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EDCI 672

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Case Analysis: Paul Lindley: Japanese Internment Camp Game

1. Key Stakeholders

Stakeholder	Primary Role in the Case	Contextual details about the Stakeholder	Primary Concern(s)
Paul Lindley	Instructional Designer Project Manager	Professor at Walker University. Expert in Educational Technology. Outside consultant asked to design this educational module.	Paul wants to develop the module and teach/mentor his graduate students on the process.
Kevin Elkin Linda Grimes Bo Chen Sun-Yung Lim	Instructional Designers	Graduate Students under Paul Lindley.	Half of them have experience with video games and the other half do not. They are all over the place in terms of what content to include and how to include it. They are learning while doing.
Bob Reckowsky	Client Partial SME	Principal of the alternative high school.	Bob wants Paul and his graduate students to develop an educational video game that can be used to teach a History module on Japanese internment camps in the US during WWII. He previously designed a learning module on baseball in the US-based Japanese internment camps during WWII and wants to expand the reach of this topic, as part of a larger lesson on the camps, with students.
High School Students	Audience	They are the end users of the learning module.	They have fickle attention spans for history lessons but a possible propensity toward liking and being engaged in video games.
High School History Teachers	Instructors/Facilitators Partial SMEs +AUDIENCE	They will be the ones deploying the learning module.	They have expectations that the learning module is not time consuming and does not detract from their limited time to teach their primary history curriculum.

2. Key Instructional Design Challenges

The key instructional design challenges are the following:

- **(Principal Bob's directive)** Developing the requested content on Japanese Internment Camps in the US within an educational game in order to maximize student engagement, motivation, and retention. It should expand upon previously designed content on baseball in the camps.
- **(Teachers' directive)** Creating a learning module that covers the topic but is not time intensive and that does not take away from the limited time teachers have available to complete curriculum required by the state/national standards.

The Instructional Design Project Manager, Paul Lindley, has been asked by the client, Principal Bob, to create an educational video game on the domestic Japanese internment

camps that were instituted by the US government during WWII. The design challenges fall in the "Design" phase of ADDIE because they are still trying to determine how to design this game with the wide spectrum of content they have researched and found. For example,

> They had found a couple of gold mines for ideas about events in the narrative and possible game activities, including camp newspapers and a book documenting the history of Japanese American baseball. Despite this, apart from stressing the importance of the game's story, they weren't any closer to actually designing gameplay or having a sense of the game's structure and focus (Watson, 2019, p. 22).

As part of this larger discussion with his graduate students, Paul also mentions needing to hone in on the learning objectives when he says to them, "So now we're starting to talk about topics that can lead to our learning objectives. Remember, that always needs to be what we're coming back to" (Watson, 2019, p. 24). Because Paul is emphasizing taking the knowledge they're acquiring from interviewing teachers and students, and from researching gaming in general, and turning it into usable learning objectives; this also lines up with being in the phase of the Dick & Carey model's expectation that Performance Objectives and Subordinate Objectives be written.

Paul Lindley's team, in this case analysis, have cast their net out widely and are not yet in a place where they know what they can or should include, much less how to actually develop it. Additionally, they have not yet done the Dick & Carey Goal Analysis Diagram to map out the steps of this learning module mostly because they don't seem to know yet what they are going to include in it, so they are firmly in the Design phase still and need to make Design-based decisions before moving on. They will have to significantly narrow their content in order to accomplish the teachers' needs that the module not be excessively time consuming.

Other Case-Specific Challenges

There are other case-specific challenges to consider, which include the following:

- Meeting statewide or nationwide social studies standards in the module given the ambiguity found during the research phase (Watson, 2019, p. 25).
- Narrowing their large amount of research to usable and relevant content.
- Ensuring cultural sensitivity is applied to the content they choose and how they choose to integrate it into the educational videogame.

- Providing fully developed teacher guides and lesson plans to adequately integrate the lesson into the regular classroom curriculum and the teachers' lesson planning (Watson, 2019, p.25).
- Keeping the students engaged and motivated to learn both with content and via the video game itself. For example, Paul says to the graduate students, "Our job is to get them interested and make that connection to their own lives. Get them hooked, get them interested, and exploration can happen inside and outside of the game. So the question is how to make them see the relevance and get them interested in exploring the topic. So why is it relevant to modern issues?" (Watson, 2019, p. 25).
- They plan to apply for funding for creating the actual game based on the initial design plan (Watson, 2019, p. 21); therefore, their design plan needs to be rock solid in order to win a grant.

