

PROSOCIAL RELIGION AND GAMES

Lost & Found

OWEN GOTTLIEB AND IAN SCHREIBER



Figure 1. Background image for *Lost & Found* (Gottlieb, Schreiber, & Murdoch-Kitt, 2017) in its online storefront.

ABSTRACT

In a time when religious legal systems are discussed without an understanding of history or context, it is more important than ever to help widen the understanding and discourse about the prosocial aspects of religious legal systems throughout history. The *Lost & Found* (www.lostandfoundthegame.com) game series, targeted for an audience of teens through twentysomethings in formal, learning environments¹, is designed to teach the

1. In design, we were focusing on undergraduate players, with an eye towards sophistication of a modern table-top game. We were aiming for a game that would be interesting for college age audiences (perhaps to be used in conjunction with religious studies classes) yet

prosocial aspects of medieval religious systems—specifically collaboration, cooperation, and the balancing of communal and individual/family needs. Set in Fustat (Old Cairo) in the 12th century, the first two games in the series address laws in Moses Maimonides’ law code, the *Mishneh Torah*. Future planned modules include Islamic laws of the period. Maimonides, the great Jewish legal scholar, philosopher, physician, and rabbi, was influenced by and influences great scholars of Islamic law. The first two games in the series, *Lost & Found* (Gottlieb, Schreiber, & Murdoch-Kitt, 2017) and *Lost & Found: Order in the Court – the Party Game* (Gottlieb & Schreiber, 2017) are based on the tort laws around lost and found objects. *Lost & Found* is a tabletop-to-mobile strategy game (see Figure 1) in which any number of players can win, or all players can lose. If any player goes “destitute,” or the group is unable to address a disaster, or the community has not been adequately built by the end of the rounds, then all players lose. If the base level conditions are met for building the community, then players each have the opportunity to win based on how well they cared for their own family. *Order in the Court* is a party game for direct-to-discourse play around laws. Players take turns as judge to hear other players try to explain how arcane medieval legal decisions might have been made. Answers are available, but not mandatory, after storytelling which is leading in early playtests to curiosity about the medieval reasoning. The *Lost & Found* mobile prototype is sponsored by the National Endowment for the Humanities and is created by a team of nearly thirty scholars and students (see full funding data in funding acknowledgments).

INTRODUCTION

The *Lost & Found* series of games, targeted to middle school through adult players, seeks to broaden the discourse around

accessible to high school students (perhaps to be used in conjunction with social studies classes), and even tabletop-game-literate middle school students.

and improve understanding of religious legal systems, within their historical and geographical context. While much of the discussion today of religious legal systems is drawn out of fear of contemporary extremist groups' interpretations, the prosocial aspects of these legal systems become subsumed and lost. This can lead to biased and prejudicial generalizations about religious legal systems, such as demonstrations against "Sharia law" as opposed to demonstrations against or opposition to extremist groups who claim violent interpretations of historical Islamic laws. Such fear-based approaches without historical context also deprive us of access to the elements of the legal systems that are prosocial, such as systems for collaboration, cooperation, and the promotion of community sustainability.

How might a game system allow for a window into religious legal systems that could broaden the discourse and understanding, providing a variety of curricular opportunities for discussion and reflection? This is the question that the teams working on the *Lost & Found* series have been exploring. *Lost & Found* is a tabletop-to-mobile game series drawing from medieval religious legal codes and centering on the tort laws around lost and found objects. The series is set in Fustat (Old Cairo) in the 12th century, a crossroads of Jewish, Islamic, and Christian life. The series begins with two games drawing from the *Mishneh Torah*, written by Jewish legal scholar, philosopher, rabbi, and physician Moses Maimonides. With *Mishneh Torah*, Maimonides distilled Talmudic debates (redacted circa 650 CE) in a form closer to the Mishna, the first Jewish legal code to follow the Hebrew Bible (redacted circa 250 CE). The original passages on lost and found property are derived from three lines in the book of Deuteronomy, but chapters of law and volumes of debates are based upon them.

