**MEET**

MEDIA EDUCATION FOR EQUITY AND TOLERANCE

# Learning Scenario
# Challenge violence and play your rights

## University of Florence

This learning scenario aims at encouraging students to make sense of different uses and forms of violence at stake in videogames and movies, as well as at scaffolding the young citizens' ability to challenge violence – particularly violence against disadvantaged and marginalised individuals or social groups - in their own school community and more broadly in their everyday life. In the first part of the Learning Scenario, students critically analyse and discuss examples of videogames and movies staging different violent actions. In addition, they carry out a more detailed analysis of videogames in order to understand the specific grammar of this interactive media language. In the second part of the learning scenario, the young participants engage in the first steps of a videogame design inspired by real episodes in which some human/equal rights are violated or strongly questioned. Here students write the game stories, they define the game flows and they conceptualise the aesthetics of the videogames through the drawing of the characters. Finally, students reflect on how and why playing with their videogame might (or might not) promote tolerance, equity and social justice among their peers.

# Learning Scenario
## Challenge violence and play your rights
### University of Florence

## Partners and credits

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| Author | Francesco Fabbro |
| Country | Italy |
| Status /Institution | University of Florence |
| Credits | This learning scenario is based on a combination of original contents developed within the MEET project and previous adapted contents from "Media Education against Discrimination - A guide for teens" and "Media Literacy modules for teachers and educators" both edited by Maria Ranieri (University of Florence, IT) & Paul de Theux (Media Animation, BE) within the EU project "e-Engagement against Violence" (2012-2014). *https://e-engagementagainstviolence.eu/index* |
| Participants | Secondary school students |
| Context of experience | This learning scenario was carried out at the Gramsci – Keynes Institute, a secondary school located in the suburbs of Prato (Italy). The school hosts about 1500 students and it is the third most numerous in the area of Prato. Here approximately 25% of students are second generation migrants. Depending on the specific Study Programme most of students are middle or lower-class boys and girls. The group of participant students are enrolled in a technical-commercial course (Tourism Sector), which is usually attended by a good number of girls and students with working-class background. In this context the 17 students involved were 16-18 years old. |

# Conditions for upscale

**Logistics**

Indoor activities:
- Rows/Columns (Teacher-centred instruction)
- Horseshoe/U-Shape (Teacher and Learner-centred instruction)
- Clusters (Learner-centred instruction)

**Teachers' expertise**

- Basic knowledge of audio-visual grammar
- Basic knowledge about storytelling
- Being informed of migration issues at local and global level

**Students' prerequisites**

- Use of Internet browser
- Use of the Internet, including social media platform, for information search

**Institutional support**

For administrative issues
- Providing support to re-arrange the schedule according to the timing of the learning scenario
- Foreseeing a manager-teacher to cope with organisational issues

# Learning Scenario description

**Title**

Challenge violence and play your rights

**Abstract**

This learning scenario aims at encouraging students to make sense of different uses and forms of violence at stake in videogames and movies, as well as at scaffolding the young citizens' ability to challenge violence – particularly violence against disadvantaged and marginalised individuals or social groups - in their own school community and more broadly in their everyday life. In the first part of the Learning Scenario, students critically analyse and discuss examples of videogames and movies staging different violent actions. In addition, they carry out a more detailed analysis of videogames in order to understand the specific grammar of this interactive media language. In the second part of the learning scenario, the young participants engage in the first steps of a videogame design inspired by real episodes in which some human/equal rights are violated or strongly questioned. Here students write the game stories, they define the game flows and they conceptualise the aesthetics of the videogames through the drawing of the characters. Finally, students reflect on how and why playing with their videogame might (or might not) promote tolerance, equity and social justice among their peers.

**Key concepts**

**Game literacy and human rights education**

Though videogames are usually associated with entertainment, they can also provide significant opportunities to address the issue of violence and discrimination, as well as to understand – and sometimes even promote - the value of human/equal rights in contemporary societies, including the school/classroom community. From this perspective, teaching videogames (Oram & Newmann, 2006) can turn into a pedagogical strategy to teach about videogames as intercultural and inclusive citizenship.

The notion of **game literacy** raises some questions about how we define the characteristics of games as a cultural form, about how we differentiate them from other media, about how they create (or make possible) meaning and pleasure, about how users (players) make sense of them and learn about them, and so on (Buckingham & Burn, 2007).

On the one hand, videogames, like all media, are cultural artefacts which reflect values and visions of their producers. As such they convey particular points of view about social reality. Games employ broader elements that are similar to other media. Thus, many games have, and it is possible to analyse these characters, for example in terms of structuralist paradigms such as the functions of hero, donor, helper and so on identified by Vladimir Propp (1928/1968). The narrative functions of such characters suggest that many games also have, or use, narratives; and it is possible to analyse these narratives. However, analysing games simply in terms of their representational dimensions produces at best a partial account. For example, characters in games function both in the traditional way as representations of human (or indeed non-human) types and as points of access to the action; but the crucial difference is that they can be manipulated, and in some instances positively changed, by the player (Burn, 2010). Likewise, many games contain and depend upon narratives to provide motivation and engagement; and yet narratives can also be developed by players. More broadly, the main difference between the narrative in games' stories and movies/novels lies in interactivity. In a game, it is the player (or gamer) who directs most of the action and it is his/her initiatives that determine the course of events. Somehow, while the game shares with films and novels the fact of offering a specific perspective on a topic, it is the gamer who controls most, if not all, of its development. From this perspective, we need to account for the fact that games are played; and any analysis of game literacy also needs to address the ludic (or playable) dimensions of games. In this respect any analysis of the games implies a focus on the so-called game play (or mechanism of the game). Furthermore, any analysis of game literacy needs to take account of the social dimensions of gaming and not merely the textual or formal aspects of games per se. This involves understanding how the social activity of play is defined and carried out, and how players are socially located; and this then leads into broader questions about how social relations and identities themselves are constructed. From this perspective (game) literacy implies a more reflexive approach. Literacy in this sense involves analysis, evaluation and critical reflection. It entails the acquisition of a meta-language – that is, a means of describing the forms and structures of a particular mode of communication; and it involves a broader understanding of the social, economic and institutional contexts of communication, and how these affect people's experiences and practices.

