

LEARNING, EDUCATION, & GAMES, VOL. 4

50 Games to Use for Inclusion, Equity, and Justice

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INTRODUCTION

Picking the right game can be an overwhelming process, as there are so many different types of games available and so many questions to consider. Who is the audience? What are the learning goals? What is the context for using the game? Does it have to be a strictly educational game—or can we use a commercial game and adapt it for classroom use?

In addition, we also want to ask about how a game might (or might not) enhance belongingness and care for our students. Does the game represent the diversity of the world's peoples, cultures, and stories? Does it foster an inclusive community? Does it connect to justice, equity, diversity, and inclusion initiatives or social emotional learning? Can the game help us to fully express aspects of our identities? Can it help us to understand humanity better?

We hope this guide, *50 Games to Use for Inclusion, Equity, and Justice*, will help everyone to find games that teach these important skills and topics.

WHY DID WE CHOOSE THIS TOPIC?

All of us deserve to fully participate in human society. Being able to learn, grow, and play are at the core of being in a caring and equitable world. Beyond the ethical reasons for inclusion, there are empirical benefits. Diversity, justice, and equity are factors that have been linked to educational, occupational, and interpersonal success (Stevens, et al., 2008; Warren, 2014). These factors also relate to more effective teams and organizations, as well as greater problem solving ability (Coleman & Taylor, 2023; Phillips, 2014; Hong & Page, 2004).

Despite all of this, video games have not been diverse in their representation, or inclusive in their communities, though recently there have been shifts toward more diverse representation and equitable games (Schrier, 2019; Chess, et al., 2017; Kafai, et al., 2016; Kole & Zammit, 2021; Schrier, 2021). Likewise, educational realms have lacked inclusion and equity, but have been taking steps toward greater use of diverse texts and resources, as well as more inclusive learning communities (Stentiford & Koutsouris, 2021; Ferguson, B. T., et al. 2019). This volume is yet another step in a long process of creating more inclusive, caring, and equitable educational and game communities.

OVERVIEW OF THE BOOK

In this volume, we highlight 50 games that can be used to foster diversity, equity, and inclusion in classrooms, at home, in workplaces, museums, after school programs, workshops, and more—online, in person, or using a hybrid format. This list is not exhaustive, and is just one small contribution to an important field.

The book features a wide variety of game types, such as digital games and analog (non-digital) ones, including board games, card games, escape rooms, and other in-person games. The guide features virtual reality (VR) and augmented reality (AR) games, larps, mobile and console games, classic

childhood games, and popular commercial off-the-shelf (COTs) games released in the last five years. The collection includes digital games that have been extremely popular, such as Minecraft, Animal Crossing: New Horizons, Overwatch, and Among Us, as well as less well-known finds, such as Prisoner in My Homeland, Raji: An Epic Tale, and **Toma el Paso (Make a Move)**. It includes classic games such as Candy Land and Chess, and indie games such as Papers, Please; Unpacking; Kind Words (lo fi chill beats to write to); and That Dragon, Cancer. Some of the games included within this collection were specifically made for educational purposes, while others are entertainment-focused games that can be adapted for classroom use. Some of the games are only for more mature audiences, and others are for preschoolers, elementary school students, middle school, or high school students.

Each of the fifty case studies included in this volume have been written by games and education experts, including teachers, researchers, and game designers. Several of the chapters are even written by the designers and developers of the game featured in the chapter, such as Lost & Found, The Challenge and Inequality of Care, and Svoboda 1945: Liberation. However, perhaps most importantly, all of the authors are game enthusiasts and care about how we can better use games to support learning. Each entry includes a summary of the game as well as a detailed explanation about how to use it in a classroom or educational setting.

But, no game is perfect. Many of the games in this book have flaws or limitations. This book gives advice on how to more effectively foster inclusion, and enhance the learning of equity-related concepts and skills. Teachers, mentors, and guides may need to further adapt games to ensure their effectiveness.

When going through this volume, we ask readers to also remain mindful that games are not standalone experiences. For any game to be an effective learning experience it needs to be carefully integrated with regard to the curriculum, logistical requirements, and student needs. The context and community around it, and inside it, matters. It also requires an educator, parent, mentor, or another resource who can help support and guide the players and shape the learning experience with them (often called educational scaffolding; Hogan & Pressley, 1997). This support can include providing a forewarning of themes relevant to culture, power, and identity; reflecting on these themes before and after the game; and helping players adopt strategies to regulate, identify, and work through challenging emotions or even opt-out as needed.