The first game, *Lost & Found* (Gottlieb, Schreiber, & Murdoch-Kitt, 2017), is a strategy resource management game combining cooperative and competitive mechanics. Players work to balance

the needs of the community with their family needs as various objects and animals go missing and the community faces various crises together. The second game, also based on *Mishneh Torah* is *Lost & Found: Order in the Court – the Party Game*, referred to below as *Order in the Court* (Gottlieb & Schreiber, 2017). In this game, players take turns as the judge, who presents a seemingly arcane law and the other players draw cards to help them create stories to explain how the case that led to that law may have come before judges in the first place. The game is typically played for humor while the rationale for the law is hidden on the back of the ruling card. After the judge picks her favorite answer, she reveals the answer if players are curious.

Both games in tabletop form are released through MAGIC Spell Studios (<http://www.lostandfoundthegame.com>) with sponsorship from various funding entities at the Rochester Institute of Technology (see funding acknowledgements). The digital prototype of *Lost & Found* (the strategy game), made for iOS, was funded by the National Endowment for the Humanities (NEH). It has been showcased at the Humanities Arcade at the 50th anniversary of the NEH at the University of Virginia, and has also been featured at events at Duke University and Hebrew Union College. An expansion that addresses Islamic law of the same locale and period, based on the works of Averroes (Ibn Rushd) and al-Marghinani, is currently in development.

In this article we examine both games at a play level and a mechanical level. We also include design rationale based on our goals of teaching about the prosocial aspects of religious legal systems.

LOST & FOUND, THE STRATEGY GAME

“A *khamsin* (windstorm) is coming. If this hits us, it will wipe us out. Can anyone help out?”

“I can pitch in some *dinarim*, but I’ll need you to help me at the next festival since I still have to pay for my kid’s marriage.”

“Keep in mind that we still need to train a doctor, and there’s a plague on the table that we all have to deal with...” (The preceding is a simulated dialogue, not data from learner play.)

Two to five players are gathered around a table with various decks of cards in front of them. The decks each have a card backs inspired by architectural patterns from 12th century Fustat (Old Cairo), and the card faces depict items such as vessels, coinage, and domesticated animals from the time period. Over the course of the next 45 minutes, players ask one another for assistance, lose and find objects depicted on cards, and return found objects to their owners. They work as a team to collectively advance communal goals, while dealing with events and sudden crises as they arise, as well as individually on their own private goals. If any individual player has to spend resources they do not have this causes everyone at the table to lose, so players must help one another in addition to watching out for themselves. Players take on the roles of the Potter, Vintner, Cowherd, Shepherd, and Date Farmer families, each with their own special items and abilities, and are offered a choice of a male or female character role card. The players must complete a certain number of communal goals to be eligible to win. At the end of the game, only those players who have also completed their own private goals are considered winners—which may be no one, one player, several players, or all players.

We designed the original game in the series, *Lost & Found*, starting with the process of taking the religious legal cases in question and making those the core play scenarios. The legal cases are drawn from *Mishneh Torah*, Gezelah va’Avedah, the laws of robbery and lost property, a subsection of Nezikin, or Damages (as in, tort laws). The laws involve the responsibilities regarding lost and found objects and animals. The laws, crystallized over the centuries, balance the responsibilities of

community members to care for their neighbors with the need to also protect individuals from undue burdens. One example is the need to care for and return a neighbor’s animal at potentially great expenditure of time and effort while at the same time exempting neighbors from an obligation to intercede in clear cases of owner negligence (such as letting the animal roam free). The family and communal goals of the game were based on passages from the Babylonian Talmud, which predates the *Mishneh Torah* by approximately 500 years. The Talmud is a commentary on the Mishnah in the form of legal debates and stories. For family goals, we drew from the *Mishneh Torah*’s interpretation of Talmud, Kiddushin (29a), which provides a list of what parents are expected to provide for their children. For communal goals, we drew from the list of what elements should be present in a community in order for it to merit a Torah scholar (Talmud, Sanhedrin 17b, *Mishneh Torah*, Hilkhot De’ot 4:23).



