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<http://heartofthearctic.ca>

Abstract

«Heart of the Arctic» is a web documentary which used contemporary playful way to educated to polar environment. What interested us was to analyse both position of user who is, at the same time, in a learning posture and a playful attitude. Indeed, serious contents are mixed with a narrative atmosphere which immerse user in story. Therefore, he is an active stakeholder of his learning and construct his own knowledge experience as constructivist thinkers thought it. Despite of this apparent educated position, using some tools of playful could asleep us more insidiously than we can thought because

we are carried away by an implicant and framed story which could format our critic's brain capacity. Webdocumentary learning should be an illusion and user lost himself in labyrinth of fun. However, playful learning posture is mutating now, and critics or prainsing of its trustworthiness is risky. Finally this is our vision of what is playful and what is serious which is transforming and «Heart of the Arctic» documentary is one of the proof of this evolving society. Next question is : How cognition of learning is changing too ?



What are secrets of web documentary ?

“Heart of the Arctic” is a web documentary using gamification as a educational way to learn about polar environment. After signing in, internet user could be required to participate to an immersive and playful experience which bring him out to discover arctic secret. He will passed through various level whose achievement correspond of knowing accumulation. But, if web documentary are using a lot this new type of communication systems, which are gamification, storytelling and transmedia products, we have the right to interrogate and study their possibilities as their limits. Question is, **which in what attitude we are required to passed through ?**

First we will see what are the specificity of web documentary and transmedia through [positions](#)

[of Learning](#). Second, we will study [attitudes of Playful](#) thanks to gamification, storytelling objects. Our writing, during which we develop a critic analyse of all themes aboard before, will be centered on “Heart of the Arctic” product even if we will present other memorable example.

What is a web documentary and what make s“Heart of the Arctic” a great or wrong example of it ? What it distinguishes a web documentary to a traditional documentary is the wide using of multimedia possibilities. There is five point that make an account a web documentary, using multimedia tools, interactive process, systems of navigation in

story, specific writing and author point of vue. We have been classified it in three points : web background support, architecture of narration and user’s attitudes. Alexandre Bachet, one of the first french journalist to interested himself to new broadcast format, develops idea that web documentary is based on Internet support and possibilities. Using multimedia tools allows us to experiment directly the story subjects. It makes possible thanks to scenario in [cross media](#). For example, in “Heart of the Arctic” documentary, we accessed to information as animal’s video, polar landscape photo, traditional inuit music, drawing schema. Whole univers of this web documentary is based on drawing graphism but the meeting of this univers to real documents create an immersive



Using cross media for a dynamic interface...



VILHAJMUR STEFANSSON and RUDOLPH ANDERSON led the Canadian Arctic Expedition 100 years ago. They sailed from Victoria, BC on June 17, 1913. Their mission was to map uncharted lands, collect new plants and animals and learn about life in the North. Five years later, they returned home with knowledge that still changes



experience. And this is obtained through the work interface. Mr. Bachet presses that interface is as important as narration because it is the first way to enter in story. Indeed, interface's bias will design visual and audio atmosphere but also create architecture of navigation in the narration.

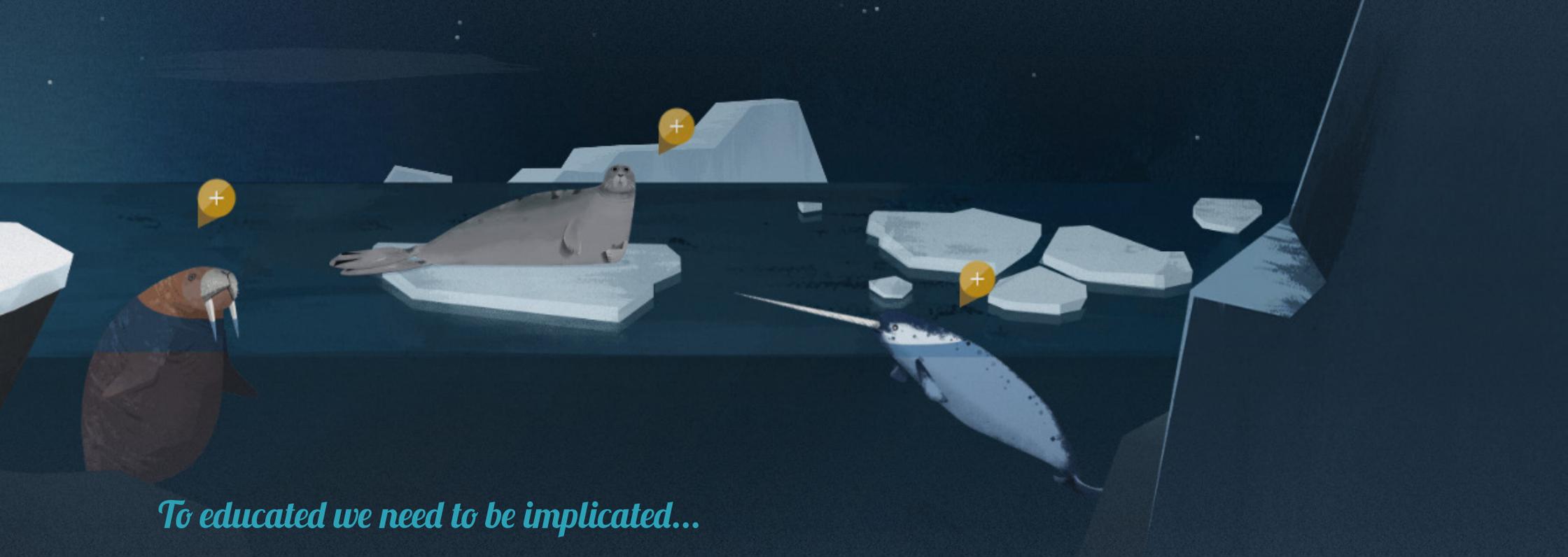
This fact brings us to the second notion of system of navigation. To Alexandre Bachet, a web documentary must report real things but through a subjective author point of view. He applied this theory in his most important web documentary as "Prison Valley", "Gaza/Sderot" and "Alma, child of violence". In the first, he developed a video game narration to immerse user in the meeting of American detention system. For the second, he created a separated