On the other hand, (game) literacy is not merely critical but also creative – it is a matter of creative production (or design) as well as critical analysis. In this regard, enabling students to design their own game is a crucial component of game literacy. A possible connection between game literacy and human rights education (or more broadly citizenship education) can be found in the cultural and political aspects of rules, which feature both in the game worlds and in the social realities. Indeed, human rights education entails teaching both about human rights – that is providing people with information about human rights - but also and for human rights, which also gives people a sense of responsibility for respecting and defending human rights and empowers them through skills to take appropriate action (Flowers, 1998). These skills for action include: recognising that human rights may be promoted and defended on an individual, collective, and institutional level; developing critical understanding of life situations; analysing situations in moral terms; realising that unjust situations can be improved. From this perspective analysis and designing videogames can represent an opportunity to teach about videogames' representations of vulnerable social groups (i.e. refugees) and the meanings of human (and citizenship) rights in contemporary societies.

### References:

Buckingham, D., & Burn, A. (2007). Game-Literacy in Theory and Practice. Journal of Educational Multimedia and Hypermedia, 16(3), October 2007.

https://aburn2012.files.wordpress.com/2014/04/buckingham-burn-game-literacy.pdf

Burn, A. (2010). Rules of Grammar, Rules of Play: Games, Literacy, Literature. In T. Locke (ed.), Beyond the grammar wars: A resource for teachers and students on developing language knowledge in the English/literacy classroom. London: Routledge.

https://aburn2012.files.wordpress.com/2014/04/burn-2009-rules-of-grammar-rules-of-play.pdf

Burn, A. (2016). Games, films and media literacy: frameworks for multimodal analysis. In M. Knobel & C. Lankshear (eds), Researching New Literacies: Design, Theory, and Data in Sociocultural Investigation. New York: Peter Lang.

Flowers, N. (ed.) (1998). Human Rights here and now. Celebrating the Universal Declaration of Human Rights. Minneapolis: Human Rights Educators' Network, Amnesty International USA. Human Rights Resource Center.
http://hrlibrary.umn.edu/edumat/hreduseries/hereandnow/Part-2/default.htm

Oram, B. & Newman, J. (2006). Teaching Videogames. London: British Film Institute.

Propp, V. (1928/1968). Morphology of the Folktale. Austin: University of Texas.

| Participants | **Target group:** Secondary School Students (aged 13–18) |
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**Ideal number of students:** About 20

# Aims

| MIEF[1] Frame 1 | **Understand & Analyse + Recognise & Decentre** |
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- Questioning how media (mis)represent through inaccurate and/or offensive messages specific social groups, for example in terms of gender, religious affiliation and ethnicity
- Understanding how media producers target and address audiences
- Developing awareness of how different media uses may reflect social differences (age, gender, social class) but also individual tastes, lifestyles and priorities, including a positive sense of your own culture and social identity

| MIEF Frame 2 | **Understand & Analyse + Dialogue & Engage** |
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- Recognising your (multiple) intentions and being explicit about them, the audience and the impact, while being able to explain and justify your communicative approach

| MIEF Frame 3 | **Create & Reflect + Recognise & Decentre** |
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- Becoming more reflective in identifying and explaining your responses or interpretations, and what makes you respond in the way you do
- Understanding the importance of media, information & communication ethics, and work towards this
- Becoming more confident in discussing the relationships between media texts/practices and issues of tolerance, equity and social justice
- Communicating opinions and respecting those of others, accommodating a plurality of views, and being open to critique
- Developing awareness about your personal responsibility in supporting community building process in multicultural society

[1] Media and Intercultural Education Framework. Framework available on www.meetolerance.eu

| MIEF Frame 4 | Create & Reflect + Dialogue & Engage |
|---|---|

- Developing your social and civic agency through collaborative and cooperative practices of media production
- Taking action in the public sphere to freely discuss and identify societal problems, and influence political action

## Organisation

| **Planning** | Total hours for the Learning Scenario = 12 hours |
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| **Duration** | 6 lessons of 2 hours each |
| **Technical tools** | <ul><li>Internet connection (WI-FI)</li><li>4/5 personal computers (or tablets)</li><li>1 video projector (or interactive white board or large screen)</li></ul> |

# Summary of the learning scenario

**Structure**

## Unit 1: Migrants and violence in videogames' representations

**Introduction** Presentation of two videogames representing migrants and violent actions in different ways (20 min)

**Activity** Analysis of the two videogames, especially with respect to the representations of migrants and the view about migration and violence (1 h)

**Conclusion** Peer and formative evaluation of the analysis followed by a discussion about possible alternative media representations of migrants (40 min)

## Unit 2: The language of violence in movies

**Introduction** Brainstorming and direct teaching about the emotional and narrative functions of violence in movies (30 min)

**Activity** Analysis of movie trailers staging violence in different ways and students' presentations of their analyses (1 h 10 min)

**Conclusion** Presentation of students' analyses and discussion about the staging of violence as means to address violence issue and promote mutual respect among peers (20 min)