Figure 2. Communal Responsibility cards.

The game contains a set of communal responsibilities (see Figure 2) which must be fulfilled by the end of the game (at least six of the 10 in the game), or else everyone loses. If those are met, then everyone who has completed enough of their own family responsibilities (three out of the five that players are given) wins the game together as a group. There are additional loss conditions that can arise during play: as the players represent families in a community that should be working together, if any of the players is unable to pay a required amount, that player is now “destitute,” a situation that is a failure of the entire community that could have been avoided, had the other players

helped the player avoid catastrophe. If any player becomes destitute, all players immediately lose because the community as a whole has failed to protect its most vulnerable members. The game is turn-limited with each player getting a certain number of turns (depending on total number of players in the game).

Resources

The primary resources that players manage during the game are “resource cards.” These include animals, garments, coins, and vessels containing food and drink. At the start of a player’s turn, they draw two of these cards. Each card is worth some amount of *dinarim* (currency). The resource cards each have a listed owner at the bottom of the card such as “Owner: Cowherd.” Most of these cards are owned by whomever draws them (marked “any” or with the owner’s role, as in Figure 3), but some are owned by a specific player, and others are owned by an unnamed character outside of the game, a “stranger,” representing someone in the larger community in which the players live. Players may spend resources they own safely. They may also spend resources they do not own, but doing so is considered to break the law, which may have negative effects at the end of the game.

