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Cheat Sheet: What We Can Learn from Edu-Larp and Other (Non-TT) RPGs

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Introduction

To further our discussion of the didactic potential of RPGs, this chapter will discuss the basics of live action role-playing games (*larp*), as well as adjacent phenomena. We will consider three main larp formats: boffer, chamber, and freeform. We will discuss similarities and differences between these formats and tabletop role-playing games, particularly with regard to their educational potential, their connection to social-emotional learning, and their potency as a result of their somatic, embodied nature. We will emphasize how many larp formats offer players the opportunity to experience a significant amount of agency to make meaningful choices create play emergently.

Tabletop role-playing games can range in scope, intensity, and level of performative enactment. A dungeon crawl featuring only dice rolling, out-of-character strategizing, and combat actions is technically considered a role-playing game, as are games with no dice, no game masters, no combat, and intense immersion into character. In general, the more that players experience *embodiment* of their character and their performance of the fiction, the closer a game becomes to a larp, although some larps can feature off-game strategizing as well. Embodiment refers to the player physically behaving as they imagine their character would, considering their character in the *first-person*, i.e. instead of “My character goes to talk to the bartender,” saying “I go talk to the bartender” and/or physically walking up to someone portraying the bartender and speaking to them. Note that for our purposes, embodiment in this case can take place when sitting around a table playing a TTRPG, as some people choose to wear costumes and enact their characters deeply, but the more physical these actions become, the more the game becomes a larp. For example, a group may be playing a game of *Fiasco* around the table, then choose to physically improvise their characters actions instead of describing them, which is more akin to a larp. Such players may even say, “We got up and larped our game of *Fiasco*.”

As a format, larp is also wide and ranges in scope, intensity, and level of performative enactment. Thus, it becomes difficult to generalize about larp, as different play groups use the term to

describe vastly distinct behaviors -- or may not use the term at all when describing behaviors identical to what other groups call “larp.” In general, we define larp as co-creative experiences where participants immerse into fictional characters and realities in an embodied manner for a bounded period of time through emergent playfulness. However, this definition could also be applied to other types of role-playing, such as *psychodrama*, *Drama in Education*, *improvisation*, *simulation*, and *reenactment*, as we will discuss in this chapter. Thus, we will refine our definition to focus specifically upon games that have emerged from the RPG subcultures of some kind, whether through the influence of *Dungeons & Dragons* (1974) or other subcultural roots. For example, in Russia, larp emerged in the 1990s as groups of players inspired by J.R.R. Tolkien began to run larps based on the books entitled *Hobbit Games* (Semenov 2010).

This refinement of the definition allows us to identify larps that have been designed explicitly for educational goals and note how and why their contributions to pedagogy are unique, i.e. *edu-larps* (Bowman 2014). For example, if an educational role-playing game was designed inspired by leisure games and includes mechanics of some sort, some sort of fantastic setting, win conditions, and persistent co-creation in a consistent fictional world, we can consider it an edu-larp (Bowman and Standiford 2015). However, a larp inspired by the Nordic larp tradition featuring no mechanics, full embodiment of character, no win conditions, i.e. “playing to lose,” in a socially realistic setting such as a prison can also be an edu-larp (Aarebrot & Nielsen, 2012). Similarly, a nursing simulation in which health professionals role-play that includes techniques from Nordic or American *freeform* -- a tabletop/larp hybrid form -- can also be considered an edu-larp (Standiford 2014). However, the pedagogical goals may be the same as in other types of role-playing in educational and therapeutic settings. Thus, in this chapter, we will further explain and define these cousin forms of larp in order to be precise with our terminology.