## Unit 3: The grammar of videogames

**Introduction** Brainstorming about – and introduction to – human rights (20 min)

**Activity** Detailed analysis of two videogames (1 h 20 min)

**Conclusion** Presentation of the videogames' analysis (20 min)

## Unit 4: The game play of human rights

**Introduction** Brainstorming about – and introduction to – human rights (20 min)

**Activity** Creations of game stories and the game plays on the basis of real situations in which some human rights are violated. (1 h 20 min)

**Conclusion** Presentation and debate on potentials and limits of students' narratives and game plays in promoting human rights (30 min)

## Unit 5: The design of a videogame about a struggle for equal rights (part one)

**Introduction** Presentation of students' idea of videogame and peer evaluation (40 min)

**Activity** Development of the different components of a videogame (50 min)

**Conclusion** Presentations of videogames and discussions about the potential of videogames to promote human/equal rights (30 min)

## Unit 6: The design of a videogame about a struggle for equal rights (part two)

**Introduction** Presentation of one comic about the denial of – and the struggle for – full citizenship rights for people with migrant background (15 min)

**Activity** Preparation of videogames' visual representation through comics strips and pictures collected on the web (1 h 15 min)

**Conclusion** Multimedia presentation of the videogame concept followed by a discussion about possible strengths and weaknesses of videogames in raising awareness of equal rights in the school community (30 min)

# Unit 1: Migrants and violence in videogames' representations

**Description**

This introductory unit focuses on some specific videogames' representations of migration and violent actions showing how these fictional representations might (or might not) affect young players' perceptions of migrants/refugees and their understanding of migration and violence. Through the unit students are invited to analyse two very different representations of migration, as well as to disclose and discuss further (and alternative) portrays of migrants .

**Specific objectives**

1. To understand how media represent the world and social groups in many different ways
2. To become more reflective in identifying and explaining the responses to media representations of migration and violence
3. To become more confident in discussing the relationship between media practices and issues of violence

**Evaluation**

Formative evaluation (i.e. feedback provided during the process)

**Technical support**

- Internet •connection (Wi-Fi)
- 4/5 personal computers (or tablets)
- 1 video projector (or interactive white board or large monitor)

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| Sequence no. 1 | Introduction |
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**Duration**

20 min

**Pedagogical methods**

- Direct teaching (e.g. teacher giving a lecture to introduce key concepts)
- Case study (e.g. students involved in case analysis)

**Instructions**

Teacher introduces two very different videogames representing respectively the experience of some refugees and the story of one immigrant. The first is an educational videogame titled Against all odds, which has been produced by the UN Refugees Agency (UNHCR). The second videogame, Grand Theft Auto IV, is an action adventure videogame developed by Rockstar North, a large company in the entertainment industry.

**Teaching resources**

- Website of the videogame ***Against all odds:***
  *http://www.playagainstallodds.ca/*
- Website of the videogame ***Grand Theft Auto IV:***
  *https://www.rockstargames.com/IV/*

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| Sequence no. 2 | Activity |
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**Duration**

1 h

**Pedagogical methods**

Group work (e.g. students working in small groups to pursue a common objective)

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| **Instructions** | Teacher organises the class into groups of four or five students, s/he provides students with the videogames handout and s/he explains how to use the worksheet for the analysis of the videogames. In teams, students engage in a comparative analysis between the two videogames, particularly focusing on how the videogames represent specific social groups (i.e. migrants and refugees) in different ways, as well as the issues of migration and violence. In order to answer the question in the worksheet for analysis students read the videogame hand out, they play online with Against all odds and they watch to a brief trailer of Grand Theft Auto IV. |
| **Teaching resources** | • Videogames' hand out (Appendix 1.1)<br>• Worksheet for videogames' analysis (Appendix 1.2)<br>• Trailer of **Grand Theft Auto IV:**<br>*https://www.youtube.com/watch?v=Fh2egiqQY8A* |

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| **Sequence no. 3** | **Conclusion** |

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| **Duration** | 40 min |
| **Pedagogical methods** | Discussion (e.g. students engaged in an open debate on a certain topic) |
| **Instructions** | After ending the comparative analysis, each group reports its written answers on a common worksheet displayed to the whole class, for example through an interactive whiteboard. Here teacher invites students to comment and further elaborate some answers. Teacher chairs a plenary discussion in which students as a whole class are asked to mention some examples of media narrative or biography of their knowledge in which migrants do not necessarily play the (exclusive) roles of victims or criminals. |

# Unit 2: The language of violence in movies

**Description**

The unit addresses the issue of violence from a narrative perspective applied to cinematographic storytelling. This entails the view of violence as a linguistic tool (or narrative device), which can have different functions within a movie plot. The lesson begins with an exercise through which students become familiar with the systematic description of the audio-visual language and the interpretation of the narrative functions of violence. The unit continues with a detailed analysis of the visual, auditory and verbal language used in «violent» movie trailers and shows how the combination of these languages contributes to the staging of violence in different ways. The lesson ends with a debate where students are invited to reflect, through concrete examples, on potentials and limits of cinema to address the issue of violence.