To help in finding the right game for your needs, we also curated several lists, such as ones organized by age group and game types (e.g., COTs games, indie games). These lists can be found in the next section. We hope these lists will help educators and families discover ways to creatively teach important themes, skills, and topics related to inclusion, equity, and justice.

CHAPTER STRUCTURE

All of the chapters in this book include information on the game and how to use it in educational contexts. This information can be used to help decide whether a particular game would work for a learning need or audience, as well as to provide inspiration on how to teach using it. Each chapter includes:

Key Details, which provides a quick list of details about the game, including number of players, cost, developer, genre(s), and the platform(s) to use to play the game;

Summary, which introduces the game and provides an overview of its gameplay;

How to Use this Game, which relays specific examples of ways to use the game in an educational setting to foster inclusion, equity, and justice;

Tips & Best Practices, which shares helpful tips, techniques, and strategies for people using or playing the game;

Related Media & Games, which lists some additional media and games that educators may want to check out;

Further Reading, which lists some books, articles, and research that educators may want to read to find out more about the game, or to learn more information about related topics or themes, such as about using games in an educational context.

ABOUT THE SERIES

100 Games to Use in the Classroom and Beyond is the third volume in the book series, Learning, Education & Games, which was written, edited, and reviewed by members of the Learning, Education & Games Special Interest Group (LEG SIG), a subset of the International Game Developers Association (IGDA). The first book focuses on the curricular and design considerations related to using games for learning. The second book focuses on practical, technological, institutional, and contextual challenges to consider when creating and implementing games for use in formal and informal educational settings. The third book focuses on 100 case studies of games that can be used in a classroom, home, workplace, or other setting. All books are available for free through ETC Press. Please see the following links to download the first two books:

Learning, Education, & Games, Volume 1: <https://press.etc.cmu.edu/books/learning-education-games/1/1>

Learning, Education, & Games, Volume 2: <https://press.etc.cmu.edu/books/learning-education-games/2/2>

Learning, Education, & Games, Volume 3: <https://press.etc.cmu.edu/books/learning-education-games/3>

Please note that some of the text in this introduction has been drawn from Learning, Education, & Games, Volume 3.

KEY TERMS

Diversity: Diversity relates to demographic variety with regard to categories like race, ethnicity, religion, gender identity, sexual identity, age, class, and ability. It does not lead to equity on its own; and should be paired with perceived inclusion.

Inclusion: This is an organizational effort to make sure that everyone has equitable access to the group, feels belongingness, and can participate freely.

Equity: This is a systematic freedom from bias or favoritism, such that everyone can participate in a fair and impartial way.

Justice: This is a weighing of conflicting claims or values; and the restoration of what is fair and deserving for everyone.

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LISTS

BY AUDIENCE

Elementary/Primary School

Against All Odds

Animal Crossing: New Horizons

Awkward Moment

Candy Land

Capture the Flag

Chess

Drone racing for quadriplegics

Minecraft

VersaTiles

Wizards & Warriors

Middle School

Against All Odds

Animal Crossing: New Horizons

Awkward Moment

Capture the Flag

Celeste

Chess

Dialect

Drone racing for quadriplegics

Elder Scrolls Online

Fair Play

Hire Up

Ikenfell

Kids on Bikes

Kind Words

Lost & Found (game series)

Minecraft

Morra Cinematic Game System

Night in the Woods

Overwatch

Prisoner in My Homeland

Raji: An Ancient Epic

Signs of the Sojourner

Svoboda 1945: Liberation

Toma el Paso

Thirsty Sword Lesbians

Tunche

Valiant Hearts

VersaTiles

Wizards & Warriors

High School

Against All Odds

Among Us

Animal Crossing: New Horizons

Awkward Moment

BaFa' BaFa'

Black Closet

Capture the Flag

Celeste

Chess

Depression Quest

Dialect

Drone racing for quadriplegics

Elder Scrolls Online

Fair Play

Hire Up

Ikenfell

Kids on Bikes

Kind Words

Lost & Found (game series)

