "3... 2... 1... Lay–On", then continue fighting. If the players are spread out, you may want to join in on the countdown so everyone knows when to restart. A "Hold" may be called for any number of reasons – assume it is that you are about to do something bad, like step on someone's glasses or hit someone with an unsafe weapon. Stop immediately until the situation has been resolved. If you see something unsafe about to happen, something about to get broken, a disoriented player, a "mundane" (a non–LARPer) wandering into a melee, or any other "bad" thing feel free to call a hold – anyone can do so. If you are unsure about whether it justifies a hold, then just bring the situation to the attention of the other LARPers around you. There has NEVER been a serious injury in this system of LARP – largely due to this rule. Take this rule seriously or you will be removed.

The Basics: First, Always listen to anything a marshal tells you as a marshal, that is, if a marshal tells you as a teammate to guard the flag, feel free to ignore him – but if he tells you to get off the field or take a hit – do it. Do not argue with a marshal's call – even if you are a marshal. Marshals will never get into an argument about a call during combat, but will be happy to discuss a situation after combat is over. Marshals make mistakes, but it is important not to let that bog down the game. All marshals are equal in a combat situation.LARP combat is not about HITTING anyone, just TOUCHING them with a weapon. An extremely light touch works just as well as a hard hit, and enough hard hits will get you thrown out. Always keep the weapon within 90 degrees of straight ahead, that is, always keep the weapon where you can see it – don't stick it back behind you. Do not spin around swinging your weapon – if you need to spin, hold your weapon vertically, and then swing the weapon once you have finished turning.
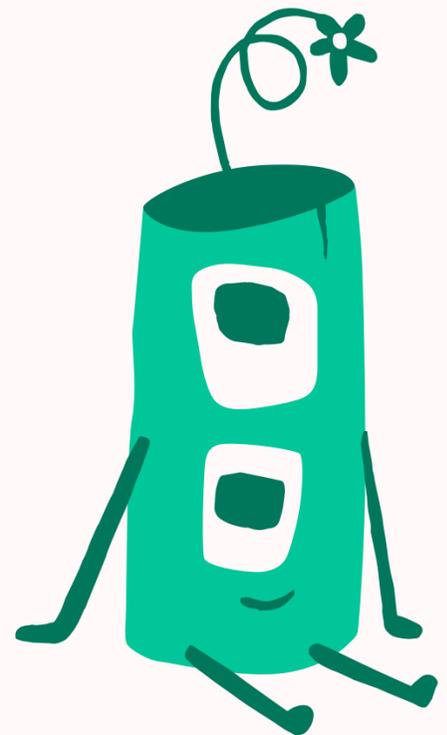
INVALID HITS

Never hit anyone in the head, groin, or neck. Never hit women in the breasts. All these are illegal target areas. If it accidentally happens, don't feel too bad – that's why we pad the weapons so much – just back off and allow the person to recover before continuing combat. Be very careful of these areas as you can seriously injure someone, even with a padded weapon, by hitting them in the face or neck. While groin and breast shots have less potential for injury, they can be very painful and can also cause injury. Just keep your weapon under control and remember it is just a game. It's not worth anyone getting hurt.If you get hit in an invalid location, you are not required to take any injury. If you get hit in a valid location during the same attack as an invalid location is hit (like if a weapon bounces off your head and hits your arm) you do take the valid hit. Generally if you get hit in this manner, your attacker should tell you not to take this hit, but by default you should.

