PLAY REFLECT ACT!

ACTIVITY GUIDE

CONTENTS

Play Reflect Act
Application Booklet

This booklet includes digital game-based learning methods and implementation suggestions for the "Play, Reflect, Act!" workshop series developed by Food for Thought and Learning Designs teams within the Erasmus+ Small Scale Partnership program. Sibel's Journey game used in the program informs and encourages young people to think about gender and inclusivity issues, while Leila's Play presents the themes of accessibility and neurological and physical diversity in an interactive format that young people can explore while having fun. You can access Sibel's Journey game from this link; Leila's Play will be available soon. For more information about the games or to access teacher's walkthrough on how to pass the sections of Leila's Play, you can contact the Food for Thought team at serenad@foodforthoughtmedia.com.

playreflectact.org   **@play.reflect.act**

Sibel's Journey Workshop

List of Materials

- Colored pencils, felt-tip pens
- Post-it
- Scissors, glue
- A4 and A3 papers
- Colored cardboards
- Soft ball (for the name game)
- Tape (line for silent sorting game)
- Magazine, brochure (for collage)
- 2 large sheets of kraft paper (approximately human size)
- Alternative: colored post-its, small box (for written posts)
- Concept definition cards (equality, inclusivity, accessibility, gender, etc.)
- Design materials (pom-pom, straw, icon etc. - optional)
- Boxes labeled 'True' and 'False'
- Cards with true and false statements
- Flipchart paper
- Flipchart whiteboard
- Tack
- Whiteboard pen

Sibel's Journey Workshop

Facilitation Tips

- The workshop can be applied as a full day or as two half days. If two half days are preferred, each day should be supported with warm-up activities and closing discussions.
- The facilitator can choose from the introduction games and workshops suggested in the guide, taking into account group dynamics and time constraints.
- Before implementing the workshop, cultural and social codes should be taken into consideration and the practitioner should play the game themselves before implementing it.
- The workshop can also be applied with some sections of the Sibel's Journey game.
- Consider age differences:
- 13–15 years: More visual and guided content, safe space for expression
- 16–18 years: Discussion and questioning that opens up space for abstract thought
- More guidance can be provided for the 13–15 age group, while freer expression space can be provided for the 16–18 age group.
- Participation should be voluntary, and a non-judgmental environment should be supported in personal sharing.
- For sensitive content (e.g. body image, identity disclosure), explanations should be simple, clear and inclusive.
- Allow different ways of expression such as silence, writing, drawing. Forms of expression should be diversified through various means such as humor and art.
- Groups can be changed dynamically. (It is not necessary to work with the same group in every activity)
- The facilitator should take part in remembering the names and symbols of the participants.
- Emphasizing commonalities in the alphabet game can increase empathy within the group.
- Groups should not be chosen randomly, but deliberately mixed (so that participants with different characteristics can come together).
- Allowing room for fun in the presentation of group rituals puts the group at ease.
- There may be participants who have difficulty with body representation; one should not be coercive.
- Encouragement should be provided during the presentation with applause or encouraging feedback.
- The behavior of participants who help those in difficulty can be celebrated by the group.
- Metaphors contribute to the development of abstract thinking in participants.
- Those who do not want to share should be respected.
- A card-pick-and-discuss model may be more interactive than question-answer.
- Concepts (trans, gender expression, etc.) should be explained in plain language.
- If the questions that the participants are curious about cannot be asked publicly, they can write them anonymously by putting a note in the box.
- Non-participants can be observers.
- Moving to the red/green areas can also be applied by sticking cards on the wall instead.

Sibel's Journey Workshop

Sibel's Journey Workshop Detailed Program Flow		
Session	**Learning Objective**	**Activity**
Get-to-Know	- To enable participants to get to know each other - To improve verbal and physical expression skills - Strengthening listening, attention and memory skills	**Name-Movement** **Duration:** 10 minutes **Material:** Not required **Application Steps:** 1. Each child chooses a movement and symbol when saying his/her name. 2. The next person repeats the previous persons name and actions. 3. Continue until everyone completes it. Evaluation Questions: - Whose symbol did you like the most? - What did you think about when choosing your move?
	- Group members learning each other's names - Developing attention and quick reaction - Increasing social confidence and sense of participation	**Name-Ball** **Duration:** 5 minutes **Material:** A soft ball **Application Steps:** 1. Everyone lines up in a circle. 2. The facilitator calls out a player's name and throws the ball, starting the game. 3. The person holding the ball throws the ball by calling out another person's name. 4. After everyone's name is called and the ball is caught, the facilitator restarts the game. 5. The game continues by throwing three balls one after the other in the same order. 6. The game is over when all three balls reach the last person.

Session	Learning Objective	Activity

Get-to-know	• Discovering similarities within the group
	
	• Developing empathy and communication skills
	
	• Strengthening the sense of belonging and us
		Alphabet Game
		Duration: 10 minutes
		Material: Post-it, pen
		Application Steps:
		1. The facilitator places the pieces of paper with a letter written on them, from A to Z, in a mixed order on the floor.
		2. The facilitator says, "I will give a directive and you must go to the first letter of the answer you give " For example; Go to the first letter of your favorite food. If the player's favorite food is eggplant, he goes to the letter with E written on it.
		3. When the facilitator gives the instructions and each player goes to a piece of paper, answers are taken in turn. Common features are emphasized.
		4. The facilitator gives a new instruction and the players move on to a new letter. Answers are collected again.
		5. The facilitator continues the game for a few rounds by giving different instructions so that the players can find common features between each other.
		    a. Sample Instructions
		       i. What's your favorite game?
		       ii. What hobby do you enjoy doing most?
		       iii. First letter of your zodiac sign?
		Evaluation Question:
		• How did the application go for you?
		• How did discovering the similarities affect you?