**Specific objectives**

1. To fictional violence as a narrative device that can perform different functions in the story and to elicit different emotions in audiences understand
2. To acquire a more detailed meta-language for describing audio-visual narratives
3. To become more confident in discussing the relationship between the staging of violence in movies and issues of fairness and mutual respect, particularly among peers

**Evaluation**

Formative evaluation (i.e. feedback provided during the process)

**Technical support**

- Internet connection (Wi–Fi)
- 4/5 personal computers (or tablets or smartphones)
- 1 video projector (or interactive white board or large monitor)

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**Sequence no. 1** | **Introduction**

**Duration**

30 min

**Pedagogical methods**

- Direct teaching (e.g. teacher giving a lecture to introduce key concepts)
- Modelling (e.g. thinking aloud technique based on teacher shaping conceptual reasoning)

**Instructions**

The teacher lets the students listen to the audio of the movie trailer Reign of Assassins. Then the teacher asks the students to guess the genre of the film and which feelings the sound elicits. Afterward the teacher shows the full trailer (with audio and visuals) and asks the students to explain how the images (visual language) and the words (verbal language) represent the violent actions, as well as which role violence plays in the story and what emotions the trailer elicits. Here the teacher integrates the students' answers with more detailed observations on the audio-visual language (e.g. shots, word choice, style of editing, special effects, etc.) and its narrative functions.

**Teaching resources**

- Trailer of **Reign of Assassins:**
  *https://www.youtube.com/watch?v=0N2K8M0lmdA*
- Questions for the discussion of the movie trailer (Appendix 2.1)

| Sequence no. 2 | Activity |
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| **Duration** | 1 h 10 min |
| **Pedagogical methods** | Group work (e.g. students working in small groups to pursue a common objective) |
| **Instructions** | The teacher divides the class into four groups (4-5 students in each group) and s/he assigns a different movie trailer to each one to analyse. During the group activity students describe and explain, with the help of a worksheet, how the combination of visual, audio and verbal language stages violence in different ways, what role violence plays in the story (e.g. dramatic, comic, heroic, etc.) and which emotions are elicited by these narratives. After ending their group work, students present the results of their analyses. Each group in turn shows their classmates the analysed trailer and then comments on it. |
| **Teaching resources** | • Trailer of **Scary Movie 3:** *https://www.youtube.com/watch?v=zxFt3KQhkQA* <br> • Trailer of **Born on the 4th July:** *https://www.youtube.com/watch?v=t8NR6n1nRMI* <br> • Trailer of **Blues Brothers:** *https://www.youtube.com/watch?v=CMenjc7gQsM* <br> • Trailer of **Fight Club:** *https://www.youtube.com/watch?v=LrWAkK9Myns* <br> • Worksheet for movie analysis (Appendix 2.2) |

| Sequence no. 3 | Conclusion |
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| **Duration** | 20 min |
| **Pedagogical methods** | Discussion (e.g. students engaged in an open debate on a certain topic) |
| **Instructions** | Teacher invites students to participate in a debate through the following questions: <br> 1. Which of the trailers seen today celebrate or condemn violence? <br> 2. Do you know any film or TV series that dramatically (or even comically) made you reflect on the issue of violence? Would you suggest to your classmates seeing it at the school assembly? Why? |

# Unit 3: The grammar of videogames

**Description**

This unit aims at providing students with some basic analytical and interpretative skills to understand and explain how videogames are designed to engage the player through a specific grammar. It starts with brainstorming in which students are asked to identify differences and similarities between a movie and a videogame. This ice-breaking discussion is followed by a presentation of the main features of a videogame. The main activity consists of students' analysis in small groups of two videogames. The unit concludes with students' presentations and discussion of their analyses.

**Specific objectives**

1. To recognise and understand the main features of a videogame
2. To move from description to analysis and explanation of the narrative and interactive functions of videogames

**Evaluation**

Formative evaluation (i.e. feedback provided during the process)

**Technical support**

- Internet connection (Wi-Fi)
- 4/5 personal computers (or tablets)
- 1 video projector (or interactive white board or large monitor)

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**Sequence no. 1** | **Introduction**

**Duration**

20 min

**Pedagogical methods**

- Brainstorming (e.g. students engaged in process of generation of ideas)
- Modelling (e.g. thinking aloud technique based on teacher shaping conceptual reasoning)

**Instructions**

Teacher starts a conversation with students by asking them: what are the differences and similarities between movies and videogames?

After the brainstorming the teacher gives a brief presentation about the main features of the videogame Prince of Persia. S/he starts with a comparison between the movie and the videogame Prince of Persia in order to introduce the game play as the main distinctive feature of the videogame, as well as the difference between game story and game play. S/he continues with a description of other basic components of a videogame such as the game world, the main character(s), their enemies and the interface.

**Teaching resources**

- PowerPoint Presentation about one example of videogame (read section "Key concepts" to create the presentation focusing on the main features of a videogame)
- Example of Presentation about the videogame Prince of Persia (Appendix 3.1)