interface which presents simultaneously life in Gaza and Sderot. The last example is focused on the story of Alma who tells us her life in a Guatemalan gang. During her testimony we can roll-up interface to watch other images of the gang's reality. This option allows us to escape to the hardness of Alma's record. An important principle that Bachet explains is when "you propose to an internet user a tree arborescence story, introduction is essential". And it is what it used in the case of "Heart of the Arctic" as we can see after in the part dedicated to gamification.

But before that, we will see how web documentaries create a specific attitude of the user. In fact, user's posture is resulting in interactive media

support, called *RichMedia*. This media format is based on synchronization of different media in an ergonomic interface. Action possibilities are click, roll-over, open and close information widget etc. What makes *RichMedia* interesting is the meeting of static metadata and temporality of navigation, dynamism of screen and chapter navigation. All of these elements allow to participate to an experience which is not only linear yet. User became an adventurer of knowledge who can decide what way he wants to take. Educational, in the orientation, must be more simply, reachable and attractive to allow to who learned to develop his own critical analyses.

We study what are the specificities of web documentary to a classical, but we need to explore



To educated we need to be implicated...

how user obtains a learning posture. Within *theory of learning* in *constructivist thinking*, there is one which established than individuals construction is enable to create a personal meaning of world. Appropriation and testing of knowledge is the first principe of this theory. Indeed, they evaluate that learning is not an eternal copying of what was study before but a permanent reconstruction of vision of knowledge. They are opposed to *behaviorism* which focused on behavior determinate by inside or outside environment. Well, "Heart of the Arctic" and broadly interactive web documentary reveals that implication and access step by step of informations is reliable way to learn. Indeed, internet user become a explorer who have a mission- here save arctic- and need to construct

his own experience in order to, at the same time, learn and win. His own involvement in story which in he participates allows us to, firstly, have regard of himself and, secondly, to develop a pleasure of learning.

Therefore to be stimulate and continue to growths this knowledge implication, he needs to have access to more and more links. And our civilization, with internet tools is coming to live a mutation of knowledge stimulation. Indeed, while last eras was focused on separated disciplinary, twenty-one century looks to open again knowledge access through *interdisciplinary* and *transdisciplinary* systems. Even if they are nuanced each other, both

proposed to cultivate meeting of activities sector, school of thinking and closed matter. *Transmedia* are one of generalize proof of this systems. Indeed, it is based on a encounter of various media. It mixes their codes and aspect to increased the experience. In the case of "Heart of the Arctic" users could access to video, audio and text information but although discover Arctic trough biology, environment study, history, mythology or physics. An other element which interesting us is mixing of real fact to fictional story. We can indeed discover in the same line, important truth, news in brief and complete invented facts. For example, during our digital polar travel we meets a stroke giant, a baby who was born in a ship and a white bear playing whith a yo-yo. Blending this serious

CANADIAN ARCTIC EXPEDITION

NOVEMBER 1913

The art of storytelling to immerse

and funny elements create a little stimulation which breaks monotony of serious information. Learning tone become more dynamic and placed user in position to learn with attention.