	• Developing nonverbal communication skills • Collaboration and strategic thinking within the group • Gaining awareness of the roles of leadership, followership • Developing patience and attention in achieving a common goal	**Silent Sorting** **Duration:** 20–30 minutes **Material:** Tape to draw a straight line on the ground **Application Steps:** A long straight line is drawn on the ground (at least 3–4 meters long). Participants line up shoulder to shoulder along this line. The facilitator explains: "I will give you some instructions in a moment. Your task is to line up in the order given on this line without speaking. No talking, but you are allowed to use gestures, facial expressions, and hand movements. Keep the alignment as close as possible." Three of the following instructions are given in order. The group alignment is checked after each task. **Note:** With each new instruction, they are not returned to their starting position, they are asked to move to a new order from the current order. **Sample Instructions:** Sort by height (shortest to tallest) Sort by names alphabetically (A to Z) Sort by shoe size (smallest to largest) Sort by date of birth (oldest to youngest)

Session	Learning Objective	Activity
Workshop 1	• Recognizing and expressing the concepts of equality and justice • Generating ideas and concretizing abstract concepts • Developing creative collaboration and storytelling skills	**Creating a Monument** **Duration:** 20 minutes **Group work:** Groups of 3-4 people **Material:** Colored papers, scissors, glue, pencil **Application Steps:** 1. A short conversation takes place on the question, "What is equality?" 2. The facilitator provides craft materials such as paper, pencils, cardboard cups, straws, pom-poms, sticks, etc. for each group to use. 3. Each group designs an equality monument using the materials in the center and writes a short story. 4. A memorial presentation and story sharing are made. **Evaluation Questions:** • What does your monument represent? • What would it be like to live in a world where everyone was equal?

	• Developing collaboration and shared decision-making skills
	
	• Understanding the meaning of group culture, rules and symbols
	
	• To be able to express creativity and group identity
		Teamwork Application
		Duration: 20 minutes
		Material: A4 paper, colored pencils
		Application Steps:
		1. The facilitator lists tasks that the group needs to do on the board all together.
		  a. Specify a group name.
		  b. Get the average age of the group.
		  c. Determine the group's principles/rules.
		  d. Create and sing a song for the group.
		  e. Establish a ritual for the group.
		2. The facilitator gives 15 minutes for the tasks written on the board.
		3. Players complete the tasks written on the board as a team in 15 minutes and present what they have prepared in the last five minutes.
		Evaluation Questions:
		• Was it easy to decide on the principles of the group?
		• Which rule was most important to you?
		• Was there a task you found difficult?

Session	Learning Objective	Activity
Game Part 1	First scene: Meral's House	**Episode 1 - Meral's House (Knut, Meral)** (Sibel, Meral, Knut) are introduced. Themes such as body image, weight-based discrimination and social norms are addressed in a humorous manner. Participants are encouraged to think about body politics, individual perception of appearance and social expectations through dialogues between characters. **Topics covered:** • What is it like to be fat? Are fat people subject to discrimination? • What is beauty? Everyone can feel beautiful, but no one has to be beautiful. • What is hiding and coming out? What kind of discrimination are queer people exposed to? • What do the letters LGBTQIA stand for and what do these words actually mean? Related concepts are mentioned, including wrong answers, are briefly explained.
Workshop 2	• Developing body awareness • Exploring the relationship between emotions and the body • Noticing and expressing the change in your own body • Supporting verbal or visual expression skills	**Body Mapping** **Age Group:** 13-15 Years **Duration:** 50 minutes **Group work:** Groups of 3-4 people **Materials:** • 2 large sheets of kraft paper (approximately human size) • Colored pencils, crayons • Alternative: Coloured post-its, box or envelope **Application Steps:** 1. Following the Meral's House section, a short conversation is held with questions such as; "Do our bodies change?" "How do we feel about it?" "What was written on Knut's tshirt?" "What do you think about what was written?" 2. The facilitator asks the students to draw a "no-name" human figure on kraft paper spread on the floor. Each group works with one figure. 3. things they notice changing in their bodies, things that stand out, or things they feel. (Example: a star on the heart, a color on the stomach, etc.) Those who wish can also write.

		Note: If drawing proves challenging, children can also write words or sentences that represent the change on post-its and place them in a box. At the end of the time, groups present their posters and share what they wrote. If it was put in a box, the facilitator opens the box and shares what was written about the topic. **Evaluation:** Did you find it easier to write or draw? What changes in your body? Have you ever had difficulty sharing? How did you feel during the application? How did it feel to paint our bodies? Was there a concept that surprised you or that you heard about for the first time? **Note: If there is someone who is uncomfortable with sharing about their body, the facilitator should plan the conversation according to their sensitivity.**
	• Recognizing and accepting body diversity • Using visual expression and collage skills • Questioning body representation through critical thinking • Creating a common message through group work	**Body Collage** **Age Group:** 16-18 Years **Duration:** 50 minutes **Group work:** Groups of 3-4 people **Materials:** • Old magazines (with different age, size, gender representations) • Scissors, glue • A3 papers • Board or large paper (for writing manifestos) • Colored pencils **Application Steps:** 1. Facilitator asks: "What would it be like if we created a human figure from different bodies?" "What did you notice about what Knut said?" Facilitator provides the magazines, newspapers and materials they brought. they ask each group to combine the materials here to create a human body collage. 2. Each group makes a human body collage. Eyes, hair, legs, body parts are selected from magazines and combined. The aim: To create a body that is not a 'perfect' body, but one that reflects diverse body types and features. 3. Some concepts are written on the board or on a large piece of paper: "Strong – Changing – Unique – Colorful – Living". Children add their own concepts. Each group writes a short manifesto consisting of the sentences "What we believe about our bodies" based on these concepts. Presentations are made (creative presentation is recommended: dance, hand movement, poetry, etc.). **Evaluation Questions:** • What did you notice while making the collage? • How did the body part you chose affect you? • Why should we thank our bodies? • When you listened to the manifestos, were there any parts that impressed you?

	Break	
Workshop 3	• Determining the words, adjectives and characteristics that define oneself • Defining gender identity and sexual orientation. • Explain the importance of self-reported gender identity.	**Me, My** **Age Group:** 13-15 Years **Duration:** 50 minutes **Materials:** • A4 paper • Flipchart paper • Flipchart whiteboard • Tack • Whiteboard pen • Ball-point pen • Crayons **Application Steps:** 1. The facilitator and participants sit in a circle, facing each other. 2. The facilitator defines "identity": "Identity is about who we are as individuals. It is about how we see and define ourselves, and even how we feel others see and define us. It is about how we answer the question, 'Who are you?'" 3. The facilitator explains the factors that contribute to a person's identity: "While a person's identity is formed by their family, culture, language, religion, race, ethnicity and gender, it may also be formed by their values, beliefs, skills, interests or occupation. 4. The facilitator asks participants what other elements might make up the identity and collects the answers. 5. For individual work, the facilitator places materials in the middle of the circle and asks each participant to draw one or two of their hands by placing it on paper. 6. After each participant completes their hand drawings, the facilitator asks them to write down the characteristics that define/constitute their identity on each finger. Each participant must identify 5 or 10 characteristics that relate to their identity. 7. The facilitator encourages, but does not force, participants to share their drawings with the larger group. 8. If not listed among shared characteristics, the facilitator includes gender identity and sexual orientation as part of identity. Asks participants what comes to mind when they think of gender identity and sexual orientation and writes it on a flipchart or whiteboard.