| Sequence no. 2 | Activity |
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| Duration | 1 h 20 min |
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| Pedagogical methods | • Group work (e.g. students working in small groups to pursue a common objective)<br>• Case study (e.g. students involved in case analysis) |
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| Instructions | The teacher divides students in 10 small groups (2 or 3 members per group) engaged with the analysis of two different videogames. Five groups cooperate in the analysis of one videogame (i.e. Goodbye Deponia) and 5 groups in the analysis of another one (i.e. Dead Synchronicity). Of course, teacher and/or students can choose different videogames rather than those just mentioned. Then, the two teams (made up of 5 small groups each) work in parallel according to the following cooperative method.<br><br>In each team one small group named 'presentation group' collects some specific contents (e.g. observations, screenshots, audio tracks, etc.) from the other 3 small groups and then it prepares a multimedia presentation through PowerPoint (or other software of its choice). As far as the other 3 small groups are concerned, one of them – the so-called 'game play group' - plays with the videogame to provide a description and a reflection on the game mode and experience. A second small group ('audio group'), instead, searches online some information about the soundtrack of the videogame. In addition, the latter group watches the 'game play group' while playing in order to understand the overall sound design of the videogame. A third group ('graphic group') searches images online related to the two videogames (i.e. pictures of the game characters). A fourth group ('narrative group') focuses on the description of the story and the characters in the videogame. The teacher provides the small groups with some questions aimed at guiding their respective analyses (see appendix 3.2). Furthermore, the teacher supports the two 'presentation groups' in their collection of contents from classmates, as well as in the elaboration of their presentations. |
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| Teaching resources | • Videogame **Goodbye Deponia:**<br>  *https://store.steampowered.com/app/241910/Goodbye_Deponia/*<br>• Videogame **Dead Synchronicity:**<br>  *https://store.steampowered.com/app/339190/Dead_Synchronicity_Tomorrow_Comes_Today/*<br>• Appendix 3.2: Questions to guide the analysis |
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| Sequence no. 3 | Conclusion |
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| Duration | 20 min. |
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| Pedagogical methods | • Discussion (e.g. students engaged in an open debate on a certain topic)<br>Group work (e.g. students working in small groups to pursue a common objective) |
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| Instructions | Once the collection of the materials and the finalisation of the PowerPoint presentation is concluded, each 'presentation group' presents its analysis to their classmates. After each presentation, all students discuss how the presentation could be improved. |
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# Unit 4: The game play of human rights

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| **Description** | The unit aims at making students more familiar with human rights, as well as promoting their critical understanding of equal rights in their own social contexts. It starts with brainstorming about the definition of human rights, their purposes and their beneficiaries. The unit continues with basic exercises of videogame production, namely the invention of a game play inspired by two news-reporting situations in which human rights are violated. It concludes with the watching of a brief video about human rights and the re-definition and discussion of students' answers provided at the beginning of the unit. |
| **Specific objectives** | 1. To understand the concept of human rights<br>2. To understand when human rights are violated, contested or advocated |
| **Evaluation** | • Formative evaluation (i.e. feedback provided during the process)<br>• Peer evaluation (e.g. mutual evaluation among students) |
| **Technical support** | • Internet connection (Wi-Fi)<br>• 4/5 personal computers (or tablets or smartphones)<br>• 1 video projector (or interactive white board or large monitor) |

| **Sequence no. 1** | **Introduction** |
|---|---|
| Duration | 10 min |
| Pedagogical methods | Brainstorming (e.g. students engaged in process of generation of ideas) |
| Instructions | Teacher invites students to answer the following questions in pairs: What are human rights? What is the purpose of human rights in contemporary society? Who benefits from human rights? In pairs, students report their answers on the three columns of the paper worksheet (Appendix 4.1) and then they collect all the answers in a single digital worksheet. |
| Teaching resources | Worksheet for the collection of students' answers (Appendix 4.1) |

| **Sequence no. 2** | **Activity** |
|---|---|
| Duration | 1 h 20 min |
| Pedagogical methods | Group work (e.g. students working in small groups to pursue a common objective) |

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| Instructions | Teacher invites students to work in pairs as if they were the designers of a video-game. Specifically, students are asked to draft the game story and the game play of one videogame by taking inspiration from some real situations in which human rights are violated or contested. In brief the game story is "background narrative" of the videogame and it indicates an order of events while the game play is the specific way in which players interact with a game.  Teacher circulates two news items and students choose the news that will be turned into a possible videogame. In a nutshell, the first news item reports an episode in which some non-European students are rejected at the UK border and thus they are not allowed to continue a school trip with their classmates. The second news item concerns the denial of school meals to a group of children because their parents could not afford the cost of the meals. Alternatively, students can work on some other news or episode of their knowledge in which human rights are violated or contested. |
| Teaching resources | • News 1: *http://www.meltingpot.org/Extracomunitari-E-Londra-li-rimanda-in-Italia.html#.WwBCpIXZj89*<br>• News 2: *http://www.repubblica.it/scuola/2010/04/08/news/niente_mensa_ai_figli_di_chi_non_paga_la_retta-3188930/* |

| Sequence no. 3 | **Conclusion** |
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|---|---|
| Duration | 30 min |
| Pedagogical methods | • Modelling (e.g. thinking aloud technique based on teacher shaping conceptual reasoning)<br>• Discussion (e.g. students engaged in an open debate on a certain topic) |
| Instructions | Teacher shows a short video by Amnesty International about human rights. After s/he invites students to re-read their initial answers about human rights. The answers are displayed on the interactive whiteboard. S/he asks them if now they would reply in the same way or, if not, how they would reply at this stage. |
| Teaching resources | • Amnesty International video about human rights: *https://www.youtube.com/watch?v=bkdmRmg_MPA* |

# Unit 5: The design of a videogame about a struggle for equal rights (Part 01)

**Description**

In this unit students continue to design their videogames about a struggle for equal rights by taking inspiration from two news items about the violation of human/ equal rights. Firstly, students present their ideas of videogame from the previous unit and after they vote for four stories that will be further developed. Secondly, four teams of students work on the design of the four videogames. Finally, they discuss how and why playing with their videogame may (or may not) promote tolerance, equity and social justice among their peers.