Minecraft

Morra Cinematic Game System

Night in the Woods

Overwatch

Papers, Please

Prisoner in My Homeland

Raji: An Ancient Epic

Queers in Love at the End of the World

Signs of the Sojourner

Spirit Island

Spiritfarer

Svoboda 1945: Liberation

Tales of Arise

Toma el Paso

The Beginner's Guide

That Dragon, Cancer

The Quiet Year

Thirsty Sword Lesbians

Tunche

Unpacking

Valiant Hearts

VersaTiles

Virginia

Wizards & Warriors

College and Adults

Among Us

Animal Crossing: New Horizons

BaFa' BaFa'

Black Closet

Capture the Flag

Celeste

Challenge and Inequality of Care

Chess

Depression Quest

Dialect

Dragon Age

Drone racing for quadriplegics

Elder Scrolls Online

Fair Play

Hire Up

If Found...

Ikenfell

Kids on Bikes

Kind Words

Living Colors

Lost & Found (game series)

Minecraft

Morra Cinematic Game System

Night in the Woods

Overwatch

Papers, Please

Prisoner in My Homeland

Queers in Love at the End of the World

Raji: An Ancient Epic

Signs of the Sojourner

Spirit Island

Spiritfarer

Svoboda 1945: Liberation

Tales of Arise

Toma el Paso

That Dragon, Cancer

The Beginner's Guide

The Quiet Year

The Walking Dead: Season One

Thirsty Sword Lesbians

Tunche

Unpacking

Valiant Hearts

VersaTiles

Virginia

Wizards & Warriors

BY GAME TYPE

Non-digital Games

Awkward Moment

BaFa' BaFa'

Candy Land

Capture the Flag

Challenge and Inequality of Care

Dialect

Kids on Bikes

Living Colors

Lost & Found (game series)

Morra Cinematic Game System

Spirit Island

The Quiet Year

Thirsty Sword Lesbians

Toma el Paso

VersaTiles

Wizards & Warriors

Board Games

Candy Land

Chess

Lost & Found (game series)

Spirit Island

The Quiet Year

Toma el Paso

VersaTiles

Single-Player Digital Games

Animal Crossing: New Horizons

Black Closet

Celeste

Depression Quest

Dragon Age

Fair Play

Hire Up

If Found...

Ikenfell

Kind Words

Minecraft

Night in the Woods

Papers, Please

Prisoner in My Homeland

Queers in Love at the End of the World

Raji: An Ancient Epic

Signs of the Sojourner

Spiritfarer

Svoboda 1945: Liberation

Tales of Arise

The Beginner's Guide

Unpacking

Valiant Hearts

Virginia

The Walking Dead: Season One

That Dragon, Cancer

Multiplayer Digital Games

Among Us

Animal Crossing: New Horizons

Drone Racing for Quadriplegics

Elder Scrolls Online

Kind Words

Minecraft

Overwatch

Spiritfarer

Tunche

Mainstream/Commercial Digital Games (CoTS)

Among Us

Animal Crossing: New Horizons

Dragon Age

Elder Scrolls Online

Minecraft

Overwatch

Tales of Arise

Valiant Hearts

The Walking Dead: Season One

Indie Digital Games

Black Closet

Celeste

Depression Quest

Fair Play

If Found...

Ikenfell

Lost & Found (game series)

Kids on Bikes

Kind Words

Night in the Woods

Papers, Please

Queers in Love at the End of the World

Raji: An Ancient Epic

Signs of the Sojourner

Svoboda 1945: Liberation

That Dragon, Cancer

The Beginner's Guide

The Quiet Year

Toma el Paso

Tunche

Unpacking

Virginia

Larps (Live Action Role-Playing Games)

Against All Odds

Challenge and Inequality of Care

Morra Cinematic Game System

Wizards & Warriors

Classic Games

Candy Land

Capture the Flag

Chess

Free Games

Against All Odds

Among Us

Capture the Flag

Challenge and Inequality of Care

Depression Quest

Fair Play

Hire Up

Living Colors

Overwatch

Prisoner in My Homeland

Queers in Love at the End of the World

Toma el Paso

Wizards & Warriors

The Chapter Was Written By a Developer

Challenge and Inequality of Care

Hire Up

Living Colors

Lost & Found (game series)

Morra Cinematic Game System

Overwatch

Svoboda 1945: Liberation

Toma el Paso

Wizards & Warriors

Table Top Role-Playing Game (TTRPG)

Dialect

Living Colors

Morra Cinematic Game System

Thirsty Sword Lesbians

Game adaptations/mods

Drone Racing for Quadriplegics

TOMA EL PASO (MAKE A MOVE)