| | | 9. The facilitator defines gender identity: "The gender to which a person feels they belong and feels a connection to". Gender identity is not only related to the body and physical characteristics, but also to psychological and social dimensions." To elaborate: "It is a definition that expresses the gender to which individuals feel they belong and identify with. Gender identity cannot be understood by observing it from the outside, or by making assumptions or assignments based on physical or physiological characteristics. Gender identity is a process and term that is not only related to the body, but also includes psychological and social aspects. Gender identity is a concept that, on the one hand, concerns individuals' right to self-determination, on the other hand concerns their freedom and ability to participate in social life in a way that they feel equal and free."
10. The facilitator defines sexual orientation: "It defines who a person feels emotional or sexual attraction towards. Not feeling any attraction is also a sexual orientation." To elaborate: "It refers to the ongoing emotional, romantic and/or sexual attraction towards a person or persons of a certain gender. Individuals may or may not express their sexual orientation through their statements or may not do so due to the possibility of being subjected to pressure and violence. A person's sexual orientation cannot be understood by observing from the outside, through some stereotypes and prejudices or assumptions. Heterosexuality, which refers to a person's ongoing emotional, romantic and/or sexual attraction towards men if they are a woman, or towards women if they are a man, and lesbian, gay, bisexual identities in the abbreviation LGBTI+ and some of the identities included in the umbrella term + are among the sexual orientations. The diversity of sexual orientation is a natural result of the diversity related to sexuality. None of the sexual orientations is more natural, healthier, superior or "normal" than the other.
Evaluation Questions:
- What did you notice when you thought about the characteristics that make up your identity?
- Why are the features you choose important to you?
- Are there similarities in features highlighted?
- Would you like to add to the characteristics that make up your identity? If yes, which characteristics would you like to add? |

Session	Learning Objective	Activity
Workshop 3	• Accurately recognize the concepts of gender identity and sexual orientation. • Recognizing common misconceptions about these concepts. • To be able to approach social prejudices and stereotypes critically. • Developing respect for individual rights and diversity. • To gain knowledge-based thinking and questioning skills.	**Common Misconceptions** **Age Group:** 16-18 Years **Duration:** 50 minutes **Materials:** • Boxes labeled 'True' and 'False' • Cards with true and false sentences • Flipchart paper • Flipchart whiteboard • Tack • Whiteboard pen **Application Steps:** 1. The facilitator and participants sit in a circle, facing each other. 2. The facilitator writes "Gender Identity" on one flipchart paper and "Sexual Orientation" on another. They ask the participants what comes to mind when they think of gender identity and sexual orientation and has the participants write their shares on the flipcharts. 3. The facilitator defines gender identity: "The gender to which a person feels they belong and feels a bond." Gender identity is not only related to the body and physical characteristics, but also to psychological and social dimensions." To elaborate: "It is a definition that expresses the gender to which individuals feel they belong and identify with. Gender identity cannot be understood by observing it from the outside, or by making assumptions or assignments based on physical or physiological characteristics. Gender identity is a process and term that is not only related to the body, but also includes psychological and social aspects. Gender identity is a concept that, on the one hand, concerns individuals' right to self-determination, on the other hand concerns their ability to participate in social life in a way that they feel equal and free." 4. The practitioner defines sexual orientation: "It defines who a person feels emotional or sexual attraction towards. Not feeling any attraction is also a sexual orientation. To elaborate: "It refers to the ongoing emotional, romantic and/or sexual attraction towards a person or persons of a certain gender. Individuals may or may not express their sexual orientation through their statements, or they may not do so due to the possibility of being subjected to pressure and violence. A person's sexual orientation cannot be understood by observing from the outside, through certain stereotypes and prejudices, or through assumptions.

		Heterosexuality, which refers to a person's ongoing emotional, romantic and/or sexual attraction to men if they are a woman, and to women if they are a man, and lesbian, gay, bisexual identities in the LGBTI+ abbreviation and some of the identities included in the + umbrella term are among the sexual orientations. The diversity of sexual orientations is a natural result of the diversity related to sexuality. None of the sexual orientations is more natural, healthier, superior or "normal" than the other. 5. The facilitator distributes sentence cards with various information written on them to the participants. The participant is asked to read the sentences silently and without showing them to anyone, and to write the sentences they think are correct in the "correct" box, the sentences they think are incorrect in the "incorrect" box, and the sentences they do not know in the "unknown" box. **True and False Sentence Cards:** • People can choose their sexual orientation. • People can choose their gender identity. • People can choose their gender expression. • Homosexual people can be identified by their appearance. • A person does not have to share who they like or attracted to with the people around them. • People can be heterosexual, homosexual or bisexual in terms of their sexual orientation. • Gender identity always aligns with assigned sex. • There is no gender for objects, clothes and colors.
Game Part 2	**Scene Two: Sibel at the Cafe**	**Chapter 2 - Sibel at the Cafe** In this section, concepts such as gender identity, gender expression, identity declaration and supportiveness are discussed through the character Alex. Participants are asked discussion questions about gender-neutral toilets, gender roles and the relationship between appearance and identity. Participants are encouraged to think about the binary gender system through the sexual orientation of the character Meral. **Topics covered:** • Gender identity: Female, male, all or neither? • What does cis, trans and intersex mean? • What is gender expression? • What is the gender assigned at birth? • What does it mean to be an ally/supporter? **Gender identity and sexual orientation:** • If Alex is a man and they are together, is Meral still a lesbian? • Do other people have the right to reveal Alex's identity and say that she is trans? • Gender-Neutral Toilets: Why is it important when creating safe spaces? • Body Norms: Can diversity be a sign of uniqueness?