Regardless of definition, embodied role-playing and storytelling are human activities that likely predate the written language. Humans often learn, educate, practice behaviors and bond through embodied play, as evidenced in childhood pretend play (Bowman & Lieberoth 2018; Kapitany 2022). These different manifestations of embodied role-playing are specific to the socio-cultural contexts within which they emerged, but have many of the same benefits regardless of form. Similarly, many of the benefits of larp can also be achieved through TTRPGs. Thus, this chapter will conclude by discussing the ways in which socio-emotional learning can be enhanced further through physical embodiment as a result of bridging the mental and somatic gap.

Types of Larp

As mentioned above, compared with TTRPGs, which are often products that are similar in format to one another, larp is far more difficult to historically trace define. Bowman has traced the roots of larp back to early forms of improvisation such as *commedia dell'arte*, which originated in Italy and was

popular in the fourteenth and eighteenth centuries (Bowman 2010). Eirik Fatland (2016) begins his “History of Larp” with psychodrama, as its founder Jacob L. Moreno originated the term “role-playing.” Lizzie Stark (2012) points to Elizabeth I’s court as running forms of larp for her where she could make meaningful choices within a fictional scenario.

Even within the refined definition of subcultural activities related to fantasy or other forms of “geekdom,” the definition gets tricky. For example, the Society of Creative Anachronism has strong similarities to larp, with enacted battles, characters, and a shared narrative fiction (Stallone 2007), but does not define itself as a larp. Meanwhile, *Amtgard* and *Dagorhir* call themselves larps, but do not always feature immersion into a consistent, persistent fictional setting or characters. Some questions scholars and practitioners sometimes consider when evaluating whether or not a game is a larp or not are:

- Do (many) participants call it a larp?
- Or something similar, like LRP, laiv, or role-playing game?
- Do the creators think they are designing a game?
- Is the activity performed in leisure time?
- Did the activity emerge from trends in geek subcultures?
- Is there a community surrounding the activity with their own in-group jargon, practices, and traditions that get passed down over time?

For our purposes, we will consider larp an evolution of role-playing games, which were born in a widespread fashion with *Dungeons & Dragons* in 1974. We will also consider games larps that answer affirmatively to one or more of the above questions.

Classifying larp is equally difficult, as terminology changes from group to group. Many larps emerged in small communities with or without a rulebook, unlike the more standardized versions of TTRPGs. Thus, local play cultures had a tremendous amount of influence over what larp “means” in that context, as well as the specific jargon associated with it. For our purposes, we will delineate the following general categories: 1. Boffer larp, 2. Chamber larp, and 3. Freeform.

1. Boffer larp

Boffer larps are RPGs that feature physical combat with weapons, often made out of foam (boffers). They may also contain adventures and quests; puzzles, problem solving, and strategy; factions of characters with collective goals; and individual characters with specific abilities and limitations. Boffer larps may also include artistic expression such as crafting and performance; reenactment of realistic or fantastical historic events; cultural activities related to realistic or fantastical societies, and political play with social hierarchies. Boffer larps can range from *sport larps* such as *Amtgard* and

Dagorhir, which have a light fictional framing and an emphasis on combat to *fully immersive larps* where players are expected to stay in-character throughout the entire event, often for multiple days. These larps often follow the conventions of a particular genre such as fantasy, science fiction, or post-apocalyptic fiction. Other terms include field larp in Russia and fest LRP in the UK. Examples include *Treasure Trap* in the UK, based on *D&D* (1982); *NERO* in the United States, also based on *D&D* (1986-); *Hobbit Games* in Russia, based on Tolkien (1991-); *Drachenfest* in Germany, based on various fantasy tropes (2010s); *Dystopia Rising* in the US, based on post-apocalyptic zombie fiction (2000s).

Boffer Larps and Education: Larp Camps

Boffer larps and other outdoor games are especially important to consider in terms of their educational potential. Many countries have larp camps that take place over the summer, after school, or even throughout the year. These camps often involve one or more larps throughout the duration, some form of boffer combat, as well as other game-like fictional elements. Educators will often involve activities involving specific learning objectives and/or curricular goals. These learning objectives may be as simple as practicing prosocial behavior such as teamwork, or may be more complex, such as practicing a specific language, refining one's crafting abilities, training martial arts, exploring ethical dilemmas, or learning about ecology.