VALID HITS

If you get hit anywhere on the arm or hand – it is an arm hit. If your hand is hit while it is on a weapon it does not count (call "Hand"), otherwise it is still an arm hit. Any hit that touches the wrist or above counts regardless of whether the hand was on a weapon.If you get hit anywhere below the waist (except the groin of course), it is a hit on the leg on the side that was hit. If you get hit on both sides – for instance, across the butt – it is a hit on both legs.Otherwise if you get hit anywhere on the torso below the neck and above the waist, front or back, or on the shoulder – it is a body hit.
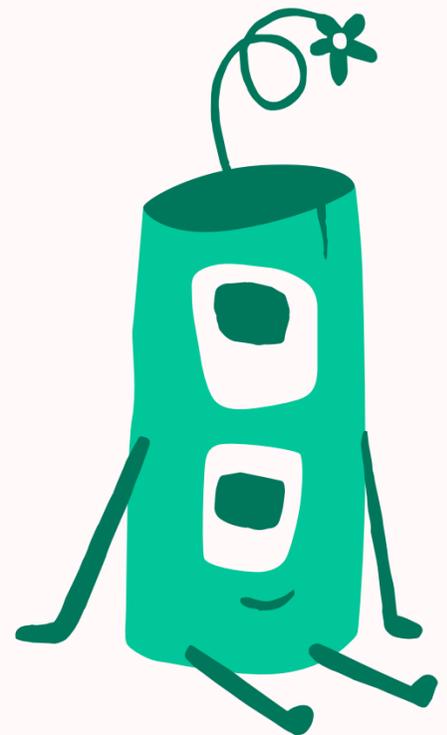
OTHER NOTES

Never tell anyone that they have been hit. Only they know. Many times you may feel you hit someone, but you did not. You may ask if they were hit if you feel they may not have noticed, but you may not insist. Everyone is responsible for tracking their own injuries. If you feel someone is cheating, do NOT confront them about it. Go to a marshal and report it. If you feel a marshal is cheating, go to another marshal and report that as well. The marshal will then keep a closer eye on the suspect individual.Any hit that only catches your clothing and does not actually hit you does not count. To prevent people from thinking you a cheater it is a good idea to call "cloth" when this occurs.If you are hit by someone accidentally (like someone on your team) it does count. This is known as Friendly Fire. If you ever accidentally hit yourself that does not count. You can only cause yourself harm if you want to.Any time you feel that you hit someone too hard, or hit them when you shouldn't have, or otherwise hit them in an invalid manner you may tell them not to "take" the hit. Otherwise you should always take hits whenever you are hit unless a marshal tells you not to.If a weapon hits you in more than one location simultaneously, it counts as a hit in ALL locations that it touched. If a weapon slides along you, it is only one hit in each area it touches. If the weapon bounces on you a few times it is still only one hit in each area it touches. If an opponent actually manages to hit you, withdraw the weapon slightly and hit you again, each touch counts as a separate hit. If these separate hits occur too quickly (multiple hits within a second, or machine gunning) only take the first hit.If a weapon hits you in a manner that doesn't count for that weapon (for instance if a spear's shaft hits you – as a spear is a thrust–only weapon) you still take the hit as if it did count. It is the weapon user's responsibility to tell you not to take that hit.If you get hit in a limb that is already taken – take the hit as if the limb was not there. Usually this makes a hit on a wounded arm a body hit and a hit on a missing leg a hit on the remaining leg. Sometimes it can mean that the hit does not count. Use your best judgment and alway err on the side of taking more wounds.
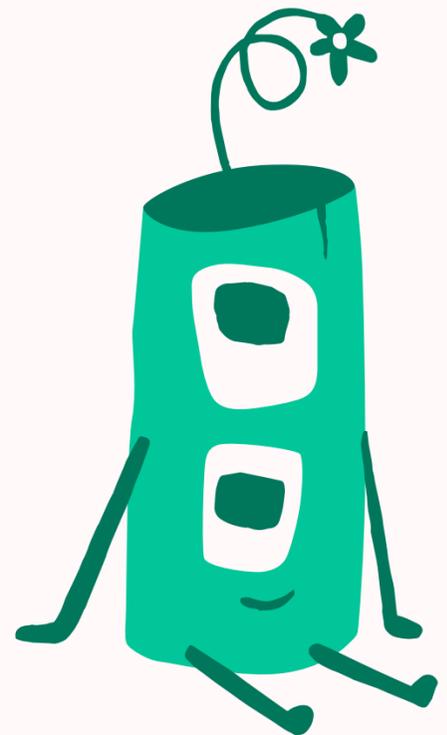
INJURIES

If you take an arm hit and have no armor in that location (see Armor Rules) – you lose the arm. It must be held behind the back and cannot be used for anything. Do not drop your weapon – hold it behind your back. You may switch your weapon off to another hand before moving you arm behind your back, but do it quickly – people can attack you during this time.If you take a leg hit and have no armor in that location (see Armor Rules) – you lose that leg. Pick it up and do not put any weight on it. You can always use the leg from the knee up – so even with no legs you can walk on your knees. If you are going to fall – please catch yourself. Just don't catch yourself in any direction. In other words – don't use the injured leg to move.