Each of these case-specific challenges poses its own set of pressures. Designing the educational video game to match statewide or nationwide social studies or history standards will naturally ripple into the module's appropriateness for integration into the teachers' curriculum, and it will certainly bolster their case when they get to the place where they are applying for a grant to design the actual game. Therefore, ensuring the module meets some sort of standard is probably the most important. Within that, making sure the module is actually engaging and works with the targeted audience is of the utmost importance; otherwise, why even bother designing the module in the first place? Along the way, the instructional design team must keep all of these case-specific challenges in mind and actively addressing the solutions that will lead to success of the project.

Prioritizing the Design Challenges and Case-Specific Challenges

Design Challenges are marked at the bottom of each step in red, and Case-Specific Challenges are addressed in each step's content below:

Step 1: Fully Understand Statewide/Nationwide standards for social studies lessons on the topic of Japanese internment camps in the US during WWII. Reference these standards every step of the way. (Satisfies Teachers' directive)	**Step 2:** Instructional Designers need to look realistically at the time constraints and determine what content can and should be included, and what should be left out. Because they found a lot of possible game/course content in their research phase, they must narrow it down to a reasonable amount and make prioritized choices that meet state/national standards for social studies. (Satisfies Teachers' directive)
Step 3: Instructional Designers should follow the Dick & Carey Model to justify their design decisions. For example, they should create a Goal Analysis Diagram that plots the entry skills, project goal, and individual steps (and sub-steps) that will take place across the learning module. They should also write the Performance	**Step 4:** Once the content has been determined, Instructional Designers will need to identify how best to present this content in a culturally sensitive way that presents the facts but that does not glorify racism or discrimination, or add additional trauma to the audience. For example, replication of offensive language should be avoided in the game (i.e. a

Objectives and Subordinate Objectives; create a Design Evaluation Chart that integrates goals/steps/skills, performance objectives, and parallel test items; write out an assessment and implementation plan; and follow the rest of the Dick & Carey Model's steps in order to justify the designs of the module. (Satisfies Teachers' directive and Principal Bob's directive)	character using a racial slur), but there should be context provided that presents these instances as a factual reality in the timeline of the internment camps. (Satisfies both Principal Bob's directive and the teachers' directive because offensively-presented content will derail the entire purpose of motivating students to learn, and will alienate the audience)
Step *5*: Instructional Designers should storyboard the game so that it creates not only a typical gaming experience, but that also accomplishes the educational objectives as written. The goal here is to establish interest and keep motivation amongst the audience (high school students) so that they learn. If the game is boring due to poor design, it will not accomplish its purpose, so a fun, interactive, and factually correct learning experience needs to be outlined on the storyboard. (Satisfies Principal Bob's directive)	**Step 6:** Once the storyboard has been created and the Dick & Carey model's steps have been written out, the materials can be reviewed with Principal Bob and the teachers for their feedback, and then the grant can be applied for with these materials as support. (Satisfies Principal Bob's directive since securing the $ to make it is integral to fulfilling his directive).
Step 7: Development of the educational video game and the corresponding teacher's guide and lesson plans are created and finalized with the funding received. **Step 8:** Implement the game-based learning module by uploading it to an LMS. (Satisfies Principal Bob's directive)	**Step 9:** Evaluate the effectiveness of the learning module by utilizing a pilot phase that involves select teachers and students. Review findings and adjust game and lesson plans/teacher's guide as necessary. **Step 10:** Fully deploy the game-based learning module in the LMS and provide all course materials to relevant teachers. (Satisfies Teachers' directive and Principal Bob's directive)

3. Readings for Context

Kello & SCIs

Katrin Kello (2016), in her article, "Sensitive and Controversial Issues in the Classroom: Teaching History in a Divided Society" reviewed various teaching approaches when sensitive and controversial issues, or SCIs, were present in the curriculum. Kello's (2016) findings included the practices of hiding and avoiding (sticking to facts); finding common ground or smoothing edges (mediating between different perspectives); just doing the job (teaching content without assessing whether it was appropriate or culturally insensitive or not); enhancing heterogeneity (actively seeking and employing diverse perspectives); and leaving the truth open (presenting the facts and letting students form their own opinions). She ultimately determines that teachers should be exposed to opportunities to expand their abilities to successfully interact with, and teach, SCIs in the classroom. She writes that, "Successful management of a complicated situation is enhanced by reflection and by creating a mental representation that includes as many relevant factors (e.g. expectations by different interest groups) and action options (for example alternative teaching approaches) as possible" (Wegner & Nückles, 2012, as cited in Kello, 2016, p. 49).