Lunch		
Workshop 4	• Developing the ability to think and discuss healthy and safe relationships. • Developing the habit of listening to and evaluating different perspectives. • Being able to express one's own ideas clearly and constructively. • Developing collaborative solution-producing and critical thinking skills.	**Safe Relationships** **Duration:** 30-40 min **Materials:** Large drawing papers, colored pencils, tape, post-it The subjects to be studied are determined by the facilitator as clear questions. Each of these questions is written on a piece of paper and the papers are hung on the wall at intervals. Participants are divided into groups.. Each group goes to a piece of paper and thinks about the question written on the paper, discusses it, and writes solutions to the answer to this question on the paper. An average of 20 minutes is given for this study. At the end of the time, all participants are given small pieces of paper. Everyone is asked to individually examine the questions. They are asked to look at the solution suggestions and put a "+" next to the ones they approve of and a "−" next to the ones they do not approve of. If participants think that some of the suggestions they put a "+" on can be improved further, they can state their reasons on the small pieces of paper. They can also write their reasoning for the '+' or '−' marks on the small papers. At the end of the study, all papers are examined and the solution suggestions accepted by everyone can be reviewed again with the participants. • **Question examples:** What do you think it takes for people to be happier? What is the secret to success? After the study, an evaluation is made with the participants.
Game Part 3	**Third Scene: Sibel in the Metro**	**Episode 3 - Sibel in the Metro** Through interactions with the character Lou, the concepts of accessibility, personal boundaries, emotional safety, and consent are brought to the agenda. Participants are encouraged to think through structured questions about personal boundaries, consent, and emotional readiness in the context of dating and digital relationships. Disability and inequalities in public space are also discussed in this scene. **Topics covered:** • What is it like for wheelchair users to travel by public transport? • What does consent mean? • How can I relate to others without giving up my own identity? • What are the boundaries of our personal space and how do they relate to our feelings?

Game Part 4	**Scene Four: Sibel in the Park**	**Episode 4 - Sibel in the Park** The themes of identity diversity, coming out, friendship and social belonging are addressed in the public space through the park scene where the Pride Festival takes place. Participants are guided to think about social support, visibility, extra-familial ties and queer community experiences during Sibel's process of finding Sarah. **Topics covered:** • Variety of genitals • Safe Sex • Coming out and family/friends • The interconnectedness of social classifications such as race, class, and gender

Workshop 5	• Questioning gender roles and societal expectations
	
	• Recognizing and discussing stereotypes
	
	• Empathy towards different identities
	
	• Understanding the importance of equality and thinking of solutions together
		Social Roles
		Alternative 1:
		Duration: 20 minutes
		Material: Prepared cards (with sentences or visuals)
		Application Steps:
		1. The facilitator prepares the cards. Each card contains stereotypes. For example:
		• **"Men don't cry."**
		• **"Girls are not interested in science."**
		• **"Boys are more naughty."**
		2. Each participant is given a random card.
		3. Everyone reads the sentence on their card and discusses "Do you agree? Why/Why not?"
		4. Cards are placed on the wall or floor as a "red/green area" (I accept/I do not accept).
		Evaluation Question:
		• Where/from whom did you hear the statements on these cards?
		• How do you think these thoughts can change?
		
		Alternative 2:
		Duration: 40 minutes
		Group work: Groups of 3-4 people
		Material: A3 papers, pen, post-it, colored pencils
		Application Steps:
		1. Groups are given 2 different characters (for example: a girl, a boy / or characters without a specified gender).
		2. Each group describes how their characters are expected to behave
		   ◦ In their family
		   ◦ At school
		   ◦ At street/in society (3 headings are opened).
		3. Each group hangs their work on the wall and compares it with other groups.

		Evaluation Questions: • Which of the pressures the character experienced made you think? • How do society's expectations affect you? • What would happen if the characters wanted to step outside of these roles? **Note:** Create a non-judgmental listening environment in discussions. Use clear, simple, but respectful definitions in questions about gender identity and expression. If interaction is low, support with short questions: "Have you experienced a situation like this?", "Does this sound familiar to you?"
Closing		**Evaluation** The facilitator asks the players what fruit would today be for them and why. One by one, they name a fruit to evaluate the day and explain why. Finally, everyone applauds and the day is concluded.

Note: The workshop can also be implemented as a two-half-day program, at which point you can make choices according to time constraints and group dynamics. Below you can see a suggested example for a two-day workshop. In these cases, it is recommended to support each days with a warm-up and closing.

Sibel's Journey Daily Program Flow		
First Day (3.5 hours)		
Time	**Activity**	**Contents**
10:00–10:30	**Introduction & Warm-Up Games**	Name Movement, Name Ball, Alphabet Game -- expression, empathy, attention
10:30–10:50	**Teamwork Application**	Group culture, collective decision making, creation of symbols and rituals
10:50–11:50	**"Sibel's Journey" Meral's House**	Body perception, scene viewing and discussion on appearance norms
11:50–12:10	**Break**	
12:10–13:00	**Human Drawing / Body Collage + Manifesto**	Emotional relationship with the body, developing change and expression skills / Exploring body diversity, creative expression and group manifesto
13:00–13:30	**Closing & Sharing of Emotions**	Expressing the day with a fruit, emotional sharing

Day Two (3.5 hours)		
Time	**Activity**	**Contents**
10:00–10:20	**Sorting Game**	Silent communication, empathy, team harmony
10:20-10:50	**"Sibel's Journey" Scene "In the Cafe"**	Gender identity, gender expression, and supportive discussions
10:50–11:15	**The Game of Common Misconceptions**	Confronting stereotypes, developing advocacy
11:15–11:55	**"Sibel's Journey" Stage "Metro"**	Stage discussion on consent, boundaries, public access inequalities
11:55–12:05	**Break**	
12:05-12:45	**"Sibel's Journey" Scene "In the Park"**	Creative group work on the theme of identity visibility and intersectionality
12:45-13:00	**Social Roles – Character Study**	Social expectations, group discussions and visualization
13:00-13:30	**Closing Fruit Review**	Sharing by connecting the day with emotions

Leila's Play Workshop

List of Materials

- Coloured concept cards
- Concept cards
- A3 papers
- Pen
- Various objects (example: pen, glasses, hat, cup, cane, wheelchair figure, etc.)
- Prepared character cards (according to accessibility needs)
- Colored pencils

Facilitation Tips

- The workshop can be applied as a full day or as two half days. If two half days are preferred, each day should be supported with warm-up activities and closing discussions.
- The facilitator can choose from the warm-up games and workshops suggested in the guide, taking into account group dynamics and time constraints.
- If you are working with a new group in Leila's Play Workshop, support this activity by choosing from the introduction games in Sibel's Journey Workshop.
- Before implementing the workshop, cultural and social codes should be taken into consideration and the facilitator should play the game themselves before implementing it.
- A facilitator can help players if they get stuck. You can contact Food for Thought for a walkthrough of Leila's Play for educators..
- For the 13-15 age group, more guiding, visual and supportive applications should be preferred.
- More abstract, questioning and free expression areas should be created for the 16–18 age group.
- Participants should be allowed to use different forms of expression (drawing, writing, oral expression, etc.).
- Activities should be based on volunteering and no participant should be forced.
- Groups do not have to remain static; group members can be changed between applications.
- Non-judgmental, supportive language should be used in sharing and discussion sections.
- Concepts should be explained in simple, clear and comprehensive language.
- Creative methods can be used to answer questions anonymously (e.g. box, post-it).
- During the activities, forms of expression should be enriched with creative tools such as humor, metaphor, and art.
- Empathy, cooperation and inclusiveness among participants should be prioritized throughout the workshop.
- Creative and relaxing methods (e.g. 5 Finger Assessment) should be preferred in the assessment sections.
- The facilitator must actively participate in the process and provide observation and support.