Examples include the Wayfinder Experience in New York (Swartz 2018; Wayfinder 2020), Renaissance Adventures in Boulder, Colorado (Hoge 2013), Bifrost's larp camps in Denmark (Nordic Larp Wiki 2019; Landsforeningen Bifrost 2022), and CPV in Switzerland (Geneuss et al. 2019; CPV 2021). These camps also often cater to youth with special needs and/or neurodiversity, such as the Wayfinder Experience's camps for young people on the autistic spectrum (Fein 2015, called "Journeyfolk" in the article). Psychologist Elizabeth Fein (2018) describes how the explicit social structure, the shared mythology, and the particular qualities of the Wayfinder community were especially conducive to social skill development and a sense of belonging for young people on the spectrum.

These camps take the benefits of role-playing games a step further. For example, in a TTRPG, players may have mechanics to represent combat, survival skills, and other forms of physicality. In larp camps, players are able to physically enact some or all of these abilities depending on the norms of the group, e.g. learning how to set up a tent, handle blisters or other ailments common to being outdoors, etc. Bonuses also include the positive effects on health physical activity and experiences in nature can have for individuals. On the other hand, larp camps -- and boffer larp in general -- can have risks associated with it, as physical combat can lead to injury or other accidents related to being outdoors, e.g., twisted ankles, bee stings, overheating, dehydration, etc. Thus, a TTRPG can provide the imaginative illusion of camping without the logistics and physical considerations needed.

2. Chamber Larp

Chamber larps are indoor games focused primarily on interpersonal interactions. Generally speaking, chamber larps generally emphasize social play, including politics and romance. Representational combat is more common than full physical embodiment, whether through mechanics, miming, or verbal descriptions of “what happens” akin to tabletop. Storylines tend to be elaborate, often with historical content or themes. Chamber larps often take place in mostly indoor locations as opposed to outdoor play, hence the name, e.g., playing a *Call of Cthulhu* larp in a hotel conference room or classroom, sometimes with scene dressing to suggest the setting; playing Vampire in a bar pervasively among non-players; playing a Regency-era historical ball in a rented ballroom. These games generally include costuming and props to varying degrees. Other terms for chamber larp include parlor larp, theatre style, UK freeform, interactive literature, etc. Examples include White Wolf larps, e.g., murder mystery larps; *Vampire’s Minds’ Eye* Theatre games (1993-); Intercon interactive fiction larps in the US (1986-) (Budin 2012; 2015) ; and Czech chamber larp (2004-).

Chamber Larps and Education

Due to their emphasis on intricate plots, often with inspiration from historical sources and settings, chamber larps can be an excellent space for educational role-playing. In addition to the materials provided by the designers and facilitators, players often feel *intrinsically motivated* to learn more about that given setting, inspired by the combination of the first-person perspective and agency afforded by the game (Bowman 2010; Bowman & Standiford 2015; Algayres 1018). In other words, players may wish to research in order to perform their characters in a convincing manner. The inclusion of costuming and props can become quite elaborate for players, with some play communities valuing historical accuracy and hand-crafted items versus others with more lax attitudes about verisimilitude. Some schools regularly chamber larps as part of their educational practices, such as Østerskov Efterskole and Efterskolen Epos in Denmark. Other organizations such as Lajverkstaden and Lajvbyrån in Sweden are contracted to run chamber larps in schools with various curricular and extracurricular goals, although they sometimes also run outdoor quest larps more akin to boffer, as well as freeform games. These larps have been experienced by thousands of Swedish students in the past decade.