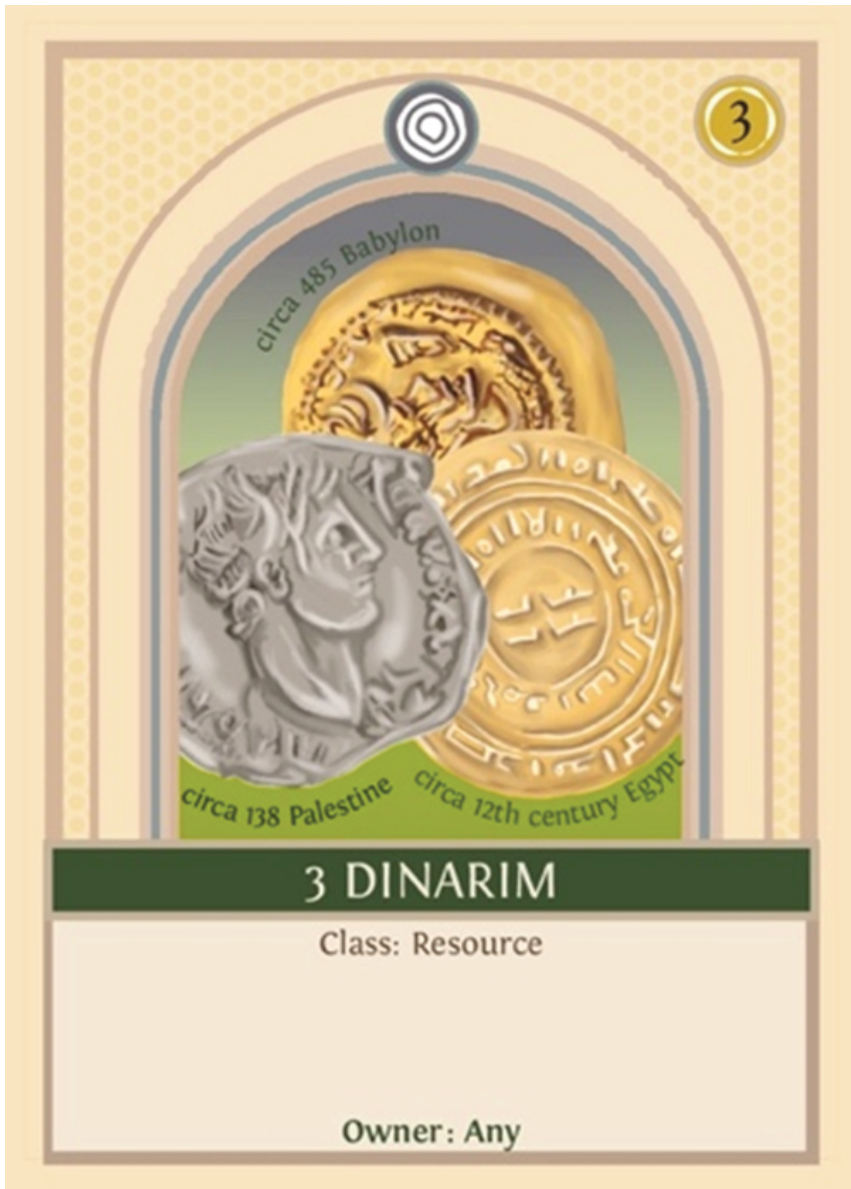


Figure 3. A resource card.

Drawing a card that is not yours represents the finding of a lost object. The laws mandated that for certain items of value in certain situations, the finder was obligated to take them for

safekeeping until such time as the owner could be found. Sometimes this may have been as simple as returning a clearly marked item to a neighbor who you recognize; other times the owner is unknown and the item must be declared at a gathering such as a festival, at which large numbers of people in the community have come together. Within the game, finding a lost item represents a choice between a risky opportunity (use it for your own goals, with the possibility of paying a heavy price later if you are “caught”) or taking on a burden (keep the card even though it takes up precious room in your hand).

Since resources are randomly drawn, the distribution of wealth in the game quickly becomes uneven, as some players receive better draws than others. This puts some players in a privileged position over others, giving the advantaged players the choice of how much to use their wealth to benefit the community, while the disadvantaged players must contribute to the game in other ways, such as making valuable suggestions about the group’s strategies.

Events



Figure 4. Event cards.

After drawing resource cards, the active player then draws and resolves an event card (see Figure 4), most of which are based on one of the laws or cases in the *Mishneh Torah*. Some events are negative situations that must be dealt with (such as fire or flood), others are positive (finding money in such a way that the finder is now the owner), and others give the players choices

between following the law, going above and beyond what the law strictly requires, or breaking the law (if a fellow player's vessel of date honey cracks en route to market, you may pour out your less valuable wine to catch the honey, only do so after negotiating a price, or ignore their plight entirely). In this way, the events give players the sense of facing the challenges and struggles represented in the laws.

Some events follow special rules. Disasters are sudden events that require an immediate response: players must collectively lose a large amount of *dinarim*. Crises are like disasters but allow for advance planning: they stay in play until everyone has had a turn, and then if they have not been addressed the players pay a heavy penalty for their failure to prepare (see Figure 5). In both cases, if the costs cannot be paid, the players suffer an immediate loss of game, so these are looming threats throughout the course of the game.



Figure 5. Crisis cards force players to work together.

Festivals are communal gathering events that allow players to trade amongst themselves. Players can return unlimited amounts of items that are owned by one another, and have a random chance of being able to find the owner of an item owned by a stranger outside of the game. Players can thus free up their hands considerably. Additionally, the ability to trade lets resource-rich players give assistance to resource-starved players if they wish. The existence of crises and disasters gives those players who have drawn few resources a means to threaten the group: if they do not have enough resources to meet their family responsibilities and they are thus going to lose the game anyway, they lose nothing by dragging everyone else into defeat with them. It is therefore in the self-interest of the “rich” players to help out those who are trailing, either by making favorable trades during festivals, or else donating more heavily towards communal goals, crises, and disasters. Here, we intend to model that the principles underlying the laws, suggesting that maintaining the wider community also has long term self-interest impacts for players.

Returning an Object or Addressing a Crisis

Once the event is resolved, the player can then give up to one of their cards back to its rightful owner, if it is owned by another player. This allows players to generate goodwill amongst themselves while also getting excess cards out of their hand, as they must discard down to three cards by the end of the turn. The player is not obligated to give a card away, e.g. if they plan to (illegally) use it later.