Leila's Play Workshop Detailed Program Flow

Session	Learning Objective	Activity
Get-to-know	• Making getting to know each other easier • Creating a safe and open sharing environment • Using creativity and imagination	**Creative Questions** **Duration:** 15 minutes **Material:** Colorful question cards **Application Steps:** 1. Each participant takes turns drawing a card. 2. Sample questions: ○ "If you were a plant, which one would you be?" ○ "Is there anything you would like to invent for yourself?" ○ If there was an eighth day of the week, what would it be called? 3. Participants ask as many people as they can about the cards in their hands. They are asked to keep the most interesting answer and the most popular answer in their minds. 4. At the end of the time, participants first read the question on their cards and then say the most interesting and popular answer they got from others. 5. The application is completed when each participant reads. **Note: Questions for the 16-18 age group may encourage more abstract thinking. For example; "If you were to pass a law that would change society, what would it be?" / "What is freedom to you?"**
Workshop 1	• Thinking about basic concepts • Developing conceptual awareness • Learn the basic concepts of inclusion, equity and accessibility • Developing your own definitions	**Concept Island** **Duration:** 30 minutes **Materials:** Concept cards, A3 papers, pen **Concepts:** Disability, Disadvantaged group, Accessibility, Inclusion, Diversity, Discriminatory language, Equality **Application Steps:** 1. The facilitator writes each concept on an A4 paper and places it face down on the floor. 2. Facilitator turns on music. Participants shuffle around. Facilitator stops music. 3. When the music stops, the facilitator asks each participant to go to a piece of paper and write down what they know about that concept, then close it up again. 4. Each participant stands in front of a piece of paper. They write down what they know about the concept.

		Note: Some papers may end up with several participants in front of it. In this case, ask them to answer as a group. 1. The facilitator starts the music again and stops it, the participants are asked to stand on different papers. They write down what they know about this concept. 2. The facilitator repeats the game several rounds to learn the views on different concepts. 3. When the practice is complete, the papers on the floor are hung on the wall and the facilitator reads each comment and explains the concepts. **Evaluation Questions:** • Have you heard of this concept before? • Have you encountered this concept in your daily life?
Workshop 2	• Recognizing commonalities and thinking critically • Observing and communicating between groups • Activating ways of thinking that are linked to inclusivity	**Game of Finding Common Features of Objects** **Duration:** 30 minutes **Material:** Various objects (pen, glasses, hat, glass, cane, wheelchair figure, etc.) **Group work:** Groups of 3-4 people **Application Steps:** 1. The facilitator asks everyone to choose an object that interests them from their surroundings. 2. The facilitator divides the participants into groups. 3. There are 4 objects in each group. Groups find the common features of the objects they have, but do not tell the other groups about their common features. 4. Other groups try to guess what these objects have in common. 5. (example: "The colors are the same.", "It is about travel") 6. Then, the group reveals the correct answer and explains why they chose it. **Evaluation Question:** • Did any other groups surprise you? • Which feature link was interesting? • What other properties might objects have in common? • So, do all the selected objects have a common feature?

Leila's Play	• Understanding inclusivity and accessibility: Players challenge societal barriers by identifying with characters with diverse physical and neurological characteristics. • Reflecting on identity and visibility: Players explore issues of belonging, marginalization, and self-expression through characters' pasts and conflicts. • Critical thinking and problem solving: Analysis and questioning skills are developed through puzzles and clues in the story. • Digital media literacy: With social media content in the game, students learn to approach information critically and develop multiple perspectives.	**Implementation of the Game** **Duration:** 2.5 hours, the game is stopped when the campfire scene is reached. **Equipment:** A computer or tablet as many as the number of people, and headphones if possible. **Note:** The facilitator should play the game before implementing it. The facilitator can help players if they get stuck. For a document with solutions for Leila's Play for educators, please contact Food for Thought. **Theme:** *Leila's Play* is a mystery-adventure play set at a chaotic and slightly odd youth theatre festival, with an inclusive and accessible focus. It blends a fun detective story with layered character narratives — neurological and physical diversity, friendship and co-creation are all at the forefront. **Narrative Tone:** The game is playful in tone, yet layered with emotional depth — like ghost stories told around a campfire mixed with midnight political chats. Think of it as a coming-of-age story meets a character-driven puzzle game. **Space:** The story takes place in the Void, a slightly mysterious, slightly old theatre club on the outskirts of the city. There are rumours of a ghost haunting the club – the Ghost of the Void. The atmosphere is surreal yet familiar: young people are rehearsing, sets are being prepared, stories are being shared around the campfire… but in the background the lights are flickering, costumes are disappearing, something is wrong. **Main Story:** The QT-BIPOC youth theater troupe is ready to perform, but strange events during the festival suggest that someone is sabotaging things. Rehearsals are being disrupted, items are going missing, and everyone seems to have something hidden inside them. *As Leila follows the clues, she begins to understand not only who is behind the sabotage, but also what the Void symbolizes and how the characters' pasts are woven into this story.*