However, elaborately designed fictional characters, plots, and costuming may require time, space, and finances that are not practical for educators. These elements may also detract from key learning objectives or curricular materials, as may players focus on details that stray from the goals of the instruction. For example, if the learning objective is to understand the key facts surrounding the French Revolution and a player is given an extensive character sheet that only briefly mentions this

content, they may have difficulty retaining the important concepts. For this reason among others, Thomas Duus Henrikson (2006) has advocated for less “entertainment” in edu-larp, i.e. less creative agency and extraneous information and more focus upon educational goals. Students may also feel inhibited or intimidated by trying to portray a complex character, leading Michał Mochocki (2013) to recommend less complex roles for non-larp student populations such as in classrooms. Another issue is that unlike in a tabletop game, players are not usually having roughly the same guided experience with the facilitator. In other words, many interactions are likely happening at once, rather than a tightly focused activity, and different curricular material may thus be sprinkled throughout the game. As such, Mochocki (2014) recommends that larp be used for subject matter revision rather than becoming the location where the students first encounter the material. If working with such material is necessary for the learning objectives, the design of the chamber larp should be adjusted accordingly. As always, a thorough educational debrief and other post-larp processing can help address some of these issues, by reorienting the learners toward the intended outcomes.

3. Freeform

The term freeform is often confusing in role-playing game communities, as it changes meaning from group to group. For our purposes, we refer to Nordic and American freeform here, which shares characteristics from both larp and tabletop (Westerling 2013). However, the term is now sometimes used interchangeably with larp, especially in international circles. It refers to games that can be played at a table and/or are partially or fully enacted. No costumes or special locations are needed for freeform; popular conventions such as Fastaval in Denmark and the Stockholm Scenario Festival in Sweden feature many freeform games held in empty classrooms. Freeform scenarios often emphasize short, impactful scenarios tightly designed and facilitated to produce a certain type of experience regardless of tone. Freeform characters tend to be quite short and are sometimes developed in pre-game workshops with the players based on their own interests and creativity. A well-known “brand” of Nordic freeform are larps made by the jeepform collective (Jeepen.org, n.d.). Other popular conventions featuring freeform include Grenselandet in Norway and Dreamation in the U.S. Freeform games are sometimes available in *larp script* form on various archives, e.g. Alexandria.dk, Golden Cobra Challenge, as well as anthologies, e.g. *Larps from the Factory* (Nilsen et al. 2013) and *#Feminism* (Bushyager et al. 2017). A larp script contains all instructions for running the game, including the gameplay document, runtime document, and also the full framing including pre-game and post-game activities (Westborg 2022). In the case of freeform games, these scripts can be quite short and relatively easy to facilitate.

Whereas chamber larps often are played in “real time” without extensive interruptions, freeform games may feature time jumps, such as flashbacks, dream sequences, etc. Freeform games also may employ *meta-techniques* instead of mechanics, which are means of revealing more about the

fiction through player co-creativity rather than, for example, conflict resolution mechanics. Examples include Nordic freeform tends to use meta-techniques instead of mechanics. One example is *bird-in-ear* (Jeepen.org, n.d.; Boss & Holter 2012), in which the facilitator and/or other players represent the inner thoughts of the character by speaking near their ear. With bird-in-ear, all players can hear these thoughts, but their characters cannot. The players then decide whether to act upon this information or not, usually with the goal of increasing the drama or intensity of the scene. Another example is the *monologue*, in which the facilitator asks a player to briefly monologue their character's inner thoughts, i.e. "I can't believe they just said that. I'd better keep a calm face." Again, players can hear these thoughts, but characters cannot, and these thoughts may further inform the way players *steer* the scene (Montola, Stenros, & Saitta 2015).