LIEN TRAN & KATHERINE MORAN

Game: *Toma el Paso (Make a Move)*

Developer: Lien Tran, Amiguia Americana (ImmigrationGames.com)

Year: 2012

Platform(s): Tabletop

Number of players: 1-5 players, 3-4 players is optimal

Genre: tabletop game, role-playing game, transformational game, social impact game

Type of game: analog

Curricular connections: immigration; civics; American studies; U.S. history; sociology; diversity, equity, and inclusion (DEI)

Possible skills taught: problem solving; decision-making; empathy (allyship or compassion for immigrant youth)

Audience: college-level students in a classroom context; immigrant youth ages 13+ (players ages 8+ may also be able to co-play with an older player)

Length of time: 40-50 minutes (followed by a recommended debrief discussion)

Where to play: college classroom; youth group; social service group; college residential housing with hallmates or floormates; community center; library; at home with family and friends; an immigration shelter

Cost: Free print and assemble version (PDF file with option to use Google Slides for chance cards) or the print-on-demand game set via The Game Crafter for \$50+ (\$50.99 for a single-language version in English or Spanish)

URL: <https://immigrationgames.com/make-a-move/>

SUMMARY

The original audience for *Toma el Paso* is unaccompanied and undocumented immigrant minors (UIM) currently in the care of the U.S. Office of Refugee Resettlement (ORR) and undergoing removal proceedings to learn about the three pathways for release from the current shelter in which they are staying. The game introduces players to key personnel, namely the case manager, and critical items required for each pathway. By playing the game, UIM gain important information that can reduce confusion about their current situation, which may help them make informed real-world decisions about which pathway to select and what actions, within their control, to take. When played in an educational context, players can take on the perspective of a UIM applying for shelter release. On most turns, a player starts by rolling a six-sided die and moves up to the number rolled and

in any direction; a player's very first objective is to land on the same space as and 'meet' with the case manager. At this first meeting, the player is presented with three application 'envelopes' showing a brief description for each possible pathway: reunification, federal foster care, and voluntary departure. Once they select which one to apply for, the player flips over this envelope and finds three critical items they must collect before submitting their application. They must move around the board to achieve these items and then apply for release. The optional chance cards introduce both actionable and external events that speed up or slow down your application and approval.