**Specific objectives**

1. To understand the grammar of videogames through their design/creation
2. To develop the ability to critically evaluate videogames and episodes of violation of human/equal rights
3. To develop creative skills in the field of videogame production

**Evaluation**

- Formative evaluation (i.e. feedback provided during the process)
- Self-evaluation (e.g. students self-evaluate their products)
- Peer evaluation (e.g. mutual evaluation among students)

**Technical support**

- Internet connection (Wi-Fi)
- 4/5 personal computers (or tablets or smartphones)
- 1 video projector (or interactive white board or large monitor)

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| Sequence no. 1 | Introduction |
|---|---|

**Duration**

40 min

**Pedagogical methods**

Project work (e.g. students working in small groups to develop a project)

**Instructions**

The teacher observes that the two news items proposed in the previous unit illustrate how on some occasions human rights are violated even in democratic societies. Indeed, sometimes some social groups are discriminated and/or they do not benefit from equal rights, for example because of their nationally and/or economic status. After, teacher invites students to present their ideas of videogame to their classmates. Specifically, each couple of students, who worked together in the previous lesson on the ideation of the game play, specify:

a) which news item inspired them;

b) what the game story is;

c) which character(s) of the story the player(s) can choose and

d) what the purpose of the game is.

At the end of each presentation all the students evaluate each idea of videogame through a dedicated rubric. This evaluation aims at selecting 4 ideas of videogame that will be developed.

**Teaching resources**

Evaluation rubric (Appendix 5.1)

| Sequence no. 2 | Activity |
| --- | --- |

| Duration | 50 min |
| --- | --- |
| Pedagogical methods | Project work (e.g. students working in small groups to develop a project) |
| Instructions | The teacher divides the class into 4 groups (4-5 students) in charge of developing the selected idea of videogame. In each group, students elaborate their idea through the definition of the main aspects of the videogame, for example the features of the protagonist(s) that the player(s) can choose and the sequence of actions performed by the main character(s), as well as the challenges faced during the game. In order to assist students in the definition of these aspects, the teacher provides students with a dedicated template for videogame design. In addition, the teacher supports students by providing them with constant feedback on the videogame development. |
| Teaching resources | Template for videogame design (Appendix 5.2) |

| Sequence no. 3 | Conclusion |
| --- | --- |

| Duration | 30 min |
| --- | --- |
| Pedagogical methods | • Project work (e.g. students working in small groups to develop a project)<br>  Discussion (e.g. students engaged in an open debate on a certain topic) |
| Teaching resources | Each group briefly presents how they developed their idea of the videogame. After each presentation teacher invites students to discuss whether and how their envisioned videogames (implicitly or explicitly) could promote or not the value of human/equal rights among their peers (i.e. school mates). |

# Unit 6: The design of a videogame about a struggle for equal rights (Part 02)

**Description**

This unit focuses on the further development of videogames, specifically their aesthetics. Initially students read a comic about the denial of – and the struggle for – full citizenship rights. After students cooperate to create and collect from the web contents for a final multimedia presentation of their videogame. The unit concludes with students' multimedia presentation of their videogames and a final discussion about the connection between their videogames and the promotion of human/equal rights in the school community.

**Specific objectives**

1. To understand the grammar of the videogame through its creation
2. To learn how to cooperate in order to create and present original media productions
3. To reflect critically on the (underlying) media messages about equal rights

**Evaluation**

Formative evaluation (i.e. feedback provided during the process)

**Technical support**

- Internet connection (Wi-Fi)
- 4/5 personal computers (or tablets or smartphones)
- 1 video projector (or interactive white board or large monitor)

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| Sequence no. 1 | Introduction |
|---|---|

**Duration**

15 min

**Pedagogical methods**

Direct teaching (e.g. teacher giving a lecture to introduce key concepts)

**Instructions**

The teacher invites students to read individually a short comic strip about the denial of – and the struggle for – full citizenship rights of people with foreign origin in Italy. After the teacher observes how the authors of this example of graphic journalism successfully translated real life situations into a visual narrative presenting the denial of equal rights as a form of violence and the advocacy for equal rights as a democratic struggle.

**Teaching resources**

Comic ***Foreigners in our Country:***

*https://www.internazionale.it/notizie/gianluca-costantini/2016/11/27/costantini-scego*

| Sequence no. 2 | Activity |
|---|---|

| | |
|---|---|
| **Duration** | 1 h 15 min |
| **Pedagogical methods** | Project work (e.g. students working in small groups to develop a project) |
| **Instructions** | The same four teams of students (4-5 students in each group) work on the visual representation of their respective videogames. In each group a couple of students draw some comic strips representing the main phases (or levels) of the videogames, while the teacher invites students to use a template for the drawing of comic strips. Two (or three) students, instead, focus on visual representations of the game world by searching online for some pictures and/or video clips depicting inspiring scenarios (e.g. landscapes, street views, locations) for the videogame. Furthermore, this latter small group collects both images and comic strips in PowerPoint (or in a digital mood board) that be will used to present the aesthetics of their videogames to their class mates (or school mates). |
| **Teaching resources** | Template for comic strips: https://www.printablepaper.net/category/comics |
| | Template for the digital mood board: https://spark.adobe.com/make/mood-board-maker/ |
| | A mood board is a collage or composition of images, visuals and other objects created for the purposes of design or presentation. |

| Sequence no. 3 | Conclusion |
|---|---|

| | |
|---|---|
| **Duration** | 30 min |
| **Pedagogical methods** | • Project work (e.g. students working in small groups to develop a project) |
| | Discussion (e.g. students engaged in an open debate on a certain topic) |
| **Teaching resources** | Each team shows and presents its mood board (or PowerPoint) including the comic strips and pictures collected. After each presentation, the teacher invites student to identify the possible strengths and weaknesses of this videogame in raising awareness of equal rights in the school community. |

# Appendices

**Videogames handout**

**Against all odds**

Against All Odds is an internet-based game putting players through the experience of being a refugee. In the first game module, the player is put through questioning and persecution and through the process of getting out the city and country over a border. A second module puts the player through the process of claiming asylum, and a last module deals with the integration challenges faced by refugee. More information about the videogame can be found on the official website: *http://www.playagainstallodds.ca/*