The player may, instead, choose to give some resources towards an active crisis event if there are any in play, but doing so means they have to keep any unowned cards for later. In such a case, the player must decide the most pressing issue: helping a fellow player directly, or helping the entire community indirectly, or doing neither and sticking with what they have.

Contributing Toward a Responsibility

After giving away cards (or not), the active player may contribute either to one of their family responsibilities, or a communal responsibility, but only to a single one. Family responsibilities have a *dinarim* cost that must be paid in full as a lump sum, which usually means the player spends most or all of what they have on hand. To accumulate enough resources, a player either must build up cards over several turns, have a high-value item returned to them by another player on that player's turn, make favorable trades during a festival, or otherwise receive a lucky event that gives them extra resources for free.

Communal responsibilities, on the other hand, are more expensive but players can contribute to them piecemeal, and thus can be completed with contributions from multiple players over several turns. If a player does not have enough resources on hand to complete their own family responsibility, they might pay some smaller amount towards a communal responsibility, as a way of advancing everyone's shared goals and showing the other players that they are not freeloading. If all players donate an equal amount to the communal responsibilities split between them, they are actually rather cheap: a 20 *dinarim* cost split five ways is only four *dinarim* per player, compared with an average of about 10 *dinarim* for family responsibilities.

Each responsibility also has additional effects. Each communal responsibility gives discounts to a class of other communal responsibilities and also one of the family responsibilities (see Figure 6), so that if the communal responsibilities are completed early they reduce the costs of everything else and make the game's objectives more cost-efficient. Family responsibilities give gameplay bonuses to the player who completes them, which makes that player more resource-efficient, so a player who completes their own responsibilities early on will be in better

shape to contribute to the community later, as well as being more certain of their own end-game standing.

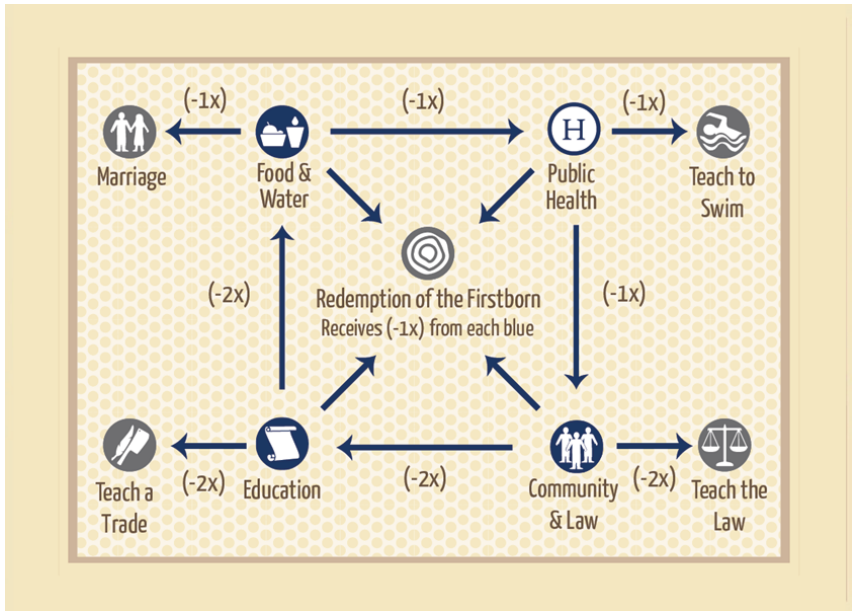


Figure 6. Quick reference card showing responsibility chaining bonuses.

While it is more efficient for players to collaborate on building their community first, doing so exclusively puts the players in a far more precarious position—in a five-player game (the maximum allowed), each player only has six turns. As the player can only contribute to a single responsibility per turn, this means that a player must spend at least half of their turns completing their own family responsibilities or else fall short of their target. On the other hand, if players behave selfishly in the early game, they run the risk of needing more late-game resources than are available to complete the required communal responsibilities. Players must therefore find a balance in this tragedy-of-the-commons situation between individual security and communal security, where neglecting either can lead to a loss of the game.