In the Paul Lindley case study, there is definitely an SCI at play because the content surrounds a period of American history that represents racism and discrimination against a particular group of people—Japanese nationals and Japanese-Americans. Unfortunately, US

history is rife with examples such as this, and we are currently in an era where monumental attempts at whitewashing America's racist past (and present) are at play in K-12 education, so the ability to successfully communicate an important educational lesson on Japanese internment camps during WWII, represents a true need for a foundational understanding of this terrible time in US history.

Reading Kello's (2016) article has helped me begin to frame some thoughts around what actions should take place within the game design and in the teacher's lesson plans. For example, within the game, the player may actually encounter a character that prefers to "hide and avoid" by just sticking to de-contextualized facts, and the player may decide whether to continue interacting with that character or not. I think Kello's (2016) presentation of the "leaving the truth open" type of teacher, who presents facts and lets students make decisions, is probably really relevant to this topic because students of today (the younger generation) have different expectations on justice than those in the WWII era, and by letting the players of the game make determinations on their own about how they want to interact with the factual material, then they can self-guide and self-decide without overly didactic or dissociated perspectives of the teacher. Kello (2016) makes a point of saying that the teacher's individual proclivities toward addressing controversial issues usually is how and why SCIs end up addressed in classes.

Because I am the type of person who prefers to walk through the mud of the uncomfortable truth and lay it all out on the table, my solutions to the problem will be in that vein. Kello's (2016) run-down of the various approaches helps me see and visualize how I might identify some possible solutions to the design problem that Lindley and his team are facing. In fact, before I even read Kello's article, and as I was reading the Lindley case study, I was thinking about using an ethoautobiographical approach to designing this game. Ethnoautobiography asks the participant to reflect on self, place, and others in order to form a more reasonable, open-minded, and closer-to-reality-based understanding of a context. In my initial vision for using this approach, I would make sure the concepts of self, place, and others are fully addressed within the game in a way that makes sense. Kello's (2016) article helps me further reflect on the various teaching strategies she mentions as either strategies I will use, or strategies I will capitalize on with characters in the game.

In the past, I have had several instances when I had to address SCIs in the classroom. In one instance, I had a world literature class full of Muslims from Saudi Arabia and we had to read *The Inferno* by Dante Alighieri (1884). There are two places in there where Mohammed and Ali are seen in Dante's circles (Alighieri, 1884), and it was quite the experience to walk through that with them. I took the approach of giving historical context

for the author's choices, and tried to draw parallels to other literature where extreme, and racist, opinions about others were presented. We made it through the material, but to this day, it's one of those moments where I just wish it didn't happen. I was capable of teaching it, but I didn't like it. Had I read Kello's article back then (well, she hadn't written it yet), then maybe I could have taken additional strategies with that material. There is no time like the present!

Ke & Game-Specific Learning

Ke's (2015) article is a literature review that looks at how learning is integrated into educational games. What I found most helpful about this article is the list of games it provides, which I narrowed down to a game I thought would be similar to my ideas about how Lindley and his team should design the Japanese Internment Camp game. The game that most closely resembles my personal vision is called *Crystal Island: Uncharted Discovery* (Crystal Island: Uncharterd Discovery Demo, n.d.) because it "encompassed not only agent-based information presentation and learning prompts, but also a multi-functional instructional package (including multimedia content presentation, problem- solving guidance, journal, text messages/cues, and a camera—information collection tool). The game produced significant learning gains for diverse learner groups" (Lester et al, 2014, as cited in Ke, 2015, p. 234). I think this is important for the content itself and the audience who will be playing the game in the case of Paul Lindley's game design. Ke (2015) also notes that games frequently draw on prior knowledge versus presenting wholly new knowledge. This is helpful in establishing the "entry skills" that learners will have prior to playing Paul Lindley's game. In my mind, drawing on prior knowledge for the Japanese Internment Camps, an important element to include in the Paul Lindley Game might be a pre-test that acknowledges other concentration camps students already know about, etc.