Freeform and Education

Freeform games hold a strong potential for educational contexts, as they are inexpensive, require less space than more elaborate larps, and have a low barrier to entry. Most freeform games require no prep work on the part of participants and comparatively little prep for facilitators, who do not need to memorize a lengthy rulebook as in American boffer larp or manage a complex, interwoven plot as in chamber larp. Freeform has been used in a variety of learning environments, including arts education (Cox 2016), German literature classrooms (Torner 2016; 2021), museum education (Pedersen, Brooks, and Stark 2017; Stark 2022), nursing education (Standiford 2014), conflict transformation training (Khosropour et al. 2022) etc. In some cases, freeform techniques can be injected into other types of educational role-playing in order to heighten their intensity and efficacy, e.g. adding meta-techniques to existing nursing simulations (Standiford 2014). It also allows for a tightly-scripted experience, which is important, for example, if one's learning objectives center upon exploring the key narrative beats of Shakespeare plays. Of the three forms of larps mentioned, freeform is the closest to TTRPG, as it often features strong facilitation and narrated actions in addition to physical ones.

However, freeform is also often limited in the same way that TTRPG is, in that scaling up to more participants becomes difficult without adding additional facilitators or training students to facilitate for their peers. Additionally, existing freeform scenarios such as jeepform games may not be appropriate in theme for certain populations. Using a freeform toolkit such as *Play With Intent* by Emily Care Boss and Matthijs Holter (2022) to construct one's own scenario with specific learning objectives and curricular materials in mind might be more effective.

Cousin Forms of Larp

As mentioned above, many cousin forms exist that can be considered larp-adjacent. While the

following list is not exhaustive, it features similar activities that are popular within certain subcultures:

- **Society of Creative Anachronism (SCA)**, which uses rattan weapons and reimagines various aspects of medieval and Renaissance cultures (Stallone 2007; Bowman 2010)
- **Renaissance festivals**, which often have performances such as jousting, hired actors who improvise with the guests in costume, and audience members as customers who often are not in costume or character (Bowman 2010)
- **Historical reenactment**, which focuses on faithfully recreating a specific sequence of events, often in battle scenarios, or alternative history versions where the results of the battle were different (Mochocki 2021)
- **Cosplay**, in which participants wear highly accurate costuming from their favorite popular culture fandom. Cosplay can look similar to larp externally, as it emphasizes high fidelity in costuming, but cosplay does not usually simulate combat or require deep extended immersion into the character or fiction (Bowman 2015)

Cousin Forms of Edu-Larp

Similarly, edu-larp has many cousin forms and in some ways can be considered the youngest relative, as it emerged from the relatively late development of role-playing games. Embodied role-playing is widely used to train a variety of skills in many learning contexts, including military, government, therapy, education, business, and healthcare settings (Bowman 2010). Here are some examples of educational role-playing as compared with larp:

- **Drama in Education**, in which improvised drama is used in the classroom without an external audience for educational aims (Mochocki 2014). Similar activities include **Process Drama** (Bowman 2010) and **Applied Drama** (Gluck & Rubenstein 2007)
- In therapy, **Psychodrama** (Linnamaki 2019), **Drama Therapy**, **Narrative Psychotherapy**, (Diakolambrianou 2022), **Gestalt**, **Internal Family Systems**, etc. all work with role enactment and story in some of their practices
- **Simulation**, in which a particular scenario is enacted with the goal of participants practicing key skills (Vanek 2012), including combat training, medical care, crisis management, and intercultural communication.
- Educational role-playing activities such as **Reacting to the Past**, a form of **experiential learning** (Torner 2021) where players are given lengthy setting and character information, similar to a chamber larp

Again these games may look similar or identical to an edu-larp on the surface, but not informed by the larp discourse, theories, practices, or relevant research. Additionally, larps can be built around the same principles as these other formats, but use the relevant concepts to enhance them. For example, in simulations, characters tend to be either identical to the player or quite thin, whereas larps often feature more elaborate character design. Such characters can provide additional *alibi* to the exercise: the permission to behave in the game in ways that might feel risky otherwise. If the student's character fails, which we have all agreed to pretend to believe (Pohjola 2004) is not the student, then such failure can feel less costly if the character is sufficiently distinct.