DEATH

If you take a body hit and have no armor in that location (see Armor Rules) – you are dead. Hold your weapon horizontally across your shoulders behind your head and squat down so people know you are dead (called the "Death Position"). If you are in the way of combat, move just out of the way, but do not move any more than is needed for your safety. For the most part, people should be dead in the location where they were killed.If you take a body hit and have no weapons at hand to provide the normal dead sign with, you may instead interlink your fingers behind your head and kneel as normal.*

*https://www.albany.edu/~theguild/larp/combat.html
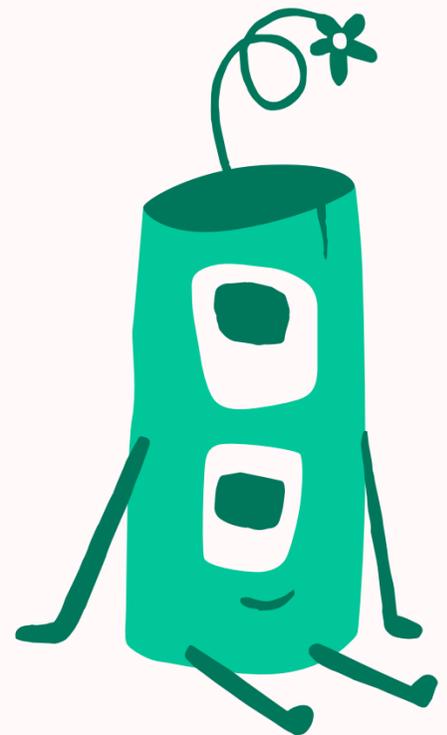
LOGISTICS AND SAETY BEFORE BEGINNING
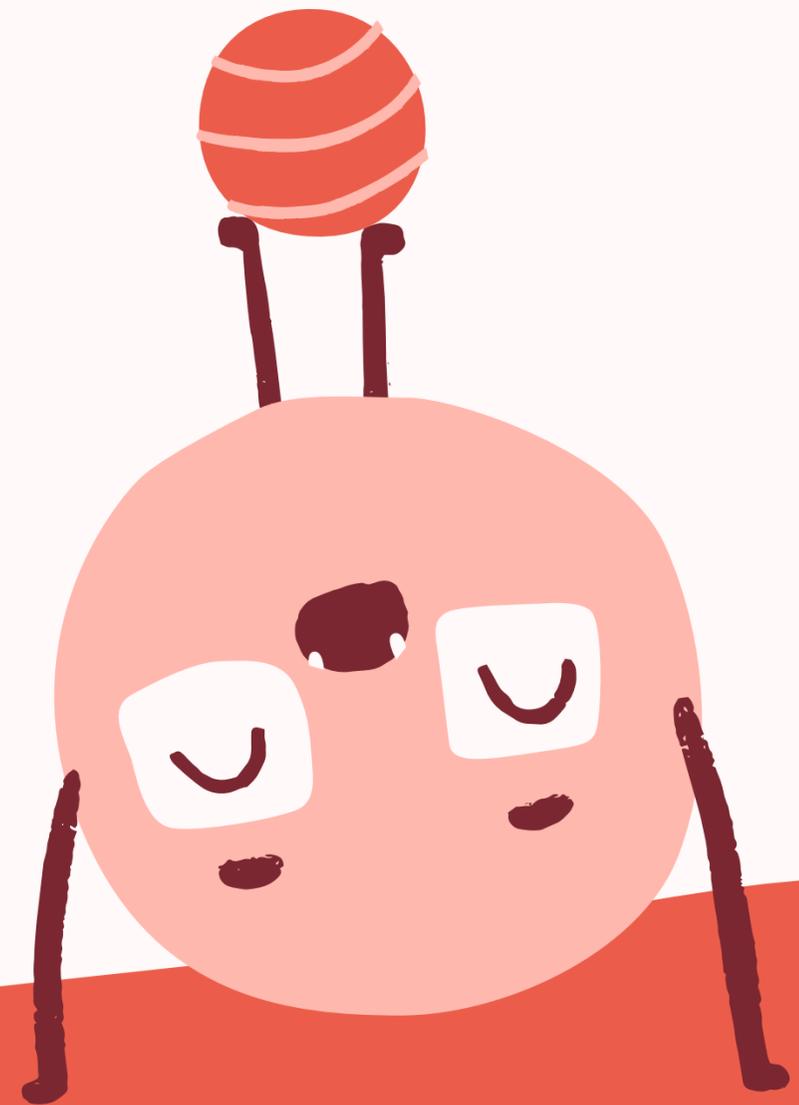
Setting the Stage