End of Turn

At the end of a player's turn, they must discard down to three cards. Cards in their hand that they do not own (but that they are legally required to care for until the owner is found) take up valuable storage space in their hand, which creates a burden on the player who wants to save up to complete a family responsibility. On the other hand, discarding unowned cards is a transgression of the law and can lead to consequences later on. This provides another choice on many turns between caring for the community (in this case, by looking after the lost valuables of another) and caring for oneself and one's family. The game then proceeds to the next player in turn order, and the sequence is repeated throughout the game.

End Game

When the event deck has been exhausted, the game ends, and the number of communal and family responsibilities is checked to see if the community survives and, if so, which families (players) completed enough family responsibilities to win. Before the final tally, players must deal with the consequences of their actions taken during play. For every time they broke the law they draw a card from a special *Heshbon* (meaning "accounting" –used in both mathematical and spiritual sense, see Figure 7) deck that may cause them to pay a penalty (representing the chance that they were caught), with the most severe penalty being the loss of one of their precious family responsibilities. For every time they went above and beyond the law, they may randomly get a bonus (representing the good that came back to them through the bonds of community), potentially allowing them to complete additional family responsibilities in the "eleventh hour." This extra draw at the end adds tension for players who are barely on the edge, while also making the choices of how (and when) to follow the law more meaningful during play. If all players win, it is considered a "thriving" community.



Figure 7. Back of a Heshbon card.

We carefully balanced *Lost & Found* so that it is possible, with optimal play, for all players to win; however, usually about half

of the players win, and occasionally through a miscalculation or serious blunder the entire team will have a total loss.

Mechanically, *Lost & Found* is a representation of the kinds of choices that individuals and families might make when their own best interests were in conflict with that of their community, and how the laws of the time were developed to balance this tension. Players may also see why not merely following the letter of the law, but going beyond the bare minimum is sometimes valuable (the value of going above and beyond the law is a Talmudic principle), and also how desperation or greed might entice players to selectively break the law for their own protection. The concept of requiring people to look after and care for found valuables until they can be returned was in the religious law, a higher standard than in contemporary secular law. Play scenarios can illustrate the value of such standards: as a player, it can be a joy and relief when another player returns something that belongs to you and you can then use it to complete another family responsibility, just as it is burdensome to hold a hand full of cards that you cannot legally use because you are protecting them on behalf of others.

We designed these systems to work in concert with curricula that will allow for reflection on the various cases and actions taken during the game. How might a player reflect upon what it felt like to finally have a high value item returned? How did they make the decision to break the law? Why? What forces were they working against? What were the tensions between community and self? How might the laws assist, hinder, or guide?

This strategy game takes place over the course of about 45 minutes to an hour depending on “table talk.” Much of the talk centers on players trying to determine how to solve problems together while maintaining enough resources for each individual to have a chance at winning. Learning games require connection to curriculum (Bauman & Games, 2011; Hays, 2005; Sitzmann,

2011; Squire, 2010), and the curriculum for the *Lost & Found* series is in early stages of development and experimentation. In the strategy game we are seeing that, in small sample IRB studies conducted by Gottlieb and David Simkins, with discussion prompts for reflection learners move from resource management discussions to implications of those resource management decisions.

We also took the talk practice data (discussions and conversations around these laws) regarding resource management as a challenge to play with different mechanics in order to experiment with direct-to-discourse play. The results of those experiments are the second game in the series, one that will use different curricular scaffolding. The party game has lower fidelity with regard to opposing incentives, but features immediate direct-to-discourse play regarding legal reasoning.

ORDER IN THE COURT, THE PARTY GAME



Figure 8. Background image for Order in the Court in its online storefront.