Larp and Social-Emotional Learning

As with TTRPGs, larp is particularly good at training skills in social-emotional learning (see Chapters XX, XX). Most role-playing games, with the exception of solo-RPGs, involve some form of interpersonal interaction to greater or lesser degrees. What makes larp unique as compared to TTRPGs is that the game is often less facilitated, i.e. players receive less direct guidance and direction from a game master. Instead, many larps rely on interactions between the players. An example is the typical format of a *Vampire: the Masquerade* tabletop game, in which the players usually are enacting players in a Coterie, meaning a group of vampires who have decided to collaborate for mutual benefit and/or survival. Although interpersonal conflicts can occur, the format is usually *Player vs. Environment* (PvE), meaning that the Storyteller will enact the antagonists that the characters will fight. In Vampire larp, however, while the Storyteller may create NPCs and PvE side plots for characters, the entire court is made up of other player-characters and the majority of play is social in nature. Players may choose to collaborate or compete based upon the demands of the scenario, the actions of other player-characters, and their own character's agendas. While social mechanics exist and can be used, role-play still emphasizes embodied interaction, meaning that players are often in situations where they must physically enact social climbing, persuasion, manipulation, charisma, intimidation, seduction, empathy, perception, or any number of other skills related to interaction with others. However, without debriefing and de-roling practices, enacting some of these skills may lead to misunderstandings or hurt feelings out-of-character as a result of unprocessed bleed (Bowman 2013; Leonard & Thurman 2018), and even changes to a player's core sense of identity through *ego bleed* (Beltrán 2013), leading to the inquiry: What are we practicing here?

Thus, from an educator's perspective, larp can be an incredibly potent tool that should be treated as such. All aspects of play are *designable surfaces* (Koljonen 2019) -- from the pre-game preparation, to the workshops, to the game itself, to the post-larp debriefing and other forms of processing. When considering social-emotional learning objectives, also consider the factions that are created within the setting and whether embedded conflicts will help or hinder those objectives. Conflict is not inherently bad -- indeed, learning often results from conflict -- but conflict without

context, processing, and transformation (Lederach 2014) can sometimes lead to unforeseen dynamics among students. For example, in Bowman & Standiford's (2015) edu-larp case study, one student experienced bleed that they considered negative in nature after being subjected to interrogation by their peers in an investigation larp. One of the strengths of role-playing is it can provide space for players to experiment with different roles, but the power associated with those roles, its consequences, and its responsibilities should also be considered in the design and facilitation process. A common example is a king in a larp -- a king must have subjects in order for his role to be upheld in the fiction; however, as a player, a king has a responsibility to the players enacting his subjects not to negatively impact their experience, for example, by sending them off on tasks that take them away from play (Stenros and Montola 2019).

Furthermore, as larp is often enacted with little facilitator oversight and with a great degree of creative agency, *emergence* becomes important to consider. If players can take the fiction in many directions, the designers and facilitators may find themselves in situations where it is difficult to course correct as emergent play leads to a *larp domino effect* (Bowman 2018). Again, this potency makes larp so powerful, as players can drive the fiction and their own experience in important ways -- ways in which social-emotional learning can occur far beyond the designers' original intentions. However, it also becomes especially difficult to manage in educational settings where specific learning objectives and curricular materials are intended to be the focus of the game. Post-game debriefing and other framing activities can, and often should, be structured to allow for such personally-resonant experiences to be processed, while also returning to the original goals of the game. For example, one debrief question might be, "What was your most powerful or intense experience from the larp?" The next one might be more geared toward the specific learning objective of the edu-larp, such as, "What did you learn in this larp about teamwork, if anything?" Such questions make space for the individual experiences of participants to be processed, which often have their own unique and emergent social-emotional learning properties, while also redirecting the group toward a singular objective. This process is especially important when playing larps that feature oppression, marginalization, and other forms of interpersonal conflict, as participants may take the wrong lessons away from the experience otherwise.