Larp is embodied participatory drama. It unfolds in real–time, in physical surroundings, through the actions of participants bodily portraying characters. Larp can incorporate other forms of expression, and when it does include other art forms, they can be analysed with aesthetic tools developed for those specific expressions. For example, tools borrowed from theatre, music, visual arts, cinema, and the emerging field of aesthetics of games (e.g. De Koven 1978; Myers 2010; Kirkpatrick 2011) can fruitfully be leveraged to make sense of larps*.

To understand the form of larp one needs to consider how larp is created and appreciated — and how these two processes are tied together. The participant in a larp is present in two ways. They are both a character within the fiction, and a player participating in a larp.

The participant has a sort of dual consciousness, seeing everything both as real (within the fiction) and as not-real (as in playing). The participant is both a character and a player, able to flip between the two modes, and able to see things in double. We can call this bisociation (Koestler 1964, 35).

*https://nordiclarp.org/2020/05/28/beauty-in-larp/

IN AND OUT OF CHARACTER

Time out...

Stop role-playing when you hear this call. This call is used when the Referee needs to suspend role-playing for a period of time (normally for safety reasons). You should remain in your current position but may talk out of character with people nearby. You may resume role-playing when Time In is called

Man Down...

Stop role-playing immediately when you hear this call. This call can be used by anyone and is used to indicate that a real injury has occurred (although this is a rare occurrence). You may resume role-playing when Time In has been called

Time in...

Resume role-playing when you hear this call.

Time Stop...

Stop role-playing immediately when you hear this call. Stop moving and stand still with your eyes closed. You may be asked to hum whilst doing this. You may resume role-playing when Time In has been called

The Tap-Out

The tap-out is a mechanic for players to communicate to each other about their limits.

To perform a tap-out, you tap your co-player's arm or another convenient part of their body twice, and repeat this action as many times and as hard as you need to get their attention. (Typically, once and quite softly is enough).

Everyone stops what they're doing. If you are holding someone, you release them; if you are screaming, you take a break from screaming; if you are blocking someone's path, you make sure they are free to go, and so on. Please note that not all situations have an "active" or a "passive" party, and even when they do, the active party is as free to tap out as the passive party.

In this tiny break, the person who tapped out can choose to either stay or go.