Workshop 3	• Planning according to accessibility and needs
	
	• Developing empathy skills
	
	• Developing awareness of the rights of diverse individuals
		Accessible Vacation Planner Application
		Duration: 60 minutes
		Material:
		• Prepared character cards (with different accessibility needs)
		• A3 papers
		• Colored pencils
		Group work: Groups of 5-6 people
		Application Steps:
		1. Each group is assigned the role of a "tour guide."
		2. Groups are presented with a variety of characters:
		  ◦ Wheelchair user
		  ◦ Hearing impaired
		  ◦ Autistic individual
		  ◦ Sensory sensitive
		  ◦ Individual with dyslexia
		  ◦ Elderly individual
		  ◦ Tourette syndrome
		  ◦ Vegan, one with sea phobia etc.
		3. Everyone chooses a character and the group prepares a vacation plan that will make all the characters happy, considering the questions below.
		  ◦ Profile Creation: Name - age - gender - where are they from - profession/school - three things they like - specific features
		  ◦ Which city or country should you choose for your vacation? Does your choice meet the needs of all individuals?
		  ◦ How long should the trip be? What factors determine the duration of the vacation?
		  ◦ How can a daily schedule be created that meets everyone's needs during the holiday?
		  ◦ What are the transportation methods that all individuals can use easily?
		  ◦ What features should the hotel or resort you choose have to make everyone comfortable?
		  ◦ What kind of eating plan is there and does it cover everyone?
		  ◦ Are the planned activities suitable for everyone? How can a program be prepared that everyone can participate in?
		  ◦ How can you research hospitals, pharmacies and emergency services in your destination in advance?
		  ◦ How will you ensure communication during the holiday? How can communication support be provided for disadvantaged groups?
		  ◦ Considering the economic situation of all individuals, how much budget is required?
		4. The holiday plan is presented as a poster and they explain the reasons.
		Evaluation Questions:
		• What did you pay most attention to when making the plan?
		• Do you think this much attention is paid in real life?
		• What would a world be like where everyone could vacation together?

| Leila's Play | The Campfire and the Conclusion of the Game | **Implementation of the Game:** Continuation with the Camping Scene
Duration: 30 minutes
Materials: Computers or tablets as many as the number of people, and headphones if possible.

This scene can be a very powerful breaking point both in the game and in the workshop. We can frame it like this:

In-game scene:
The campfire party at the end of the day. The characters gathered around the campfire want to relax and have some fun after a long rehearsal and strange events. Leila moves from one character to another with clues and questions in her mind, either gently questioning them or simply striking up a conversation.
In this scene, we get a little closer to the mystery and witness the depths of the characters, their unseen struggles, and their sensitivities that they perhaps share for the first time.

Among the things Leila learned:
• Tristan has sensory sensitivities and social anxiety.
• Ilias struggles to maintain his pride while coping with physical disabilities.
• Debanji explains why she is so attached to her phone.
• Lars explains how he found liberation through music — despite all the labels.
This scene carries the spirit of forum theatre, and empathy, thinking, and different perspectives naturally show themselves. Instead of a scene that is replayed with the audience, there is a narrative structure that flows according to Leila's choices and highlights multiple realities. It is as if each dialogue is looking for a different answer to the question "what if?"

Game Mechanics & Structure
• Exploration: Players can talk to characters in any order they choose around the campfire.
• Hint effect: The hints Leila collects open up new options in the dialogue.
• There is no single 'villain': each character has a complex yet human contribution to the events.
• Multiple realities: The flow of the game changes depending on who the player talks to, when, and how — the Rashomon effect in the presentation is really felt here.

Main Themes Carried by the Stage
• Accessibility is not just physical — it also has emotional, social and sensory dimensions.
• Diversity and inclusion are not a side theme — they are at the heart of the story.
• The Mystery is not just a tale of perpetration — it also questions how systems keep some people invisible.
• Theatre is both a stage for a play and a space where characters reveal themselves. |

Closing		**5 Finger Evaluation** **Duration:** 10-20 minutes **Material:** None Participants make their evaluations about the game using 5 fingers as follows: • Thumb: The best thing in the game • Index finger: The most important issue they find in the game • Middle finger: The worst thing in the game • Ring finger: Something they can use throughout their lives • Little finger: A memorable moment in this game Participants take the floor and make this evaluation on a voluntary basis. **Note: You can change the questions. If you wish, participants can write this evaluation on a piece of paper and share it with each other.**

Note: The workshop can also be implemented as a two-half-day program, at which point you can make choices according to time constraints and group dynamics. Below you can see a suggested example for a two-day implementation of the workshop. In these cases, it is recommended to implement each day with a warm-up and closing. If you are working with a new group in the Leila's Play Workshop, support this activity by adding more introduction activities that was given in the Sibel's Journey Workshop Program.

Leila's Play Workshop Daily Program Flow		
Day 1: 3.5 hours		
Moment	**Activity**	**Contents**
10:00–10:30	**Introduction & Warm-up**	Safe sharing environment, imagination, meeting with creative question cards
10:30–11:00	**Concept Island**	Thinking and writing about concepts such as inclusivity, equality, accessibility
11:00–11:30	**Concept Presentation & Group Sharing**	Comparing participants' views on concepts and joint discussion
11:30–11:45	**Break**	
11:45–12:30	**Game of Finding Common Properties of Objects**	Critical thinking, group work, making creative connections
12:30–13:30	**Leila's Play – Application 1**	The first part of the main game content – an activity based on exploration, empathy and diversity

Leila's Play Workshop Daily Program Flow		
Day 2: 3.5 hours		
10:00–10:10	**Warm-Up Game / Group Dynamics Movement**	Increase energy, strengthen group bond
10:10–11:10	**Leila's Game – Application 2**	The continuation of the game
11:10–11:45	**Accessible Holiday Plan**	Group work on empathy, planning according to needs, accessibility
11:45 - 12: 00	**Break**	
12:00 - 12:40	**Presentation & Evaluation**	Group presentation of holiday plans and discussion together
12: 40- 13:30	**Campfire & 5 Fingers Review**	Emotional closure, sharing of experiences, individual expression with the 5-finger method

Game Design Workshop

Aim: To encourage young people to explore social issues by creating their own video games using beginner-friendly tools in a structured and supportive environment.

Support Team: 1 facilitator for every 5 participants and volunteers/mentors with basic and technical knowledge of the selected platforms.

Number of People: Although the program is designed to be suitable for 10-12 people, this number can be increased or decreased with groups of 3-4 people, taking into account the available support team, equipment and venue possibilities.

Space: An area with a reliable internet connection, power outlets, tables and chairs should be provided.

Equipment: At least 1 computer for each group of 2–3 students. Headphones are recommended. Screen or projector, if desired, to share slides and visual materials with the group, and the necessary devices to provide this connection.

Workshop Materials: Blank paper, post-it notes, colored pencils, game design and character design forms (Appendix 1 and Appendix 2 forms at the end of the guide), sections from sample games that touch on social issues (e.g. Sibel's Journey, Papers Please), presentation slides on game design.

Software Preparation: Pre-install or access all or some of the following tools as per plan:
Unity (https://unity.com/download) [Free]
Scratch (https://scratch.mit.edu) [Free]
Twine (https://twinery.org) [Free]
Bloxels (https://www.bloxels.com) [$5.99 per month]
GDevelop (https://gdevelop.io) [Free]
Construct 3 (https://editor.construct.net) [Free trial]

Accounts: Participants should be asked to register on the platforms in advance.