Larp, Physical Embodiment, and Somatic Learning

Along with increased agency and the potential for emergent play, we return to the central aspect that separates larp from tabletop: increased physical embodiment. Again, TTRPGs can be incredibly intense and powerful depending on the play groups, whereas a larp might be light, silly, and not very impactful. However, the process of physical enactment in larp adds a *somatic* element (Ploetz 2019) in addition to the co-creative improvisation in tabletop. Researchers have become increasingly interested in somatics in recent years, particularly with regard to therapy and healing modalities for conditions

such as unresolved trauma, e.g. *The Body Keeps the Score* (van der Kolk 2014). While we may intellectualize or forget certain events and information, with somatics, our body still reacts to this suppressed information.

As such, in larp, one must take bodily reactions into account when designing play experiences and facilitating games, both intended and unintended. Larp often involves using all of the senses in ways that tabletop may only describe, e.g., “Your skin feels cold...” or “You smell freshly baked bread...” While our brain knows the play is fiction, our body reacts as if the events transpiring are real. When players use more of their body, for some, the experience can feel *closer to home*, it can become easier to immerse into the fiction, and the fictional scenario can feel more “real.” By close to home, we mean that the distinction between the character and player can feel lessened through embodied play. As we discussed in Chapter 6, more visceral and sensory cues can lead to greater recall in memory, as these stimuli may act as cognitive “hooks” that aid in memory retrieval.

In terms of education, certain mental processes might provide a defense against learning (Illeris 2006), as the mind can reject information that it finds inconvenient or difficult. However, when such learning can actually occur in spite of the defense, it has the potential to transform the learner (Illeris 2013). When considering the somatics of larp, especially in terms of education, the physical embodiment can bypass these defenses and tap into more intuitive, less conscious aspects of the student’s overall experience. Embodied knowledge is more likely to be retained because the player has additional somatic sensations attached to the memories. As such, larp’s potency lies in large part within this somatic element of play.

Again, as all aspects are “designable surfaces” in larp design, physical embodiment is a key factor to consider:

- What physical actions are we inviting through the mechanics, the setting, the goals of the characters, the space in which we play, etc.?
- How vulnerable are we asking students to be within this form of play, both physically and emotionally?
- How do power dynamics factor into the play and what forms of power are we asking students to embody?
- What safety practices are in place to handle situations in which a student might feel triggered, harmed, or otherwise overwhelmed?
- Is the larp “amping students up” through adrenaline and physical combat? If so, how will such energy be managed within the group?
- What happens if a person feels bleed-out they consider negative after the larp, such as post-larp antipathy toward another player for what their character did in-game (Bowman 2013; Leonard and Thurman 2018)? Are group processes established to process such emotions in fruitful ways? Can teachable moments be cultivated from such experiences in post-game processing?

- Are certain physical activities encouraged by the larp distracting from the educational goals of the game? For example, if the players are low on sleep and exhausted, is it wise to ask them to perform complex mathematical equations if the goal is subject matter mastery?
- Are certain physical activities making the larp less accessible or impossible to play for certain students?
- Can the physicality of play be used to reinforce the learning objectives?
- What are we asking students to practice through play?

These are just a few questions to consider when adding elements of physicality to role-playing games. Again, as tabletop role-playing often can feature some degree of physical embodiment, even if the player is simply experiencing the emotions of the character, these questions may also be relevant in TTRPG design and facilitation.

Conclusion

This chapter has introduced three types of larp and described how they can be used in educational settings: boffer, chamber, and freeform. It has also connected larp to cousin forms of fictional enactment in various leisure, educational, and therapeutic contexts. This chapter then explored larp as a particularly potent tool for social-emotional learning, as well as some considerations for the somatic nature of the physical embodiment of larp. Ultimately, we recommend considering larp not as distinct from tabletop, but rather as a more physically embodied form of the same phenomenon. Thus, we hope these topics are insightful for tabletop and larp facilitators alike.

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