1. If they need to go, they are allowed to go, no questions asked. In the larps I'm involved with, usually this means both the player and the character leaves the situation.
2. If they stay, it means they'd like to continue the scene, but with just a little less of whatever was going on. Less screaming, less sexuality, less restriction of movement... Everyone dials it down a bit, and play continues
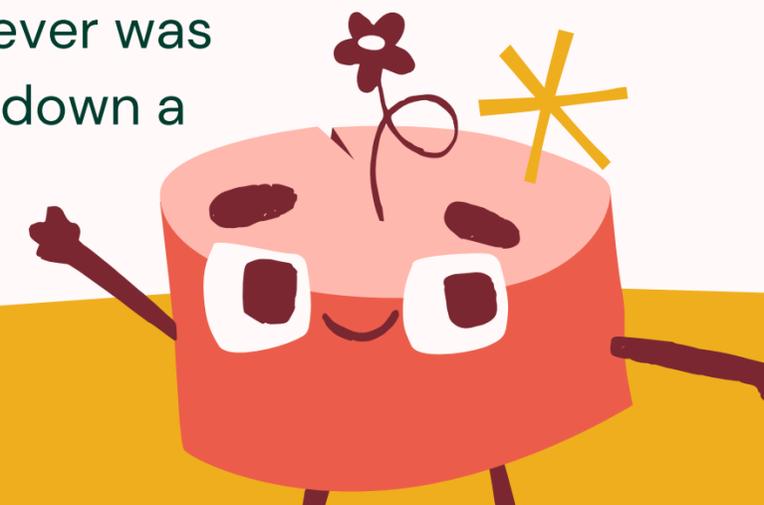
How to create story of your group?
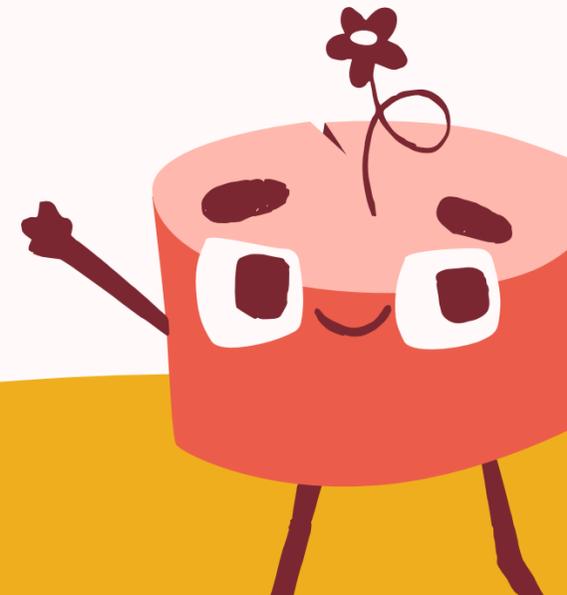
Worksheet

Participants (both groups) are asked to discuss about their group and create story of groups.

Proposal for discussion:

Question 1: Values of group

Answer 1:

_____

_____

_____

_____

_____

Question 2: Believes of group

Answer 2:

_____

_____

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Question 3: Symbols of group

Answer 3:

_____

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Question 4: Gods

Answer 4:

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Question 5: Rituals

Answer 5:

_____

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_____

_____

Question 6: Fears (what they are afraid of)

Answer 6:

_____

_____

_____

_____

Question 7: Desire (what they want)

Answer 7:

_____

_____

_____

_____

Question 8: Roles in the community (in group)

Answer 8:

_____

_____

_____

_____

_____

Question 9: Hierarchy of those roles.

Participants of each group pick up a card with number 1 – 5 and choose the character roles according to their position (role). No. 1 is the highest position in the group. No. 5 is the lowest position in the group.

Answer 9:

_____

_____

_____

Question 10: Decision making process in their group (establishments)

Answer 10:

_____

_____

_____

_____

_____

Question 11: Trading system

Answer 11:

_____

_____

_____

_____

_____

Erasmus+

The Erasmus+ programme aims to boost skills and employability, as well as modernising Education, Training, and Youth work. The seven year programme will have a budget of €14.7 billion; a 40% increase compared to spending levels between 2007 and 2013, reflecting the EU's commitment to investing in these areas. Erasmus+ will provide opportunities for over 4 million Europeans to study, train, gain work experience and volunteer abroad.

Erasmus+ will support transnational partnerships among Education, Training, and Youth institutions and organisations to foster cooperation and bridge the worlds of Education and work in order to tackle the skills gaps we are facing in Europe. It will also support national efforts to modernise Education, Training, and Youth systems. In the field of Sport, there will be support for grassroots projects and crossborder challenges such as combating match-fixing, doping, violence and racism. Erasmus+ brings together seven previous EU programmes in the fields of Education, Training, and Youth; it will for the first time provide support for Sport. As an integrated programme, Erasmus+ offers more opportunities for cooperation across the Education , Training , Youth , and Sport sectors and is easier to access than its predecessors, with simplified funding rules.

Contact us

Fundacja Youth Act

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