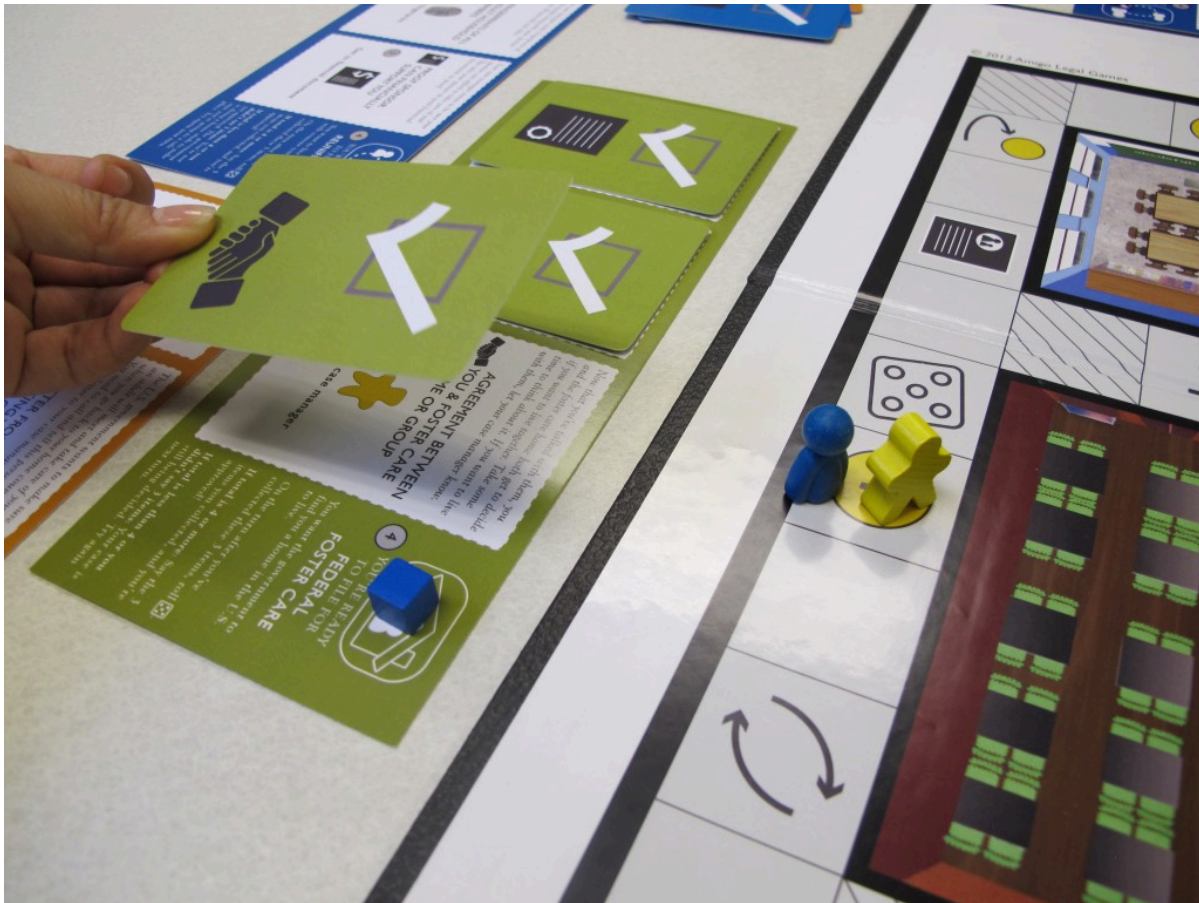


Figure 44.1 The blue player is perspective-taking as an undocumented immigrant youth who is currently in the care of the Office of Refugee Resettlement, in removal proceedings, and applying for shelter release. They have selected release by federal foster care (depicted in green) and have just collected their final item by 'meeting' with the case manager, which is represented by the yellow game piece. The final item is an agreement between you and a federal foster care home or group to live there.

HOW TO USE THE GAME

This game works best in a classroom in which students know a little about the recent history of immigration and detention in the United States, particularly the immigration of undocumented minors, before playing. To prepare students, teachers might assign a series of recent news articles or first-person accounts. For example, in a college-level immigration history course, students read scholarship on detention centers before playing. For a suggested bibliography, see <https://immigrationgames.com/find-activities/educational-resources/>.

It is recommended to introduce the game using the short trailer video in the class session prior to actual gameplay. Educators should share that the game was designed in collaboration with juvenile

immigration stakeholders with the primary intention of being used by unaccompanied and undocumented immigrant minors (UUIM) who are currently in U.S. Office of Refugee Resettlement (ORR) custody. Then they could assign watching the how-to-play video and reading the game instructions as homework the night before class. All videos and game resources are available at: <https://immigrationgames.com/make-a-move>

On the day of play, students can be divided into groups of up to 6 people per game set; the ideal number is two to four players plus one game facilitator. The game facilitator is the rules arbiter, who is responsible for clarifying and making sure players follow the rules. The game itself takes about 40 minutes to play whether or not you play with the optional chance cards.

There is a basic and an advanced version of the game. The basic version does not use the chance card deck (marked with a question mark on the back), so there is one less rule and set of events to consider. Playing the advanced version using the chance card deck allows players to learn more about scenarios that could accelerate or delay an application for shelter release. When playing with chance cards, note that if the icon in the top left corner does not match the player's selected pathway for release, then the card does not apply to them, and it can be discarded.

Examples of chance card events are:

- *You are rewarded for excellent behavior! Take an extra turn on any one of your turns.*
- *You're doing such a great job checking in with the case manager that you already have an appointment to meet again! Go directly to the case manager on any one of your turns.*
- *You've been rude to the shelter staff. You must get counseling from the clinician. Get to [heart space] before collecting any more items.*
- *Uh oh, your case manager realizes something was not done correctly. Remove the last item collected [from your envelope].*
- *Uh oh, your case manager finds out your sponsor does not have a bed for you. Call your sponsor and ask them to get a bed for you. Get to [phone space] before collecting any more items.*

After playing the game, the teacher should lead students in a discussion, starting with reflecting on the experience of playing the game (What did they like? What didn't they? How did it make them feel?). For classes of less-experienced students, teachers might break the ice by dividing students into new groups and asking them to report on their game-playing group's experiences with the game. Remind students for whom and why the game was created and ask them to think about what the game is meant to teach.