**Grand Theft Auto IV**

In Grand Theft Auto IV the player plays the role of Niko Bellic, an immigrant from Eastern Europe with an ominous past. Niko moves to Liberty City to escape a dangerous Russian mafia boss, who lived on the Adriatic. Persuaded by the promises of a better life by his cousin Roman, Niko moved to Liberty City in the United States. Arriving in Liberty City, Niko realises that Roman had deceived him by telling him he had made a fortune in the land of opportunities. Indeed, Roman is the owner of a private taxi company that does not work very well and is drowning in debts with Albanian loan sharks and with the Russian mafia. Niko will also help Roman to get rid of the debts he had with the underworld, eliminating the harassing Albanian loan sharks, and starting to carry out extortion work on behalf of Vlad Glebov, a prominent exponent of the Russian mafia, to whom Roman owes a lot of money. Roman will also introduce Niko to his friend: Little Jacob, an African-American dealing drugs. Niko will immediately become a friend of Jacob and will begin to perform some criminal activities on behalf of the latter eliminating the competition from Jacob. More information about the videogame can be found on the official website *(https://www.rockstargames.com/IV/)* and on Wikipedia *(https://en.wikipedia.org/wiki/Grand_Theft_Auto_IV)*

**Worksheet for videogames analysis**

| Questions | Answers about Against all odds | Answers about Grand Theft Auto IV |
|---|---|---|
| 1. Is this videogame intended to be realistic? What are the features that make the videogame realistic and/or unrealistic? | 1. | 1. |
| 2. Does the videogame claim to tell the truth about migration? How does it try to seem authentic? | 2. | 2. |
| 3. How does the videogame represent particular social groups? Are those representations accurate? | 3. | 3. |
| 4. Does the videogame support particular views about migration and violence? Does it put across moral or political values? | 4. | 4. |
| 5. Does the videogame affect your view of particular social groups or issues such as migration and violence? | 5. | 5. |

Appendix Unit 2.1

**Questions for discussion of the movie trailers in the introductory teaching sequence**

1. What genre of film is it? For example, is it a comedy, romantic movie or an action movie?

2. Which sounds and which music of the trailer suggest the genre of the film? How?

3. What emotions could this audio create in the public?

4. What else can you guess about the movie by listening to the trailer soundtrack?

5. Which scenes of violence are represented? Which visual details or words make them funny or scary?

**Card of Group n° ............... / ............... : Participants**

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| | |
|---|---|
| **Title of the movie** | ............................................................... |
| **Genre of the movie** | Question (Q): Which genre does the film belong to (e.g. animation, adventure, comedy, etc.)?<br><br>Answer (A) ...............................................<br><br>...............................................................<br><br>...............................................................<br><br>............................................................... |
| **Function(s) and justification of violence in plot** | Q: What kind of violence does the film trailer show (e.g. physical, material, psychological, verbal, etc.)?<br><br>...............................................................<br><br>...............................................................<br><br>...............................................................<br><br>...............................................................<br><br>Q: What emotions and/or reflections does the director intend to generate in the audience through the representation of violence?<br><br>...............................................................<br><br>...............................................................<br><br>...............................................................<br><br>...............................................................<br><br>Q: Does the film express a precise moral judgement on violence? If so, what judgement does it express?<br><br>...............................................................<br><br>...............................................................<br><br>...............................................................<br><br>............................................................... |

| Director's message on violence | Which visual, sound and/or verbal elements of the trailer allow the director to arouse certain emotions and/or reflections in the audience? |
|---|---|
| | ................................................................ |
| | ................................................................ |
| | ................................................................ |
| | ................................................................ |
| | Q: How does the plot of the film and the direction of the trailer suggest the presence (or absence) of a given moral judgment on violence? |
| | ................................................................ |
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| | ................................................................ |

| Appendix Unit 3.1 | **Example of presentation about the videogame Prince of Persia** |
|---|---|

**General information**

**Title:** Prince of Persia. The sands of time
**Release:** October 2003
**Genre:** Action, Adventure
**Rating PEGI:** 16, violence

**Rating ESRB:** Teen
**Developer:** Kudosoft
**Publisher:** Ubisoft
**Mode:** single player

**Game story**

The game follows an unnamed Prince whose father (the King Sharaman of Persia) sacks a Maharaja's city at the instigation of its treacherous Vizier (or adviser). During the attack, the Prince obtains an artefact called the Dagger of Time, while his army captures an hourglass containing the Sands of Time. Visiting Azad to present the Sands as a gift to the city's ruler, the Vizier tricks the Prince into releasing the Sands, transforming the city's population into savage monsters. Together with the Maharaja's daughter Farah, the Prince works to correct his mistake and return the Sands to the hourglass.

**Characters**

**Prince of Persia**



https://vignette.wikia.nocookie.net/princeofpersia/images/8/83/The_Prince%28Sands_of_Time%29.jpg/revision/latest?cb=20120415080325&format=original&path-prefix=en

*The Prince is the youngest son of King Sharaman of Persia and a gifted athlete and swordsman.* He has exceptional athletic and acrobatic skill : he can defy gravity to a certain extent, by triangle-jumping from wall to wall, running horizontally along vertical surfaces, balancing on narrow ledges, swinging wildly from ropes or horizontal bars, jumping from pillar to pillar. The Prince is designed in a manner in which the character would differ from the typical muscle-bound protagonist and would rely more on his abilities to solve puzzle and navigate dangerous terrain. He begins his journey as a self-confidant, but arrogant young man. In keeping with his upbringing as a royal, the Prince does not take kindly to be ordered around by Farah or women in general[3], even when conceding to their knowledge in any given situation. The weight of his responsibility in regards to the Sands of Time forces the young Prince to mature and consider his actions and consequences more thoroughly as his journey progresses.