So what made the documentary “Heart of the Arctic” an interesting object to study gamification? It’s a really simple digital approach of documentary, reachable and easy to assimilate. Using [gameplay](#) codes, interface is truly instinctive because it is in the realm of to video game acquired. Indeed, experience begin with a video introduction looking like video games’s kinematic. This two minutes short movie established the quest object which will be reason of learning. We met a historical important character

who settle us in the storytelling. This character create as the same time an impression of trustworthiness of story and involving place for user who became a respectable “hero” in whom we can believe to save arctic. We are now ready, both in playing an adventure than opening our mind availability! So quest begin with a first object of search and others little gravitating around. At the end, we win knowledge and we are reward with thanks and gratefulness. As we can observe, schema of this web documentary is based on storytelling narration and gamification codes.

For the first, Storytelling is a system of communication which grew up in the same time than marketing and advertisement. It is based on the

traditional inheritance of fairy tale narration and is required to different posture. This aspect was theorized by Michelle Davidson then Marsha Rossister. In their mind, storytelling is an important way to learn with happiness because hearing a story is more pleasant than suffer a one way speech. But to obtain this particular pleasure, we need to answer to specific aspect of storytelling. It must be affordable to any age leaving out segregation of ages. It must create an emotion of implication as [transportation theory](#) explained. Yet, “Heart of Arctic» is able to create this type of atmosphere. We play an adventure to learn more and more thinks and thereby confirm quests. Even if the first target is younger, adult we will have an equivalent pleasure to win the game



Playful system could be used to manipulate

of knowledge. By the way, we are truly immersed in delicate and precise graphic environment of polar landscape as the same time we are implicated in the important mission entrusted with us.

Therefore, serious thing could really be practice and aboard through playful system? Christian Salmon explain that storytelling could be a truly dangerous way to format brains. In his mind, construct story to oriented to a position or a behavior is an alarming fact. Indeed, because we are implicated, stimulate and active in the construction of object,-knowledge in the case of "Heart of the Arctic", we are more potentially manipulated by informations we received. Our emotional experience could transcend our objective reflexion. He assimilate storytelling to

capitalist media like advertisement or marketing which are using it excessively in his opinion. As a new machine of narration which overwhelm abilities to drowned consciousness by classical communication, it enchants people. To help it, there are fictive world in which immerse audience, stimulating action to create memorable experience and all this is developed, in his mind, to supervised ideas and acts.

What he says could be applicable to second object broadly used in the webdocumentary, gamification. It is a system of solving problem by action of users who are implicated by game mechanics. What are necessary to realize a gamification system is introduced by Gabe Zichermann in gamification.

col blog. To him, a good gamification work need to always proposed a goal-setting a real-time feedback and [transparency](#). This codes are declined in a few rules. Object of quest must allows us to level-up and validates step of adventure. Badges became guide of our progress and temporizes our game's evolution. We also need to receive regular instructions to understand what to do. In the case of "Heart of the Arctic" we are introduced to mission of save Arctic by a kinematic as we seen before. Three level of quest are giving to us. The first is to save Arctic in finding the "Heart". The second resides in collected four polar badges. Last, which is optional, involves to obtain all badges resources in order to receive arctic hero's title. During our linear right navigation

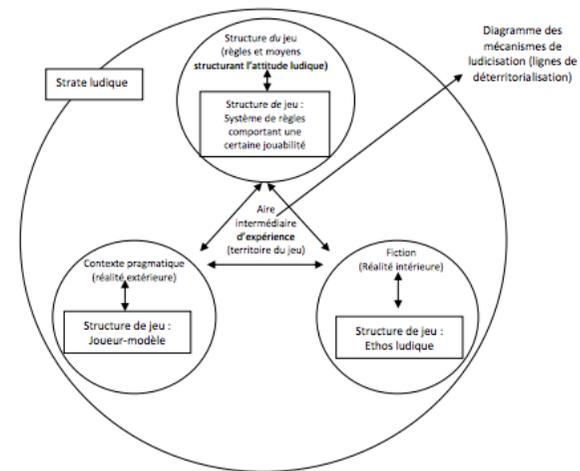


Gamification to be active

forward the end of Arctic, a voice narrates all object we watch and, sometimes, uses it to stimulate our attention. It is the reason why there are little game in the game story, like reconstitution of mammoth skeleton or bring back baby penguin to their parents. This last game used the same functionality system than famous Angry Birds's game cause it is more efficient to exploit a knowing function than create a new. Indeed, redirect attention to a educational object by the memory of an pleasant experience is one of principe of gamification applied in learning. An other primordial element is place of community. Sadly, it is not developed in "Heart of the Arctic" perhaps authors of the web documentary thought that first target, children, will not be secured by integration in

an unknown community.