In trying to envision what Paul Lindley and his team would need to create for this Japanese Internment Camp game, I think the basic setup from *Crystal Island: Uncharted Discovery* is in line with what I would personally want to design, because it requires players to interact with entities (agents) and it deploys various instructional bits through the interactions the player has with its environment, so it resonates with me. Further, in investigating a demo of the game, I found that it is definitely what I had in mind because the player walks through the environment and interacts with the people living on the island and the player interacts with places on the island too (Crystal Island: Uncharted Discovery Demo, n.d., and Crystal Island: Uncharted Discovery App, n.d.). This is appropriate for the physical space of a Japanese Internment camp, as my design vision would be obviously to

walk the player into and through the camp, and I would create interactions that would be the crux of the lessons about the historical event.

I have never designed a game like this, but I have scaffolded lessons to build from basic understanding of concepts to complex critical thinking skills, and with that in mind, I know I can identify the steps and interactions along the way that the player would need to interact with in order to achieve the learning outcomes and have fun! I have definitely played first-person games like *Crystal Island: Uncharted Discovery* over the course of my life, so it's not too hard to imagine someone walking through an internment camp. The challenge will be narrowing the learning prompts that emerge when the agent or other element is encountered by the player. I see that as a big challenge for Paul Lindley and his team because they found so much content during their research phase.

4. Two Reasonable Solutions

Option 1: Five and Five

The game setup is first-person POV, and the player walks through the environment interacting with elements that represent the lessons. This is the same setup as the game *Crystal Island: Uncharted Discovery* (Crystal Island: Uncharted Discovery Demo, n.d., and Crystal Island: Uncharted Discovery App, n.d.). Designers would pick *5* major themes from life in the Japanese Internment camp and have the player interact with *5* agents (characters) that teach them about that topic. Additionally, designers would include *5* hot spots in various locations around the camp (the entrance, the baseball field, the barracks, the school, the playground, the mess, etc.) where factual information can be learned. Because Principal Bob already created the baseball module, that will definitely be one of them. The *5* agents would provide more of the narrative-style approach by telling the player about life in the camp, about what their lives were like before, and about adversities and even positives (like baseball) they might experience while living there. After each agent interaction, a 2-question formative assessment of the info presented will take place. The same type of 2-question formative assessment would occur after each of the *5* hot spots. The player might accumulate tokens through the *5* agents + *5* hot spot interactions, and when all 10 tokens are accumulated, a new "present-day" context or relevance will appear (perhaps a new character/6th agent who gives a final lesson connecting the content to present-day issues with AAPI-based discrimination, etc.), and then the game will end with a short summative assessment.

Linking Issues to Challenges in Option 1:

By picking only 5 major themes and 5 hot spots, we accomplish the teachers' directive to not use excessive amounts of time for this game. This provides a succinct engagement with the agents and the environment in order to fulfill the teachers' wishes. The elements that are chosen for the 5 agents and the 5 environmental hot spots would be tailored based on state/national social studies standards as well.

Cultural Sensitivity is also an issue, so all of the interactions with the 5 agents and the game environment should be factual but not replicate stereotypes, racism, or other discriminatory contexts. For example, even if a racial slur were used to describe people in the camps, the game designers would not use that racial slur when interacting with the 5 agents, and there would be no "signs" placed around the camp or other actors (i.e. guards) that replicated the slur, etc.

Option 2: Time Traveler Quest

This is a first-person POV game. The player is a time traveling investigative reporter from the future (the year 2040), and has a specified task: walk every quadrant of the camp, take pictures and video, and interview multiple people in order to bring back content that will be used to design an historically accurate VR game that will be created and housed at the Japanese American National Museum in Washington, D.C.

The game is organized on the principles of ethnoautobiography, which involves addressing self, place, and others in contexts so that respect for identity, ethnicity, and connections to the land are respected. This brings a culturally sensitive credibility to the game.

The player's directive is to take pictures and videos of the main geographical sites in each quadrant (at least 2) especially when important events are taking place (e.g. a baseball game); document facts that are learned in these areas that relate to self, place, and others (i.e. the ethnoautiobiographical approach); and interview at least 2 people in each quadrant. Interviews should include video recordings of the interviewees. All of the information will be stored in the player's virtual handheld recording device, which displays on the game screen as an inventory of media that is categorized in folders for self, place, and others.

As the player exits the geographical area of each quadrant, a formative assessment will take place covering the interactions that were there and before the player is able to move to the next quadrant. After the 4th quadrant has been completed, an incoming

transmission from the future comes in from the museum's Executive Director, which asks for a run-down of what was learned before the player returns to the future and to make sure nothing of importance was missed—this run-down/review is the summative assessment.