### Princess Farah



https://vignette.wikia.nocookie.net/princeofpersia/images/c/c1/2003_Farah.jpg/revision/latest?cb=20110313013229&format=original&path-prefix=en

The Princess of India, Farah is the daughter of the Maharajah. She aids the Prince in his effort to recapture the Sands of Time when he released them in Azad. The good-looking Farah wears a two piece outfit, which contributes to make her a quite sensual character. She never seen without her bow and arrow. Farah is a fairly independent young woman who, despite her circumstances both as a princess and a prisoner is able defend and look after herself at numerous times when separated from the Prince. She questioned the actions and choices of Prince every time they met that the Prince was able to come to a self-realization about his behaviour and motivations for revenge.

### Visir Zurvan



http://www.ign.com/articles/2003/11/07/prince-of-persia-the-sands-of-time-4

Antagonist of the Prince, the Vizier is a dying man seeking the immortality promised by the Sands of Time. He tricks the Prince into releasing the Sands of Time in a gambit to steal the Dagger of Time from him. Indeed, he is an evil manipulator. His appereace resembles to some extent the stereotypical representation of the Jews in the Nazi propaganda.

**Game play**

The gameplay boils down to two things: observation and timing. First you must figure out where it is you're trying to go, which tends to be evident from the area fly-through, the «visions,» and the occasional markings seen in the levels that point out switches to be flipped or buttons to be pressed. Then you must get there by running along walls, avoiding traps, leaping across chasms, and more. The gameplay in Prince of Persia largely consists of three types of actions: navigation (the most common and best type), combat, and puzzle-solving.

**Audio**

The actor who provides the prince's voice creates a likable yet brash personality for the character that's the perfect foil to Farah's cool-headed determination. The banter exchanged between the two characters can be very amusing. The ambient sounds, from the sound of the prince's footsteps on various surfaces to the rush of wind when he's outdoors, are very realistic. The soundtrack combines traditional Middle Eastern sounds and instrumentation with a hard rock edge and some chorus vocals.

| Appendix Unit 3.2 | Questions for working groups |
|---|---|

**Audio group**

a) Is there any music in the videogame? If yes, what genres of music have been used? What kind of atmosphere does the music create?

b) What kind of sound effects are present? How do the sound effects change according to specific actions or characters? How do the sound effects affect the way of representing the "conflict"?

c) How does the sound affect the player? How does it affect his/her mood?

**Game play group**

- What does the player see at the beginning of the game?
- What is the goal of the game?
- What are the challenges the player encounters and the methods by which they can overcome them?
- How does the progression/reward system work? How does the player grow as the challenges increase?
- What is the victory condition for the player?
- What can the player see on the screen (score, level of energy, objected collected, weapons available)?

**Graphic group**

**Characters**

- Who are the characters in the videogame? Do they have a defined psychology?
- How are the protagonist and his/her antagonist represented? How do they move?
- Do the videogame's characters remind you of other characters?

**Game world**

- Where does the game take place? Does the game include different settings?
- What does the game world look like? Does it resemble other settings (e.g. particular movies or cartoons)?
- What is the graphic design of the videogame like (e.g. 2D, 3D, realistic, cartoon, ...)?

**Narrative group**

- What is the background story of the videogame? Is it simple or complex? Is it realistic?
- Does the story take inspiration form movies, novels, TV broadcasts, historical events, news or other specific media?
- What are the main skills of the protagonist? What is his/her role in the game world?

**Worksheet for the collection of students' answers**

**What are human rights?**

Answer 1: ........................................................................................................................

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Answer 2: ........................................................................................................................

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**What are the purposes of human rights in contemporary society?**

Answer 1: ........................................................................................................................

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Answer 2: ........................................................................................................................

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**Who benefits from human rights?**

Answer 1: ........................................................................................................................

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Answer 2: ........................................................................................................................

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**Appendix Unit 5.1**

**Evaluation rubric**

**Evaluation Rubric**

Authors: ..........................................................................................................................

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|  | Score (1 – 10) |
|---|---|
| Evaluation criteria |  |
| Completeness/definition |  |
| Originality |  |
| Adaptability to videogame |  |
| Promotion of human rights |  |
| **Total** |  |

**Template for game play development and definition of the characters**

**Title**

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**Genre**

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**Players' age**

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**Game mode**
*Specifies whether the videogame has one or more players*

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**Synopsis of the story**
*In the videogame summarise briefly how the story begins, how it evolves and how it ends*

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**Objective/s of the game**

*Indicate the main purpose of the game and explain what the player (or players) have to do to achieve it*

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**The protagonist/s**

*Describe the protagonist (or the protagonists) of the videogame specifying:*

- First name
- Appearance
- Character (or personality)
- Motivations that lead him/her to act
- Particular skills (or powers)

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**The co-protagonist/s**

*Describe the protagonist (or the protagonists) of the videogame specifying:*

- First name
- Appearance
- Character (or personality)
- Motivations that lead him/her to act
- Particular skills (or powers)

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**The antagonist/s**

*Describe the protagonist (or the protagonists) of the videogame specifying:*

- First name
- Appearance
- Character (or personality)
- Motivations that lead him/her to act
- Particular skills (or powers)

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**Sequence of actions, obstacles/challenges and methods to overcome them**

List of the main actions of the protagonist, which obstacles s/he meets to achieve his/her goal and how he/she can overcome them

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