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## INTRODUCING A SERIOUS GAME IN THE CLASSROOM

ERASMUS+ | COOPERATION FOR INNOVATION

### HOW DO WE MANAGE TO CONCILIATE EDUCATIONAL GOALS AND PLAYFUL GAME ?

The teacher has a key role to play in introducing the game situation into the classroom in a way that is both fun for the player to play and fun for the player to learn. Introducing a game in the classroom means that the Teacher should organise three steps :

- The situation of the game
- The use phase of the game
- The debriefing phase of the game.

To learn you have to stop playing at a certain point and step back and identify the knowledge that has been mobilized to succeed. The teacher has a central role in this phase, because he is the one who can point out the concepts mobilized, name them and formalize them as knowledge shared by a scientific community.

Upstream, it is necessary to explain the objectives. After the game time, a debriefing phase is necessary: it helps the learners to become aware of what they have learned through the game. The distance of the game can be induced by a collective work of the pupils.

### LET'S PLAY GREENER

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### PLAYING WITH OTHERS

According to Florence Quinche: *The interest of most video games is to encourage interaction between users and to encourage collective work. Indeed, if the solitaire game can be interesting for homework or for revisions, in class the collective game proves more enriching for the pupils, in particular if we place ourselves in a socio-constructivist perspective. Some video games can be played in collaborative mode, i.e. in groups or teams. Players can interact with other players in the game world. In games that do not incorporate these possibilities for collaboration, however, it is conceivable to do so via the pedagogical scenario produced by the teacher.*



## HOW TO PRODUCE A METALEPSE

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A metalepse is a process that makes the player go from virtual to real, in a video game.

Video games involve constant interaction, where the player is physically active. Video games try to free themselves from the reality of the player. The fact that the game reminds the player to his condition can trigger a new form of communication between the player and the game. Now he feels as much involved as a player (him, learning) as a character in the game.

The critical distance of the game will be all the more effective if the teacher exploits its potential and asks the learners to analyse these metalepse effects during the debriefing phase.



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