For the second game in the *Lost & Found* series (see Figure 8), the design team tried a different approach to mechanics. Rather than modeling real-world cases as the core mechanics to generate player behaviors of case resolution, we started with the discourse we were trying to elicit. In this case, that discourse was legal reasoning, as opposed to the simulated case decision resolution in the strategy game. Specifically, we wanted players to have low-

prompt conversations about not just what the laws of the time were, but *why* they were the way they were, and *how* such laws might be useful or necessary for holding society together and contributing to the common good.

For this second game, then, we took the desired kinds of talk practice and made *those* the core mechanic of the game. While starting with core mechanics based around deciding how to act given an event and a law pushed us in the direction of a resource-management strategy game, starting with core mechanics based around talk practice led us to an entirely different genre, a light party game.

In this new game, each player in turn takes on the role of a judge (similar to games such as *Apples to Apples* [Kirby & Osterhaus, 1999] and *Cards Against Humanity* [Dillon et al., 2009]). The judge provides a scenario, the other players tell improvised stories based on the scenario, and the judge chooses their favorite story by whatever criteria they choose. After playing a set number of rounds, whoever was chosen the most wins the game.

Reading the Case

The heart of *Order in the Court* is a set of Case cards. Each card is derived from an actual law in the *Mishneh Torah*, then obfuscated and taken entirely out of context. We assume that each of these laws exists because it was, at some point, a valid disagreement between at least two parties that was taken before a judge or a *beit din* (a Jewish legal tribunal), and the card reads as if it were a case ruling. For example, one such card reads: “The court rules that you should shake it, but not rip it.” This is similar to the Law category in *Absolute Balderdash* (Toyne, 1993), except that the game allows players to fill in the details of an incompletely-stated law, rather than players explaining the backstory to a complete ruling. The judging player reads this out loud to the other players, and then sets a 90-second timer for each of them to

construct a scenario that could plausibly lead to this as the final verdict.

Constructing Scenarios

This game contains a second, larger set of Story cards (separate from the Case cards). Each player starts each round with six of these cards (drawing up as needed), and has the option of discarding unwanted ones and redrawing once before the round starts.

All players other than the judge of the round must construct a story about how a disagreement led to the verdict on the Case card that was read aloud this round. In their story, they must use at least half of the Story cards in their hand. Some of these cards contain characters (such as a date farmer, caravaner, or murderous cat), some contain objects (a vessel of water, a block of stone), and the rest contain adjectives (has a distinguishing mark, was dropped in the dust).

These cards serve two purposes. First, they provide scaffolding for players who are not natural storytellers. Telling someone to construct a story with no further prompts leaves an extremely wide possibility space which can be overwhelming for players who do not yet consider themselves “creative” in this way. Offering cards with words on them helps narrow the space down. This technique is used to similar effect in storytelling card games such as *Aye, Dark Overlord!* (Bonifacio, Crosa, Enrico, Ferlito, & Uren, 2005) and *Once Upon a Time* (Lambert, Rilstone, & Wallis, 1993).

Another benefit of the cards is to differentiate the players’ stories. Without the cards, if the first player to speak told a great story, each other player around the table could just repeat the story with minor variation, making the judging more difficult and the storytelling less varied. If a player comes up with a story in their head only to have another player tell a very similar story first,

that puts them in the difficult position of either going ahead with their own story and being thought a copycat or constructing an entirely new story under extreme time pressure. But because everyone has to use their own cards to craft a scenario, the scenarios are likely to differ significantly. Cards serve the same purpose in *Snake Oil* (Ochs, 2010) and *The Big Idea* (Ernest, 2000), where each player pitches their own unique product described by two cards.

Relating Scenarios, and Explanations on the Back

After the 90-second timer expires, each player in turn order tells their scenario to the table while turning up the cards in their hand as they state the words on them. They must use at least three of their cards. They may use more if they wish, but there is no bonus or penalty for doing so (other than possibly impressing the judge). The stories may be humorous or serious; they may be fantastical or plausible. The judge then picks their favorite, through whatever criteria they wish.

On the back of the Case card is an explanation of the actual law that the case was derived from. (For the example card mentioned earlier, “shake it but do not rip it” is in reference to finding and caring for someone else’s lost garments; one should shake them to keep them clean and free of dust, but not so vigorously as to rip and damage the fabric.)