Game Design Workshop

Some Tools Recommended for Ages 13-18:

1. Unity

Type: Professional 2D/3D game engine Difficulty Level: Advanced (especially suitable for seniors or technical enthusiasts with mentoring) Best For: Highly motivated teams or teams with previous coding experience Price: Free for personal use (Unity Personal license) Download: https://unity.com/download Pros: A real-world game engine; offers great creative freedom Cons: Steep learning curve; requires setup Workshop Use: Start with beginner-level tutorials like the 2D Starter Template or Create with Code

2. Scratch

Type: Visual, block-based coding Difficulty Level: Beginner-friendly Best For: Simple, story-driven games (even for ages 13–14) Price: Free Usage: https://scratch.mit.edu (online or downloadable) Pros: Easy to learn, quick to get results, supportive community
Cons: Limited art style, cannot be exported as a standalone game.
Workshop Use: Encourage storytelling-focused games; variables, score tracking, and dialogue can be added.

3. Twine

Genre: Interactive fiction, branching stories Difficulty Level: Medium Best For: Those who love writing, want to explore social issues through choices.
Price: Free Usage: https://twinery.org Pros: Good for social storytelling; low entry level Cons: No real-time action; largely text-based
Workshop Use: Ideal for emotionally powerful or thought-provoking scenarios (example: a future without clean water)

Game Design Workshop

4. Bloxels

Type: Pixel art platformer Difficulty Level: Easy–Medium Best For: Young people who love visual creativity and storytelling Price: $5.99 per month (educator package is suitable for group use)
Usage: https://www.bloxels.com/
Pros: Drag-and-drop interface; combines gameplay and story Cons: Flexibility may be limited if not using the trainer version Workshop Use: Works great when teams include artists or world builders

5. GDevelop

Type: Open source 2D engine (drag-and-drop + optional coding) Difficulty Level: Medium Best For: Young people ready for more complex logic Price: Free Usage: https://gdevelop.io Pros: No installation required (runs in browser); Powerful tools for 2D games Cons: Interface can take some getting used to Workshop Use: Ideal for platformers, choice-based games, scoring and dialogue systems

6. Construct 3

Type: Browser-based 2D game maker Difficulty Level: Intermediate–Advanced Best For: Teams that want a more professional and polished game Price: 14-day free trial, then €16+ per month Usage: https://editor.construct.net Pros: No coding required, fast results, works in the browser Cons: May end mid-trial, needs to plan ahead
Workshop Use: Ideal for quickly setting up games with templates such as platform games or quizzes.

Game Design Workshop Detailed Program Flow

Get-to Know	• Making getting to know each other easier • Creating a safe and open sharing environment • Using creativity and imagination	**Opening and Warm-Up** **Duration:** 30 minutes **Material:** Not required **Application Steps:** 1. Facilitators and weekend goals are introduced. 2. Participants get to know each other with a warm-up question. Sample questions: • "If your life was a video game, what genre would it be?" • "What is your favorite video game?" • "If you could add a gaming feature to your real life, what would it be?" • "What are the things in your life that earn you XP (experience points)?" 3. The application is completed after each participant has taken the floor.
	• To support the idea generation process with concrete examples of games created on social issues.	**Sample Games** **Duration:** 30 minutes **Material:** Video clips, computer and projection screen 1. Short sections from games focusing on social issues are shown. (Example: Sibel's Journey, Papers Please, Climate Trail) 2. The power of games to raise awareness is discussed.
	• Determining the topic that the groups will work on during the program	**Social Topic Selection** **Duration:** 45 minutes **Material:** A4 Paper, Post-it, colored pencils 1. Brainstorm: Topics like mental health, climate, bullying, etc. 2. Each group chooses a topic Sample Themes Kids Can Explore: Bullying and Inclusion, Gender Equality, Climate Change, Disability Awareness, Mental Health, Immigration and Belonging, Public Spaces and Safety, Healthy Relationships
	• Teamwork and creative idea development • Thinking about game plot and storytelling	**Game Planning** **Duration:** 60 minutes **Materials:** Game Planning Form, Character Design Form, Post-it, colored pencils 1. A simple storyboard and game map is drawn (As a suggestion, the game design form is at the end of the guide Appendix 1) 2. A character plan is created. 3. (As a suggestion, the character design form is at the end of the guide Appendix 2)

	Lunch	
	• Tool selection according to needs and expectations	**Tool Selection** **Duration:** 60 minutes **Materials:** Computers with installed programs **Application Steps:** 1. Tools are introduced: Scratch, Unity, Twine, etc. 2. Tools are assigned based on team skills and project type.
	• Implementation of the idea through group work	**Prototyping** **Duration:** 120 minutes **Materials:** Computers with programs installed • Prototyping begins with training documents and mentor support
Closing	• Sharing the groups' processes with others	**End of Day & Sharing Progress** **Duration:** 15 minutes **Materials:** Projection screen and device to connect to computer. • Each group presents the concept they are working on and its initial developments.

CONTINUATION OF THE SECOND DAY WORK		
	• Combining creativity with technical skills • Problem solving and collaboration development • Use coding and digital design tools at a more advanced level	**Game Development Continues** **Duration:** 150 minutes **Materials:** Computers with programs installed • Coding, designing, testing • Mentors check the progress and support
	• Receive and integrate constructive criticism to improve their work.	**Test with Peers** **Duration:** 45 minutes **Materials:** Computers with programs installed • Groups play each other's games • Constructive criticism is presented to the groups in turn.
Lunch Break		
	• Attention to detail by finalizing the games	**Finalization of the Game** **Duration:** 90 minutes **Materials:** Computers with programs installed • Feedback is implemented • Final details such as login screen, thank you etc. are added
	• Presentation game projects, reflecting on the social topics they explored, and articulating the key lessons they gained during the process.	**Presentation Duration: 60 minutes** Each group presents: • Games • The subject they addressed • Things they learned
Closing	• Celebrate their achievements through recognition and peer feedback,	**Certificates & Evaluation Duration: 30 minutes** • Participation certificates and special prizes are distributed • Games can be voted on preferably among children: The best designs in terms of sound, animation, story, and character design can be selected. **Evaluation Questions: "What did you like the most? What was challenging for you?"**

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Booklet Glossary

Accessibility

The ability of all people (regardless of disability) to easily access spaces, information, or activities.