Linking Issues to Challenges in Option 2:

Though this would be the more fun game to design and play, because it has the time traveling element in it, likely, it would take longer for the students to engage with the content. This might complicate the teachers' directive in not making the game excessively time consuming. On the other hand, a more fun quest like this one might produce more motivation on the part of the students because the purpose is to collect evidence that will then be made into a VR game "in the future." Because VR is a hot tech tool in contemporary times, it might prove to be an important motivator, even if the students playing the game never actually engage with any VR at all—the idea of it might be intriguing enough to positively engage vicarious learning through this quest.

The content would need to be streamlined to be relevant to state/national standards for social studies so that teachers can use the lessons and assessments to validate students' learning in preparation for state exams, etc. Because Principal Bob already has the baseball module created, the content for that area of the quadrant would be easier to develop for the game delivery, thereby cutting down on game designers' time.

Cultural sensitivity is the other main factor to consider, and like Option 1 above, the need to make sure replication of tropes of racism and discrimination from that time period are not incorporated into the game should be paramount. The challenge will certainly be presenting the facts and not whitewashing them, but also not unnecessarily replicating stereotypes, racial slurs, etc. Additionally, because the quest is centered around an ethnoautobiographical approach to self, place, and others (in design and in play), it is more likely to produce culturally sensitive results and lessons learned by players.

5. Pros and Cons

	Pros	Cons
Option 1 (5 agents / 5 hot spots)	▪ Shorter game play time = teachers like more ▪ Targeted to state/national standards for social studies, and limited to 10 total topics/lessons. ▪ Would take less time to design.	▪ Might not be as fun of a quest to be on since it has no overall purpose; therefore, it may be less motivating for students.
Option 2	▪ Exciting quest with player-as-time traveler = more motivating	▪ Would take longer to

(Time Traveler Quest)	for students ▪ Because of the layout of the 4 quadrants with tasks to complete within each quadrant, it lends itself well to covering more contexts for state/national social studies standards. ▪ Is very interactive because it asks the player to "record" or take pictures and store them in an inventory to take back to the future. This replicates elements of other games like it and makes it relatable to users and there is a sense of accomplishment as the quest continues. ▪ Engages ethnoautobiographical reflection on self, place, and others as an approach to address cultural sensitivity.	develop because each quadrant would have at least 2 interviews (2x4 = 8) and 2 geographical sites (2x4 =8)□16 total topics/lessons.

6. My Final Recommendation

After careful reflection on the pros and cons of both game ideas, I believe that Option 2, the time traveler narrative, is the best option. Here are my reasons:

1. The game will cover state/national standards for social studies, and this will satisfy the teachers' directive that its content be relevant to existing curriculum.
2. The game will cover 16 topics during the lesson, and though this is more than Option 1's 10 topics, it is still very reasonable, and therefore will satisfy the teachers' directive that the game not be excessively time consuming.
    a. **Caveat to address the CONS:** If, as they are designing it, it becomes clear that the 16 topics are too many and will lead to an excessively time-consuming game, then either one interview or one geographical hot spot can be eliminated from each quadrant, leaving the total topic number at 12. This is a reasonable compromise and backup plan once the game design phase has been started. This will satisfy the teachers' directive.
3. The game has a true quest and purpose, and the time traveler element is fun and sci-fi inspired, which many people like. It is more likely to keep the students motivated as they are completing it because the player's interactions have a purpose (to collect materials to take back to the future), and it is highly interactive with the media inventory they are to accumulate. These are both plusses for student engagement. This will satisfy both Principal Bob's and the teachers' directives.
4. The game is designed with cultural sensitivity at its core because it has the ethnoautobiographical reflection element embedded within it—that players are to consider self, place, and others as they interact with the people and locations within the camp. The presence of cultural sensitivity in the game design should satisfy both Principal Bob's and the teachers' directives because culturally insensitive design will alienate players and invalidate the purpose of the game, which is to engage and teach History lessons to students.
5. Because the game designers are applying for a grant to pay for this project, this

option represents a culturally relevant approach that integrates a contemporary museum—the Japanese-American National Museum—and I believe that by tying the game to this museum, it is more likely to receive grant funding. Additionally, a collaborative partnership with the institution would produce a more streamlined review of content in order to succinctly create the narrative, the people, and the appropriate geographical locations within the internment camp. Without funding, the game will not be created, and in order to be ideally culturally sensitive, game developers should involve the people who lived through this historical event (or whose ancestors lived through it) in the creation of this learning module instead of taking a colonizer's approach to telling other people's stories for them. This satisfies Principal Bob's directive that the game be created because a partnership like this makes it more likely to come to fruition.

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