Therefore, implication that community could grows up exist always by interactivity between user and machine. Indeed, as we have seen before, important of mission gave to our ego is first way to invited us to participate to the experience. Our attitude becomes active and we are ready to save Arctic. But this system which combined both storytelling and gamification has been theorized by Sébastien Genvo in is essay "La théorie de la ludicisation : une approche anti-essentialistes des phénomènes ludiques". He explained that any structure of game is playful by essence and to be adopted to somebody a playful attitude is in reality a process of mediation. Around a gamesome experience there are three



CONGRATULATIONS, ARCTIC HERO!



YOU'VE EARNED
4 OF 4
BADGES



YOU'VE FOUND
56 OF 56
COLLECTIBLES

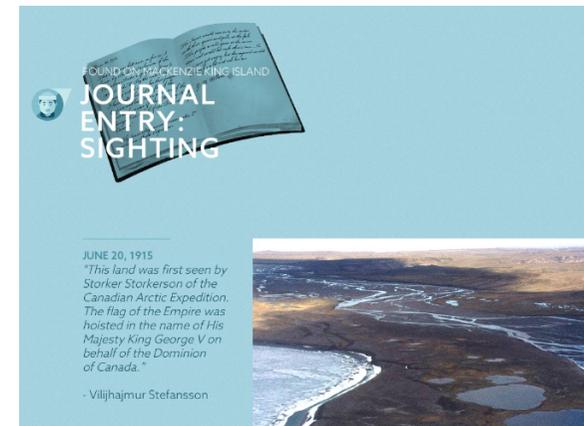
Playful a proof of society mutation

circle gravitating. The interior reality or fiction where is developed the *ethos* model. It match to individual habits. The outside reality or practical context which is based on model of gamer. It corresponds to game's environment. The game structure which is appeal to rules and way to create a playful position. Center, there is the intermediary era of experience. This is the game's territory. This playful's ecosystem is, in his mind, mutating while our relationship to game system evolves. Indeed, he thinks that development of storytelling, gamification, serious game are a trace of society evolution and more than over an evidence of our own conception of playful objects and solemnity objects which are making fusion. From then on it is not astounding to assist to growths of

funny learning documentary.

Conclusion

To conclude, "Heart of the Arctic" is an interesting object to see how documentary and educated sector try to adapt its products to a mutating relation to playful in our twenty-one century's society. It could be restricted in plan of community, and growths of story- at the end there is only kinematic of win and possibility to restart the game. But he successfully brings out polar heritage thanks to transmedia, storytelling and gamification elements. Learn become a pleasure mixing reality and fictional and lets us to create our own surrounding experience of it.



Definitions

RichMedia

Rich media is a system using various multimedia tools.
<http://fr.wikipedia.org/wiki/RichMedia>

Cross Media

Cross Media is a networking of media which are used to increase a strategic services. It distinguishes itself to **Transmedia** insofar this last have a context and socialize information.

<http://fr.wikipedia.org/wiki/Cross-m%C3%A9dia>

http://en.wikipedia.org/wiki/Transmedia_storytelling

Theory of learning

learning's theories are all subject of thinking which try to demonstrate cognitive process of learning. There are a lot of school of thought like behaviorism, constructivist but also connectivism, satisficing, cognitivism or ergology.

[http://en.wikipedia.org/wiki/Learning_theory_\(education\)](http://en.wikipedia.org/wiki/Learning_theory_(education))

Constructivist thinker considerate that learning is an individual construction and knowledge in permanent reconstruction. It opposes itself to **behaviorism** which develop the idea than achievement is obtain through a large amount of repetition of desired actions, the reward of good habits and the discouragement of bad habits.

[http://fr.wikipedia.org/wiki/Constructivisme_\(psychologie\)](http://fr.wikipedia.org/wiki/Constructivisme_(psychologie))

<http://li-docs.org/2013/01/18/interactive-documentary-and-education-a-field-to-explore-iii/>

<http://en.wikipedia.org/wiki/Behaviorism>

Transportation theory proposes that when people lose themselves in a story, their attitudes and intentions change to reflect that story.

[http://en.wikipedia.org/wiki/Transportation_theory_\(psychology\)](http://en.wikipedia.org/wiki/Transportation_theory_(psychology))

Transparency in gamification is the way by trough palyer is able to have a transcendent vision. He «can see where his stand and where everybody-one else stands.» http://www.gamification.co/wp-content/uploads/getting-started/White%20Paper_Enterprise%20Gamification_The_Gen_Y_Factor_2012.pdf

Gameplay is all elements which create a playful experience. It is define by sensation of player when he uses it.

<http://en.wikipedia.org/wiki/Gameplay>

Ethos can mean the disposition, character, or fundamental values particular to a specific person, people, corporation, culture, or movement.

<http://en.wikipedia.org/wiki/Ethos>

Transdisciplinarity connotes a research strategy that crosses many disciplinary boundaries to create a holistic approach when **Interdisciplinarity** combines only one or two discipline into one activity.

<http://en.wikipedia.org/wiki/Transdisciplinarity>

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