Body Awareness

Recognizing the changes and sensations in one's own body.

Body Diversity

The recognition that all bodies are different and that every body is valuable.

Cis (Cisgender)

A person whose gender identity matches the one assigned to them at birth.

Coming Out

Sharing one's personal identity (e.g. gender identity, sexual orientation) with others.

Consent

A clear and willing "yes" to something happening.

Disability

Living with a condition that may require support or different approaches to daily life.

Disadvantaged Group

Groups that have fewer rights or opportunities in society (e.g. disabled people, migrants, minorities).

Discriminatory Language

Using negative or exclusionary language toward someone based on their identity, appearance, or perceived difference.

Diversity

The presence of differences—such as in bodies, languages, genders, abilities, and life experiences.

Empathy

The ability to put yourself in someone else's shoes and understand how they might feel.

Equality

Providing equal rights and opportunities for everyone.

Facilitation

The role or approach of guiding a group process and encouraging participation.

Gender Expression

How someone outwardly expresses their gender through things like hairstyle, clothing, or the way they speak.

Gender Identity

How someone experiences and defines their gender (e.g. as a woman, man, both, or neither).

Gender-Neutral Toilet

A toilet that anyone—regardless of gender—can use comfortably.

Gender Roles

Norms like "Girls should be gentle" or "Boys should be tough."

Group Dynamics

The ways in which people relate, communicate, and collaborate within a group.

Identity Disclosure

Openly expressing one's identity (e.g. "I am trans").

Booklet Glossary

Inclusivity
An approach that actively includes everyone and avoids exclusion.

LGBTQIA+
An acronym for Lesbian, Gay, Bisexual, Transgender, Queer, Intersex, Asexual, and other diverse identities.

Normative Beauty Standards
Socially imposed ideals of beauty (e.g. being very thin, having straight hair, etc.).

Peer Bullying
Repeated verbal, physical, or social harassment by peers.

Queer
A person who does not conform to traditional categories of gender or sexual orientation.

Safe Sex
Sexual activity that is based on consent, knowledge, and mutual respect.

Safe Space
A supportive environment where people feel free to express themselves, ask questions, and be understood.

Sex Assigned at Birth
The classification of a baby as male or female at birth based on physical characteristics.

Sexual Orientation
Who someone is romantically or emotionally attracted to (e.g. being attracted to men, women, or others).

Social Belonging
The feeling of being part of a group or community.

Social Classification
Categorizing people based on gender, race, class, or other characteristics.

Social Expectations
Culturally shaped ideas about how people of certain ages or genders should behave.

Social Impact Gaming
Games designed to raise awareness, provoke thought, and address social issues.

Stereotype
A generalized belief like "all girls are bad at math" that reduces people to narrow categories.

Trans (Transgender)
A person whose gender identity differs from the one they were assigned at birth.

Frequently Asked Questions

1**. What is the main purpose of this workshop? What are the objectives?**
Reply:
Each workshop is designed to increase young people's social awareness and create a safe, inclusive sharing environment. For example, "Sibel's Journey" encourages reflection on body awareness, identity declaration, and social norms, while "Leyla's Game" focuses on inclusivity, accessibility, and creative expression.

2. Is there content that could be challenging or sensitive? Should I issue a warning?
Reply:
Yes, there may be sensitivities in some scenes (e.g. body image, gender identity, bullying). In applications such as "Body Mapping", alternative ways of expression (such as writing on a Post-it) are provided, considering that participants may be uncomfortable with their bodies. A reminder "you do not have to participate" may be given before the activity begins.

3. Is the timing flexible during the workshop? Do I have to do every step?
Reply:
The timing is a suggestion; some activities may be shortened, split, or stretched depending on the group dynamics. You may make adaptations to meet the main learning objectives. However, it is recommended that you maintain the logic and sequencing of the activities as much as possible.

4. What should I do if participants are too quiet?
Reply:
Have conversations in smaller groups, use the "pair sharing → summary in large group" method. Instead of a direct "What do you think?" you can start the conversation with more personal and light questions like "Does this sound familiar to you?", "Have you experienced anything like this?"

5. How should I intervene if one participant is acting too dominant or dominating the others?
Reply:
It is important to establish group rules at the beginning, such as "everyone has the right to speak." When intervention is necessary, be constructive and say, "Shall we listen to our other friends a little?" to balance. Alternatively, you can give each person the right to speak in turn.

Frequently Asked Questions

6. How should I respond if I am asked about concepts related to gender, orientation, or disability?
Reply:
You can use the dictionary in the booklet for definitions. Explain in short, clear, and non-judgmental sentences:
  – "A transgender person is someone who feels different from the gender assigned at birth."
  – "Disability is not a personality trait, it is a condition; accessibility helps to cope with it." Even if you do not know the question, saying "We can research this together" does not create distrust, on the contrary, it shows a sincere stance.

7. How can I motivate participants if they find this activity childish or boring?
Reply:
In the beginning, you can talk together about the question "Why are we doing this activity?" Give participants space for creativity (e.g., deciding on a group name, choosing a presentation style, changing the story). Humor, role-playing, and small surprises (stickers, applause, mini-rewards) work well.

8. Can I adapt the workshop content to my group?
Reply:
Absolutely yes. The workshops are modular. You can change the order of activities, simplify the instructions, or update the examples if you wish. The important thing is to maintain the basic learning objectives and consider the age, interests, and sensitivities of the group.

9. What should I do if I do not have technical equipment (computer, internet)?
Reply:
For sections that require technology (e.g. Game Jam), it is possible to continue the process with analog activities such as developing ideas, creating characters, and making storyboards on paper. Designing "imaginary games" on paper with the participants can also be very enjoyable.

10. How can I support participants if they become emotionally affected or upset?
Reply:
Feelings are natural and valuable. Give the participant private space, if you want you can take a break or talk one-on-one. Leave the choice to them by saying, "I can listen if you want, or I can wait quietly." If necessary, direct them to adults or experts who can provide support.

GAME DESIGN OUTLINE

Game Subject

Set Learning Goals

Target group	When the Game Takes Place	The Place Where the Game Takes Place

Game Design

GAME DESIGN OUTLINE

Set the Rules

Progression Pattern

Introduction	Development	Conclusion

Notes

CHARACTER DESIGN OUTLINE

Character Name	
Age	
Gender	
Motivation/Purpose	
Physical Properties	
Social Features	
Strengths and Weaknesses		
Background	
Likes and dislikes		
Special powers, if any	

Draw your character