Three different types of prompts can then help stimulate deeper discussion: (1) prompts that ask students to compare what they learned playing the game to what they learned in particular class readings or lectures; (2) prompts that ask students to analyze the board game in the same way they might analyze a cultural text or historical artifact (what is communicated by the structure of play? Why might the game designer have made a particular choice?) and/or (3) prompts that ask students to place themselves in the instructor's shoes, and think reflexively about what games (as opposed to other materials like books, photographs, films, etc.) can teach us.

Generally, students begin by observing that the game is intended to teach UUIM about critical policies and procedures for their current situation. Eventually, students connect their felt experience with the game's pedagogical purpose. For example, students often note how frustrating it is to have to chase a moving case manager figure around the board. This leads to a discussion about why that rule exists and how it might reflect reality as well as the frustration faced by a young person in detention who is attempting to secure their own release. Students can analyze the game as a cultural text and as a window into the circumstances it simulates and in which it was designed to be played. Students may share discomfort with the more negative consequences in the game, which opens a window into the bureaucratic challenges faced by UUIM. For example, one student commented after playing that "the opacity of the immigration system is typified by the use of chance cards which can either help or hurt you regardless of your actions up to this point."

Students also often comment on a felt disjuncture: they played a board game, which many of them associate with childhood and their families, yet they know this game was designed for young people incarcerated far from their families and homes. Students report that playing the game gave them a glimpse into some of the challenges faced by minors in detention and made them reflect on how different their own experience—safe in a classroom—was from some of the young people who play the game to learn about their current reality. Students can be encouraged in this line of thought either by asking them to consider what they now think they understand about the experience of UUIMs, or by asking them to think about how their experience of game play compared to other experiences with tabletop games. *Toma El Paso/Make a Move* is particularly valuable in this sense: it encourages empathy and knowledge through experience in the way many simulations or roleplaying games do, but it does so while also encouraging students to be self-reflexive and respectful of the distance between their own experience and that of a young person playing the game in detention.

Finally, the post-game discussion might conclude with students reflecting on the existence of the game itself. Students reflect on the fact that the game was created in the first place because there are so many migrant youths in detention who may feel confused and alone and who need help navigating the complex system in which they find themselves. In other words, learning about the existence and purpose of this game, which simulates a real-world system with its inherent injustices, encourages students to confront what it means that a game like this is needed.



Figure 44.2. An aerial view of a four-player game session of Toma el Paso (Make a Move). Each player has all 3 pathways available to them, but they can only be actively working toward one at a given moment. The pathway they are currently pursuing is designated with their colored cube in its top right corner. A matching card is placed on top when an application item is completed, the order of which must be from left to right.

TIPS & BEST PRACTICES

1. Purchase or print game set(s) needed for your total class size. You can purchase either English or Spanish game sets or print and assemble a free do-it-yourself (DIY) game set in English. Links are available at <https://immigrationgames.com/make-a-move/>
2. No more than 5 people should play using 1 game set; 4 players is recommended. One more person can participate per game set if you assign 1 student to be a game facilitator.
3. If you choose to use the DIY game set, instead of printing out the chance cards, you can use a web-enabled device (or download for offline use) the Google Slide deck linked from the website.
4. Introduce the game in a previous class session using the game trailer video at <https://vimeo.com/lienbtran/toma-el-paso-trailer>.
5. It is highly recommended to assign students, particularly the game facilitator, to watch the how-to-play video in English (<https://vimeo.com/lienbtran/toma-el-paso-how-to-play>) or Spanish (<https://vimeo.com/lienbtran/toma-el-paso-espanol>) before the game session.
6. On the day you play the game, allow at least 60 minutes of class time to both play the game

(40-50 minutes) and to debrief with discussion (20-30 minutes).

7. The game also works well when played at home and then discussed afterward during class. Students have asked to borrow the game to play in their residence halls or with their families and have shared how the game sparked important conversations in these settings as well.

RELATED GAMES & MEDIA

Immigration Nation (<https://www.icivics.org/games/immigration-nation>)

The Waiting Game (<https://projects.propublica.org/asylum>)

Papers, Please (<https://papersplea.se/>)

Latino Americans “Episode 4: The New Latinos” (<https://www.pbs.org/video/latino-americans-episode-4-new-latinos>)

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