Notably, the back of the card is not mentioned as part of the mechanics of the game at all. Through internal design review (non-IRB studies)², the design team found that forcing players to look at the card, especially if it was used as a mandated criterion for judging, would reduce the zany fun that would be expected in a party game setting. In an earlier iteration, bonus points were awarded for players who got closest to the actual rationale on the

2. We make this distinction to provide a clear methodological line for the spectrum of readers from designers and educators to learning scientists and other social scientists.

reverse side of the card, but when that criterion was eliminated, players expressed curiosity regarding the back of the card. We will have to further test this with IRB studies, but initial design reviews suggest this is a way forward for curiosity-generation. We theorize that the fun reduction might have come from players being forced to think of plausible scenarios and discard any ideas that played purely on humor. We suspect that if the Cases are vague enough and the stories varied enough, players will have a natural curiosity that pushes them to ask for the “real” answer. This could potentially assist in engendering further discussion about the laws and their origins and purpose, which would satisfy the original design goals of this game. We will need to conduct further study of this game “in the wild” to determine the validity of these hypotheses. As with the strategy game, this game would need to be embedded in curriculum as well in order to work past initial talk practice and into reflection on wider issues. Both games, ideally, could be used in concert.

Despite using the same origin point of the *Mishneh Torah*, the mechanics and visible player experience of the party game vary drastically from that of the strategy game. This suggests that basing core mechanics on desired talk practices can allow a game’s design to move in a very different direction from drawing on problem cases as a locus of behavior. We believe each approach can offer a different perspective and experience to players, and that such a shift can assist learning game designers in closing in on essential learning behaviors—those behaviors that move learners closer to the learning goals (Gottlieb, 2017; Gottlieb & Schreiber, in press; Plass, Homer, Kinzer, Frye, & Perlin, 2011).

CONCLUSIONS

The design team on the first two *Lost & Found* games used two different genres to approach the teaching of the prosocial aspects of religious legal systems. The team was guided by the desire

to promote better discourse around religion, and to share the seldom discussed and centuries old religious law contributions for communal governance and cooperation systems. We have developed two games thus far, a strategy game that centers on solving cases drawn from tort law, and a party game designed to elicit player talk practice regarding legal reasoning in tort law. Together, these games, with curriculum, will hopefully provide the springboard and high-fidelity context to discussion of governance, religion, and community sustainability. Central to the passive learning systems in the games are the milieu—the time and locale which provide context for studying religion. Both games are set in 12th century North Africa and provide novel settings, images, and objects for our target players. Seldom, for example, is there discussion of Jews wearing turbans while living in North Africa.

We hope that this setting can help shed misunderstandings about what religious law is or can be. With the forthcoming Islamic law module we plan to explain similarities and differences between the Jewish and Islamic legal systems of the period and even to explore the influence of the two religions and culture on each other. Maimonides was studying Averroes and Al Ghazali and choices in the *Mishneh Torah* are likely influenced by Maimonides' exposure to great Islamic jurisprudence. Likewise, Maimonides himself was influential upon Islamic culture. As we build out both the curriculum and the game system, we hope these games, replete with scenarios drawn from the law, historical content, and context, can help promote community discussion and provide educators with exciting, experiential learning opportunities for a wide variety of learners. While many internal design review and informal playtest sessions have informed play, we are still at early stages of research regarding learning and the game systems, with small numbers of IRB-based play sessions. These play sessions have informed, in particular, the generation of the second game in order to afford a variety of

opportunities to build curriculum. In future research, we intend to expand play, build curriculum and use mixed methods approaches to understanding player discourse. By developing curriculum around the particular opportunities presented by the game systems we hope to maximize opportunities for thought-provoking and informative play experience for learners about the collaborative, cooperative, and sustenance-supporting governance structures critical to religious legal systems. We also aim to encourage players to delve into the historical and geographical contexts in which those systems are situated.

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